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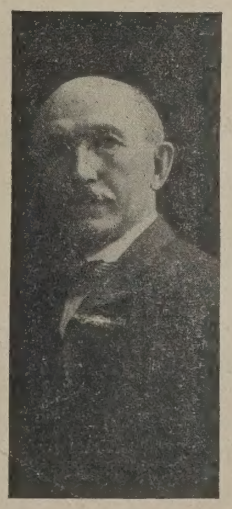

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COMMUNICATIONS ARE WELCOME from all interested in the teaching and study of music, and in furthering the success of THE MUSICIAN. All articles or communications submitted for publication should be clearly written on one side (only) of the sheet. Those which cannot be used will be returned. These communications must invariably be addressed to the Editor, MR. THOMAS TAPPER.

We decline to be responsible for unsolicited manuscripts. We shall always be glad to consider them for publication in THE MUSICIAN, and we will return them if postage and full address are enclosed.

SPECIAL NOTICE: The publishers should be notified of a changed address before the 18th of the month.

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THE MUSICIAN begins with this number its eleventh year and a new epoch in its career. In the future we shall have a greater proportion of foreign contributors, and an even broader range of thought will be opened to our readers. American writers will still be well represented, however. The eagerness with which THE MUSICIAN has been welcomed in Europe speaks well for American musicianship.

In this issue begins a series of practical articles on the voice, by William Shakespeare, the famous London teacher. In the February issue will begin the serial publication of the *Commonplaces of Vocal Art* by Louis Arthur Russell. The February MUSICIAN will also contain a biography of Loeschhorn. This will be the first of a series of biographies of the semi-classicists, for which we have received many requests. Czerny, Duvernoy, Heller, Bertini, Hiller, Lemoine, Spindler, and Wieck will be taken up in later issues. A series of articles on pianoforte technique, by Mrs. Mary Wood Chase, will begin in the March MUSICIAN. This will constitute a most thorough work on the subject, and will be published at a later date in book form. Dr. C. W. Pearce, a famous English musician, will contribute articles this year on the organ and choir. There will be several additions to the list of biographies of American composers. Mr. Finck is now preparing one of Edward A. MacDowell, which will appear in an early issue.

A new department, the "Amateur's Page," will interest especially the many people who love music but do not study it professionally. *Music Worth Knowing*, *Music at Home*, and *Books about Music* are titles which show in a general way the scope of this page.

The regular departments, upon which the prestige of THE MUSICIAN is largely built, will be continued. Especially valuable to the editor are the suggestions which our readers send to him. These are always welcome.

VICTOR TALKING MACHINES AS PREMIUMS

By arrangement with the manufacturers of the Victor Talking Machine we are able to offer their Jewel Premium Outfit for nineteen full paid subscriptions. This outfit consists of a highly polished dark oak cabinet, the latest improved concert or exhibition sound-box with case, a seven inch turntable and an eighteen inch black body horn with brass bell. For twenty-five full paid subscriptions the No. 1 Premium Outfit will be given. The cabinet which goes with this outfit has a hinge top. The turntable is ten inches in circumference, and the horn twenty-four inches long. Two hundred needles with needle-box, and three ten-inch or six seven-inch records will be included with either outfit. The Victor Machines will play all disk records. Premium offers are also made on extra records of either size, in any quantity.

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A NEW EDITION OF FOSTER'S SONGS

Twenty Songs, by Stephen Foster, is a selection of the most characteristic of the 164 songs by this composer. Foster was the founder of American folk music. *My Old Kentucky Home*, *Massa's in the Cold, Cold Ground*, *and Old Folks at Home*, are still sung throughout

STEPHEN C. FOSTER

the country. They have found a permanent place in the hearts of the people. N. Clifford Page, the editor of the present volume, has revised the accompaniments, and has made them more fit for the modern piano by eliminating the evident traces of hasty composition. Marks of expression and phrasing have been added, and the choruses have been arranged for mixed voices. They may be sung as solos, if preferred.

The volume is one of the Half Dollar Music Series, and will appear shortly after this issue of THE MUSICIAN. It is a source of satisfaction to know that the fame of these songs has spread beyond our own borders, and that they have attracted much attention in Europe. The volume is worthy of the composer and his established and growing reputation.

BACK NUMBERS

Although many thousand extra copies of each number of THE MUSICIAN were printed during the past year, several issues have been almost entirely exhausted. The same is true of the *Choir and Choral Magazine*. We have on hand, however, a few complete sets of both magazines. These, while they last, may be had at the regular subscription price. Those who applied too late to get certain issues of the past year may secure them now if they take all twelve numbers. Teachers who make a practice of cutting out articles or pictures for musical scrap books can use both sides of the page if they order duplicate sets. Over 500 titles of sketches, essays, and other articles are given in the index of THE MUSICIAN for 1905. There are also eighty-four separate selections of vocal and instrumental music.

The *Choir and Choral Magazine* for 1905 contains 152 pages of new church music, the great bulk of which consists of selections for mixed voices. The music alone represents many times the price asked for the complete set of twelve issues. The subscription price of the *Choir and Choral Magazine* last year was $1.00, but we have decided to offer these sets at 50 cents each.

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THE MUSICIAN for one year and either part of *Mason's Pianoforte Technics*, $1.60; with both parts, or complete in cloth, $2.10.

THE MUSICIAN for one year and *Elson's Music Dictionary*, $1.60.

TESTIMONIALS

I wish to thank you for your great courtesy in sending me a typewritten list of the piano pieces revised and fingered by John Orth. I shall order the Orth Edition as I need the pieces. I think that every earnest teacher and musician should give preference to such editions. They are supplied with modern fingering and with phrasing marks. The slur is used in its only legitimate sense, to show the punctuation and nothing else. Adequate pedal signs have been provided in all cases. All these things I find in Mr. Orth's work, more particularly in the later numbers.

JULIUS R. WEBER, CALIFORNIA.

We shall be pleased to send to any teacher a copy of the typewritten list to which Mr. Weber refers. [ED.]

The magazine is a good and useful publication, and deserves a wide circulation. It is good to the beginner, the advanced student, and the general music-loving public, and is a help to all.

R. E. FOX.

THE MUSICIAN is improving rapidly, and I find that the children enjoy it as thoroughly as the older people.

MRS. LILLIE HERSEY GREEN.

It seems to me that THE MUSICIAN is getting better all the time. It is the finest book of the kind I ever subscribed for. The plates of different artists are gems. It gives us all an opportunity to know all these celebrated artists and musicians. When we read or speak of them we know how they look and we become friends of one family. The reading matter is interesting and instructive for young and old alike.

MARGARET BLAKE ALVERSON.

THE MUSICIAN is steadily improving in beauty and general make-up. A fine array of writers is represented. I am especially glad to see the excellent photographs, illustrated supplements, and biographies of contemporary musicians.

CLARENCE CHANDLER.

I renew with great pleasure my subscription to THE MUSICIAN. It is a truly wonderful magazine, and one that every musician must delight in possessing.

I advise all my pupils to subscribe for it. We are more than benefited by its contents.

MADAME E. S. LORRAINE.

I have been a subscriber for a number of years. I am a teacher and earnest student, and could not do without THE MUSICIAN. Have noted its improvement each year.

MISS M. GRACE ROWLEY.

I have been receiving your paper regularly for over a year, and like it very much.

W. H. DAVIS.

After examining carefully the *Graded Course* for the piano by Tapper, I find it to be unsurpassed by any other method.

BLAUVELT WILLIAMS.

The Greatest Composers in the World

Have spent the best part of 1905 in writing for THE LADIES' HOME JOURNAL. Early last spring the magazine sent a musical authority abroad for the sole purpose of procuring from these world-famous masters examples of their best recently-completed work. He visited the noted musical centres of Europe, traveling from London to Paris, Vienna and Berlin, and from Italy to Norway. After months of unremitting effort he secured for us:

Ignace Paderewski

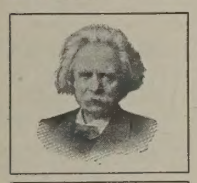
A Beautiful Nocturne by Ignace Paderewski

Full of charming qualities heretofore not found in his music. So tender and haunting is its melody that it seems as if the marvelous Polish composer were dreamily recalling the touching romance of his early marriage to the sweet Roumanian bride, whom he loved and lost long ago, before he became known as the greatest pianist of his time.

Madame Chaminade

A Dance Waltz by Madame Chaminade

This is the latest, as well as the most playable and danceable waltz she has composed. Romantic and weird in tone, very melodious, and throughout brilliantly characteristic of this gifted French composer's vivacious style, it combines all that is most individual and striking in her work.



Edvard Grieg

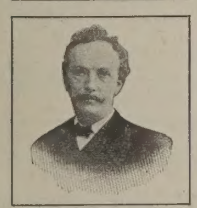
An Easter Song by Edvard Grieg

As graceful and captivating as anything the "Chopin of the North" has ever done. It is simple, too, like all really great works of art—simple enough to be easily played and sung. Through its flowing melody sounds the distant pealing of Easter bells, and the whole song pulsates with the beauty and joy of Eastertide.

Josef Hofmann

A Piano Composition by Josef Hofmann

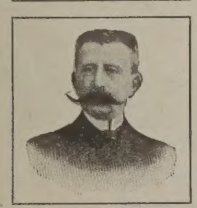
Which displays all that is best in the creative work of this distinguished master of the piano. The movements are highly interesting and delightfully harmonious—the stream of melody as unfailing as Mendelssohn's, and the atmosphere suggestive of much of Schumann's dreamlike charm.



Richard Strauss

An Exquisite Song by Richard Strauss

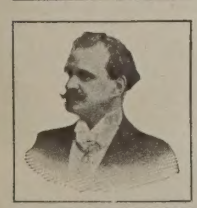
Germany's wonderful musical genius, whose songs have repeatedly captured the popular heart. His wife, the noted singer, Madame Strauss-de Ahna, made them famous throughout this country by singing them in all the concerts of his American tour. This song is a sweetly mournful setting of Burns's "John Anderson, My Jo."



Moritz Moszkowski

A New Waltz by Moritz Moszkowski

Spirited and flowing in style, full of sparkle and color, yet easy to play; in short, another "Germany" by this "king of melody." Its length is about the same as that of his famous "Maurice Waltz," and he has carefully marked the fingering and the expression so as to make both absolutely clear to every player.



Eduard Strauss

A New "Strauss" Waltz by Eduard Strauss

One of his daintiest and most readily played efforts. It well sustains the high reputation as a writer of dance-music of this aged Austrian composer, who has acted as conductor of music at the court balls of the Emperor Francis Josef for nearly forty years, and has played before more crowned heads than any other musician in Europe.

We shall also publish a number of other carefully-selected pieces of music, including

The Josef Hofmann Music Awards

This great competition for American piano compositions naturally aroused the most widespread interest and brought out a very large number of submissions. Mr. Hofmann is now busy examining them, and as soon as possible after January 1, 1906, the awards will be announced and the three prize compositions published in THE LADIES' HOME JOURNAL.

The Madame Nordica American Song Awards

Her offer is meeting with a gratifying response from all parts of the United States and Canada. She will give three prizes of $500, $300 and $200 for the best constructed and most melodious songs of not more than 36 bars in length. This offer will also be decided very soon, and the prize songs published in THE LADIES' HOME JOURNAL.

All these and 20 other compositions will be published in THE LADIES' HOME JOURNAL during 1906

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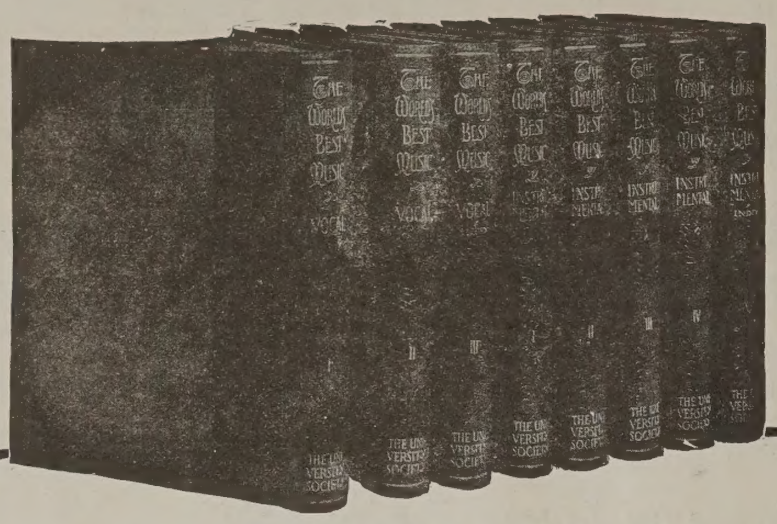

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NEW SONGS

The following have just been issued although a number have been before the English public for some time and have found much favor in that country. No singer, amateur or professional, can well afford not to know these songs.

Barnard, d'Auvergne. Life's Consolation. C (b-c,) D (c♯-d), E♭ (d-e♭), F (e-f)..... .50

—The same, with Violin or 'Cello Obbligato.... .60

An important new song by the composer of the well-known "Plains Peace." It is published with violin or 'cello obbligato, although very effective without these instruments.

Barry, Katharine. Time's Roses. E (a♯ F (b-f), G (c♯-g)..... .50

A beautiful melody and one that haunts the memory. The words are also excellent. We predict a very large sale for this song.

Chipman, Florence Ednah. Why do I Love You? C (c-e), D♭, (d♭-f), E♭ (e♭-g) ..... .50

One of the best, if not the best, of this popular writer's compositions, and will eventually become as popular as any which have preceded it.

Fortescue, Edith. Giver of Life. D (a-d), E♭ (b♭-e♭), F (c-f), G (d-g)..... .50

—The same, with Violin Obbligato ..... .60

An excellent song of the semi-sacred character. It is in the English style and has a strong climax. It is published in four keys to suit all voices, and may also be had with violin obbligato.

Needham, Alicia Adelaide. The Links o' Love. F (c-f)..... .60

A Scotch love song. The setting is original, possessing that refined musical thought that will instantly appeal to the artistic singer. Suitable for alto or baritone.

—Among the Stubble Barley. G (d-c)..... .60

For medium voice. A delightful melody with a well-contrasted accompaniment; musical yet not difficult, and closing with an especially effective climax.

Sheldon, L. T. Sea Way. C (g-d), E♭ (b♭-f) .50

A rather serious Song of the Sea. Especially good for low or medium voice. It has many good points and an effective climax.

Slater, David D. The Reef Bell. B♭ (f-d), C (g-e)..... .75

A descriptive song especially written for bass or baritone, with a strong, telling melody.

"I ring, I ring o'er the shifting sands,
True sentinel am I,
To warn the brave on the ocean wave
As the ships go sailing by."

Temple, Gordon. I cannot Forget You. C (e-f), B♭ (d-e♭), E♭ (g-a♭) ..... .50

A splendid song, one that sings itself. The words are excellent, and the music melodious, leading up to a fine climax.

—The same, with Violin Obbligato ..... .60

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The collection was compiled by a committee appointed by the American Unitarian Association for the improvement of church music. The selection of the music was entrusted to Benjamin F. Whelpley, F. W. Wodell, and Arthur Foote. The words were carefully scrutinized by several clergymen under the direction of Rev. Samuel A. Eliot, D.D.

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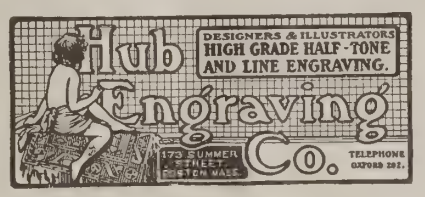

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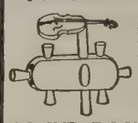

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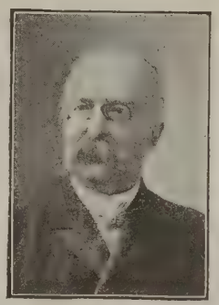

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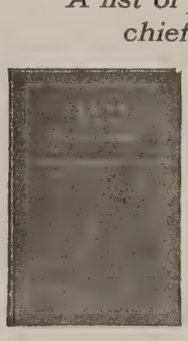

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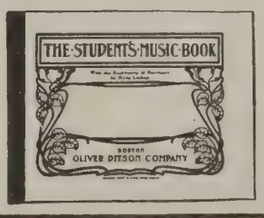

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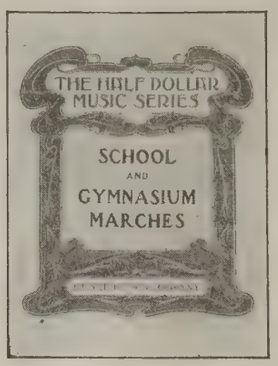
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MUSICAL INSTRUMENTS IN THE METROPOLITAN MUSEUM, NEW YORK

FRANK H. MARLING

II. STRINGED INSTRUMENTS

I. REBEC
(France, 16th Century)

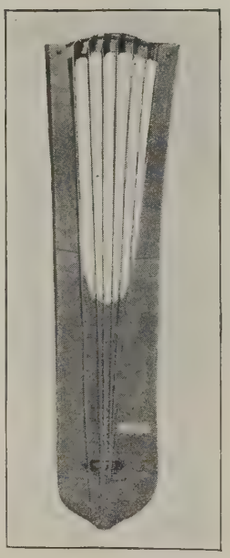
The division of stringed instruments in the Metropolitan Museum collection is of unusual interest. Authorities are agreed in giving the highest place in the scale of musical evolution to the stringed instruments, not only for their unequaled capacity in expressing human feeling and emotion, but also for their practical usefulness in daily life. For convenience, the stringed instruments are divided generally into three main sections, Plucked, Struck, and Bowed stringed instruments. The division of Plucked instruments may again be divided into two classes, those with "open" strings and those with "stopped" strings. The piano and its precursors, which form the class of Struck stringed instruments, were described in the November issue.

THE HARP

The class of instruments with "open" strings is represented by the harp. The strings rise vertically from a sound-box. It is said that this principle of construction was derived from the hunting bow of primitive man, who first made music by twanging its tightly stretched string with his fingers, or by playing on it with a rough stick. The harp's development was greatly facilitated by the addition of the front pillar, or support, which permitted the strings to be stretched to a much greater tension, and made possible a corresponding increase in tone.

The history of this instrument is a fascinating one. Its use goes back to Old Testament times, and it was employed in the Jewish temple service. Later we find it used in the service of the medieval church, and it has been for many years a distinctive feature of the orchestra.

Nowhere has the harp flourished more successfully than in Ireland, which is full of its traditions and memories. A most interesting Irish specimen in the Metropolitan collection is a reproduction of the celebrated Brian Boiroimhe harp. The original is in the Trinity College Museum, Dublin, and is supposed to have been the harp of this famous Irish king, who reigned about 1001. It is 3 feet 2 inches high, and is made of bog oak, ornamented with incised lines and circles. There are twenty-nine wire strings, and the sound-board is pierced in front with four small holes. Our illustration (see the front cover of this issue of THE MUSICIAN) shows its quaint outlines, and places it, in our minds, with the ancient period to which it belongs. Lack of space prevents our speaking of the French harp, which is of the type used to-day. The Museum has an excellent specimen, the graceful curves of which are shown in Illustration VII. It has also a reproduction of the noted "Dalway harp." This is another Irish instrument, dated 1621. For many years it was in the possession of the Dalway family. It is covered with important Latin and Irish inscriptions.

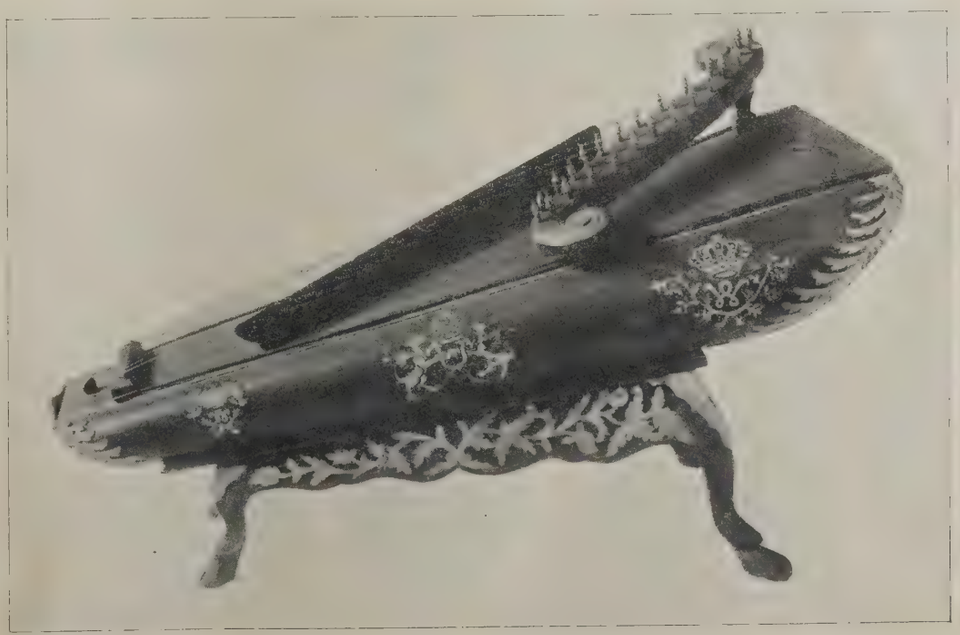


II. ROTE

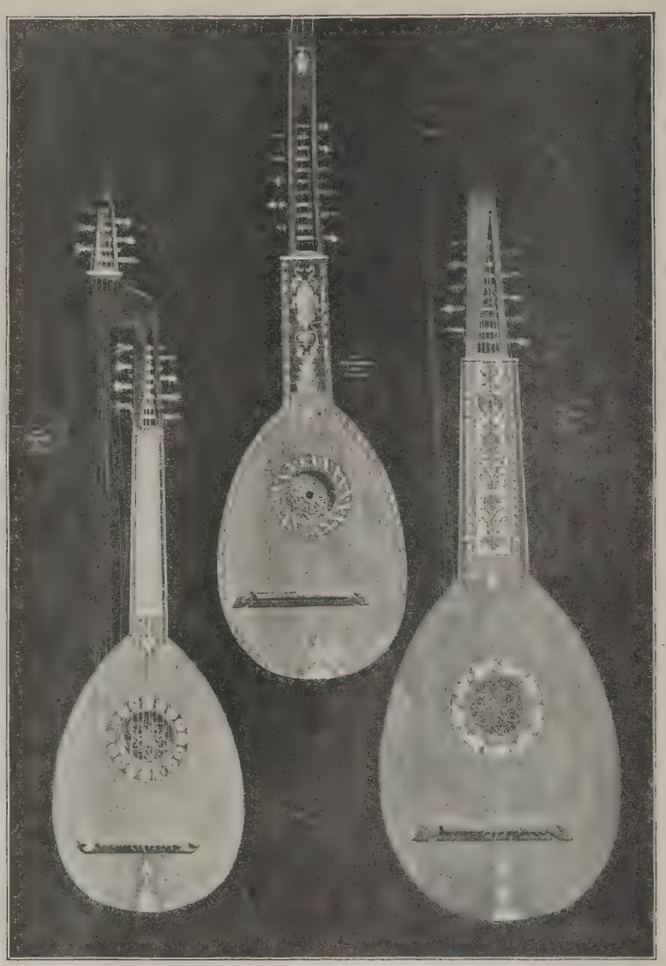
THE GUITAR AND THE MANDOLIN

The group of instruments with "stopped" strings comprises those in which the strings are stretched horizontally over a short sound-box, and a long neck. On this neck the fingers of one hand are placed, and the strings "stopped" or shortened for the sound required. The proper position of the fingers is noted, and the resonance of the "stopped" string is increased by strips of gut, wood, ivory, or metal, which are attached to the flat surface of the neck, and are known technically as "frets."

Of this class the mandolin and the guitar are good examples. They have taken the place of their predecessors, the citterns and lutes of a bygone age. Illustration IV gives several examples of these older types. The archlute is seen at the right side of the cut. The ordinary lute has an additional peg-box, which gives greater length to the bass strings. The lute figures extensively in the history of the Middle Ages, and is associated romantically with the lovers of that



III. RAVANASTRON



IV. THEORBO CHITARRONE (Italy, 17th Century) ARCHLUTE (Italy, 17th Century)

V. VIOLS

period. The theorbo, on the left side of the cut, is very similar in form, but smaller. It was used to accompany the voice. The chitarrone, in the middle of the cut, is a species of lute with elongated neck. It was used in the orchestra, and was often strung with wire instead of gut. All these instruments are of Italian make, and date back to the sixteenth and seventeenth centuries.

The various instruments of the family of guitars form together a bass, tenor, alto, and treble quartet. The visitor will notice their remarkably shallow bodies as well as their flat heads. The Museum possesses some very interesting mandolins, including one which formerly belonged to Adelina Patti. The guitar and mandolin are plucked by the hand, either directly by the fingers or by means of a small piece of bone or wood, called a "plectrum," held between the first finger and the thumb. Passing over the division of instruments with struck strings, as it was practically covered in the previous article on the pianoforte and its precursors, we come now to the most important section of all,—

The Bowed Instruments

The invention of the first violin bow is shrouded in mystery. It is frequently attributed to Ravanon, king of Ceylon, who lived about five thousand years ago, and is said to have been inspired to replace the rudely notched stick of his predecessors with horsehair. An instrument named after him, the Ravanastron, is the first known bowed instrument. This is still used in India and the far east. Its body is of bamboo, and its belly is usually of snake-skin. An eastern instrument of similar type, from Java, appears in Illustration III. From India the Ravanastron was introduced into Persia, Arabia and Northern Africa. In the eighth century we find the Saracens bringing into Spain its descendant, the rehab or rebec (Illustration I).

The Rebec

The body of the rebec is pear-shaped. The neck and head are formed of a solid piece of wood, the lower part of which is hollowed out. Three gut strings fastened to a tail-piece and passing over a movable bridge are attached to three wooden pegs in the peg-box, which projects over the sound box. The example shown here is a reproduction from one made in France in the sixteenth century. A rather enlivening tradition about this instrument, which is known as the Kleine Geige, is to the effect that it gave its name to the jig, for which it usually furnished the music.

The Rote

In Illustration II is pictured the medieval rote. The Museum's specimen is a reproduction of one made in Germany, in the seventh century. The original is now in a museum in Berlin, but was found upon the bones of a knight in an old tomb in Southern Germany. The shape of the rote is said to be derived from the old kithara, a form of the lyre. It is formed like a narrow lyre, and is made of a solid piece of oak wood, forming a very shallow box, to which are added a soundboard and six gut strings which pass over the

small bridge and are attached to six pegs fixed to a cross-bar between the two horns. Two narrow slits across the lower part of the horns were used for inserting the cords which supported the instrument on the player's arms.

The Crwth

The European nations soon learned to use the bow, and applied it to many instruments which formerly had been plucked by the fingers. The Celtic instrument, the crwth (pronounced crooth), was a descendant of the ancient lyre and rote. The Museum's example is lyre-shaped with a flat back. It has two small holes in the sound-board, in one of which is placed the left leg of the long bridge, which acts as a sound-board. Four of the strings are stopped with the fingers and sounded by a bow, and there are two open strings plucked from behind by the thumb. This instrument is of Welsh construction, and of the eighteenth century.

The Trompette Marine

The monochord, or trompette marine, is another claimant for priority of use. The date and place of origin of this "sea trumpet" are unknown. It was once largely employed as a popular instrument in Germany and France, and was used even in the service of the church. It fell into disuse early in the eighteenth century. The notes produced by it were powerful, but hard and nasal. One writer says that "its tones were far less melodious than the bray of a jackass." When played correctly, it sounded like a trumpet, and this gave it its name.

The Viols

Viol is the generic title of a family of instruments that succeeded the medieval fiddle. They were made in different sizes, were invented in the fifteenth century, and became obsolete in the eighteenth century. The viols have been called the "elder cousins of the violin." They had a century's start of the violins, for another century were their rivals, and finally were vanquished by them. A group of viols is shown in Illustration V. In the height of their popularity, two sizes were played together.

They differ from the violin in having deeper sides and a flat back that slopes toward the neck. Because the back was flat, it had to be strengthened by cross-bars. The middle one was much wider than the others, and on it rested the sound-post. The belly was arched, and the sound-holes were usually C-shaped. The strings numbered five, six, or seven, and were tuned in fourths instead of fifths. A very interesting collection of old viols is found in Illustration VI, including three specimens of the *viole d'amour*. One of these instruments, called the baryton or *viola di bordone*, is worthy of special notice. It was made by J. J. Stadlmann, an Austrian and a contemporary of Haydn, who composed a number of solos for this instrument.

The Violin Family

We come at last to the violins themselves, the finished product of many centuries of development. In Illustration VIII* is presented a complete family set of the violins. They are distinguished from the viols by having only four strings. The largest instrument, at the left of the picture, is the double bass. It is called by some the bull fiddle, and is the fundamental bass of the whole orchestra. Beethoven greatly developed its capacities, and revealed powers in it of which previous composers had never suspected the existence. This example was made in Germany, and was played in a church in Stonington, Conn., in the eighteenth century. It is 6 feet high and 2 feet 2 inches wide.

The Violoncello

The instrument next to the double bass is the violoncello. It is tuned an octave lower than the viola, and generally has a compass of three and one half octaves; from the low C to the G just above the treble staff. It is most effective in broad and fluent melody. Berlioz says of it: "Nothing is more voluptuously melancholy, or more suited to the utterance of tender, languishing themes than a mass of violoncellos playing in unison on their first strings." On account of its unusual compass the 'cello can be used as the bass of the string quartet, as a solo instrument, or as the singer of the melody, to an accompaniment on the other strings. The example shown in the picture was made in Europe in the eighteenth century.

The instrument to the right of the violoncello is the tenor violoncello. This is really a half-sized violoncello. It represents the proper size for the tenor instrument of the violin family, but is now discarded.

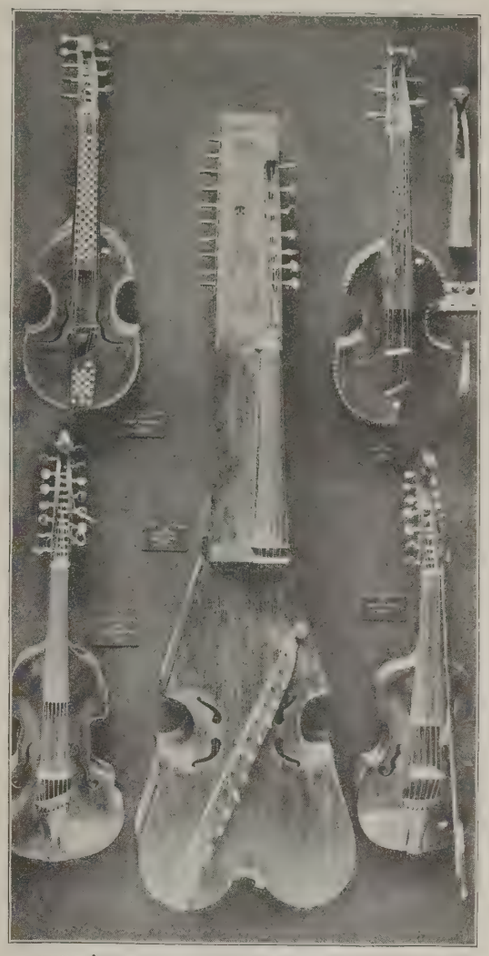
The Viola

The instrument to the right of the tenor violoncello is the viola, or alto. This instrument is often unknown to the average concert-goer, and to lovers of music, by reason of the position of its players, who sit behind the violins. It is in reality a larger violin with a deeper compass. It is both a tenor and a contralto, although most modern composers write the tenor part for it. Its lowest register is peculiarly sepulchral in tone, and suited to tragic music. In the middle register it has an unusual pathos, and in its highest part a penetrating sweetness and gentleness of tone.

The Violin

The instrument at the extreme right of the picture is the violin. Mr. W. J. Henderson calls this "the *prima donna* of the orchestra." This instrument is so well known that we do not enlarge upon it in this article. In the Museum there is a fine copy after the famous maker, Stradivarius. The violin is a triumph of human skill and invention. With its wonderful capacity for emotional expression, it may be said to stand at the highest point that any musical instrument has reached. Numberless volumes have been written upon it, and thousands of men and women have recorded their love for it. Its fascinating history is too lengthy even to be outlined here. The reader who attempts to follow up its story is sure to find a rich treat in store for him.

*See page 30.



VI. VIOLE D'AMOUR VIOLE D'AMOUR — BARYTON (Viola di Bordone) — ALTO VIOL VIOLE D'AMOUR

VII. FRENCH HARP

FIRST CONCERTS IN ENGLAND

JAROSLAW DE ZIELINSKI

CHARLES II*

When Charles II re-entered London in 1660, on that smiling 29th day of May, after nearly a decade spent on the Continent, one of the first things that he did was to retain as part of his household a band of musicians. It must have surpassed in many ways the fourteen violins and nineteen wind instruments which his unfortunate father had maintained. Indeed, as in many other things, he meant to follow the example of his royal cousin, Louis XIV of France, whose bounty he had not disdained. The very year of his return to England saw established a band of twenty-four performers on violins, violas, 'cellos, and basses. It became known as the "Four-and-twenty fiddlers," and Thomas Baltzar or Balsar — one of the finest violinists of the period, as well as a composer — was appointed leader.

A pound sterling went further in those days than it does at the beginning of the twentieth century. The amount paid annually to the twenty-four musicians was about £1433; the lowest salary being £20 and the highest £152 a year. Labor organizations had not yet undertaken to regulate the wages of these picked musicians, who were listed as "Gentlemen of his Majesty's Private Musick."

If Louis XIV danced in company with the Dukes de la Tremouille, de Boufflers, de Montmorency, and a number of other high nobles of France, not to mention the Demoiselles Prévost, Guyot, de Lisle, besides other dancers from the theatre, Charles II did likewise. His troop of mistresses replaced the *demoiselles* of the French king, and gave to the events a certain *éclat*, causing at the same time many heart-burnings and jealousies.

Living in England at that time was one John Banister, son of a rustic musician. Either because he was born in the same year as his gracious Majesty, King Charles II, or because his style of fiddling pleased the royal patron, he was sent to France to improve his art. There Lully, Goupillet, Minoret, Paschal Colasse, and some others, could have taught the sturdy Briton many a trick in handling bow and fiddle, in composing, or in courtly grace. Without doubt they did so, for on his return to England he was appointed in 1663 "Chief of his Majesty's violins." Even if he had profited musically, he had failed to improve in generosity of the large, good-hearted kind, which costs nothing and never fails to make friends. In other words, Banister could not see anything good in other musicians, particularly in one Louis Grabu, who came in 1666 from France to London, found favor with Charles II, and was assigned to a prominent place in the direction of the court-music, its dances, and the chapel service. These favors, bountifully bestowed by Charles upon the Frenchman, irritated greatly good John Banister. Otherwise he never would have forgotten himself so far as to say in the king's hearing, "'English performers on the violin are superior to those of France." King Charles was too great an admirer of the French, aside from being a secret ally of Louis XIV, to pass such a remark unnoticed. John Banister promptly received his dismissal from the king's service, and lost thereby a salary of £100 a year.

*From a miniature by Samuel Cooper, in the South Kensington Museum, London.

Among the prominent men of that day was the clever satirist John Dryden, who first became known by his *Heroic Stanzas*, a magnificent tribute to the memory of the Protector who died in 1658. Twelve years later — in 1670 — Dryden became laureate, and with the appointment received a pension of £300 a year and a butt of canary wine. Monsieur Grabu, who in time was accepted as a fast friend by Dryden and found in the poet a strong defender, helped his patron to put away many bottles of this product of the Island of Teneriffe.

Grabu wrote a number of cantatas and operas, some of which were unfavorably commented upon by Pepys and Pelham Humfrey. Yet there was merit in many of them, and their success would have been much greater were it not for opposition on the part of the Duke of Buckingham and his friends, among others Clifford and Sprat. They were bitterly opposed to Dryden, whose text to *Albion and Albanius* Grabu

LOUIS XIV OF FRANCE
(From the painting by Hyacinthe Rigaud, in the Louvre)

utilized for an opera which was produced in 1685.

The Clifford just mentioned was the Rev. James, son of Edward Clifford, a cook. Aside from being a clergyman who preached more love and less damnation, he was an earnest and ambitious worker. His collection, bearing the title of *The Divine Services and Anthems Usually Sung in the Cathedrals and Collegiate Choirs of the Church of England*, is justly considered a landmark in the history of English ecclesiastical music.

Pelham Humfrey, by twenty-five years the junior of Clifford, was unmistakably a talented composer when still but a youth. He also was sent by Charles II to France and Italy, and had opportunities of becoming acquainted with such men as François du Val, Henri Dumont, the noted soprano singer, Baldassare Ferri, Jean Baptiste de Lully, and Alessandro Stradella. Humfrey returned to London in the early autumn of 1667, and was sworn in at once as a Gentleman of the Chapel Royal. This brought him into relationship with Pepys, whose criticisms he failed to disarm even by the potency of a most gracious presence. Indeed, Humfrey's efforts were not put forth to avoid jostling the good opinion that the London musicians had of themselves. Full of confidence, possessed of great vanity, and ambitious to make a name for himself, he was intent on elevating musical art in England. When he condemned the native musicians, he found a ready listener in Charles II. Had he not tasted of the more elegant, rhythmically defined, and richly embellished French style, which had come into existence under the reign of his beloved cousin whom the good French people called *Dieudonné?*

The wisdom of Humfrey was greater than that of the disgraced Banister. When, in due course of time, his friend and early teacher, Captain Henry Cooke, died, Humfrey was appointed to succeed him as Master of the Children at the Chapel Royal. In addition to this he received an appointment as Composer in Ordinary for the king's violins. We must not mistake the brave captain who fought in the royalist army, and who afterward produced some of the best singers in London, with another man of a slightly similar name, a Captain Cocke, who lived in those days and whose wife, a lady of German birth, was a great beauty. Pelham Humfrey was only twenty-five years of age when he succeeded Captain Cooke. English music sustained a great loss when he died a couple of years later.

Meanwhile John Banister was not idle or discouraged. He recognized that the rich needed education no less than the poor, and for the benefit of the former, as well as to promote art, he established concerts in London. These were the first to which admission was obtained by payment. They began Dec. 30, 1672, at his home in Whitefriars, near the Temple back. The place became a musical school, and these events continued for six years. An observing commentator remarks that the room was fitted round with seats and small tables, alehouse fashion. There was a large raised box for the musicians, "whose modesty required curtains." One shilling was the price of admission, and it gave one also the privilege of asking for anything one wanted. It was on these and similar occasions that the guitar began to supplant the lute in accompanying vocal music. In the same way, the viol, an instrument of the fifteenth, sixteenth, and seventeenth centuries, gradually yielded to the violin, which was brought prominently into notice in Cromwell's time by the above-mentioned Baltzar, who came to England from Lübeck.

JEAN BAPTISTE DE LULLY

The concerts of John Banister were booked for four o'clock in the afternoon. As the George Tavern was close to this place of Banister's, it was liberally patronized by the musicians and their noble friends and patrons after each concert, lackeys and link-boys keeping merry outdoors to the tune of their masters within.

Of course there were other places, taverns and gin-shops, where so-called "public consorts" were held. Such performances were, however, for audiences of shopkeepers and foremen, who came to enjoy ale and tobacco, and supplied their own music, with the aid of a professional harpsichord player.

The gentlemen who gathered in places like Banister's, having been taught to sing at sight, indulged often in part songs, catches, and canons, an easy style of composition in comparison with the learned counterpoint of madrigals and motets, which gradually fell out of favor. The restoration of Charles II brought about also an entire change in instrumental music, which had been suppressed for a time by an act of Cromwell's third parliament, passed in 1656–57. This act was "against vagrants and wandering, idle, dissolute persons." It was ordained that, "if any person or persons, commonly called fiddlers or minstrels, shall at any time after the first of July be taken playing, fiddling, and making music, in any inn, ale-house, or tavern, or shall be taken proffering themselves, or desiring, or entreating any person or persons to hear them play or make music in any of the places aforesaid, they shall be adjudged rogues, vagabonds, and sturdy beggars, and be proceeded against and punished accordingly."

About 1680 the professional musicians severed their connection with publicans, and started the performances from which our modern concerts have descended.

THE SONGS OF SIDNEY HOMER

LAWRENCE GILMAN

The student, professional or amateur, who adventures into the field of contemporary song-writing is sure of diversified entertainment, much instruction, and not a little profit. He may range from the amiable effusions of Chaminade and Reynaldo Hahn, through the sentimental deliverances of Massenet and his like, to the moving utterances of MacDowell, the vivid impetuosities of Strauss, and the luminous and haunting subtleties of Debussy, Fauré, Loeffler, and De Bréville.

SIDNEY HOMER

An elastic and commodious art form it must be that can comprise such absolutely alien and diverse products as the songs of Massenet and MacDowell, Strauss and Loeffler — about as grotesquely heterogeneous a group, perhaps, as could well be conceived! What is, or what is soon to be, one wonders, the dominant impulse in modern song-writing; or is it to exhibit any paramount or particularly significant phase? Is Strauss to assume the aspect and proportions of a prototype, so that the average music-wright of a decade hence will compose songs as evidently an offshoot of *Liebeshymnus* and *Sehnsucht* as the average song of to-day declares the origin of its being in Grieg or Godard, Tosti or Nevin? Or is it possible that the esoteric beauties of Loeffler and Debussy will be the familiar jargon of a lyrical to-morrow?

In viewing the current manifestations of an art so various, unsettled, and — in Mr. Henry James' serviceable phrase, "unguided," — it is not easy to avoid the appearance of a too summary disposition of its elements. If it is something of a problem satisfactorily to correlate such confusing and unaccommodating phenomena as, say, Strauss and Debussy, how is one to behave toward personalities less assertively conspicuous (though conceivably as interesting and consequential) who yet exhibit equally diverse and discordant properties? For though their merits and defects may be less obvious, their prepossessions and allegiances are assuredly not lacking in positiveness and variety. From this point of view — admittedly, of course, a special one — we in America may consider ourselves quite comfortably situated. Having no music-makers — song-writers or others — of commanding and international eminence, we stand in no danger of being dazzled by the proximity of a musical Personage. There is no Strauss to obscure or engross our field of vision; and we are, as yet, unlikely to find ourselves in the lamentable situation of the musical Briton of to-day, from whom the tonal horizon is almost entirely hidden by the majestic apparition of Sir Edward Elgar.

It has been sufficiently insisted upon that America has done nothing of consequence — measured by the most exacting standards — in musical art. Whether this is quite so or not, it is beside the purpose of this screed to discuss. Perhaps a counter claim might most easily be established by alleging certain achievements of the American composer as a writer of songs. Indubitably we have in this country a not inconsiderable body of music-makers who are writing with dignity, artistic sincerity, and a varying order of eloquence, in this perilous and tempting form. Among those whose artistic purpose is most steadfast and consistent is Mr. Sidney Homer, who has already impressed himself upon those who know his work as a writer of taste, sobriety, and noteworthy ability. Mr. Homer is an excellently equipped musician, and a craftsman of dexterity and resource. It is characteristic of him that he writes both abundantly and, not infrequently, with distinction. It is not often that a writer of songs is at once prolific in his output and salient in the quality of his inspiration. This is by no means to say that Mr. Homer, working, as he does, in a dangerously elastic form, is always at his best — that he has written many songs as admirable as his setting of Browning's *Prospice;* but the general level of his musical thought is, nevertheless, on a notably dignified plane.

I have before me a group of Mr. Homer's published songs. There are twenty-four of them, and they comprise settings of verse by Browning (who would appear to be his most constant inspiration), Tennyson, Thomas Hood, Longfellow, and Robert Louis Stevenson; yet, despite the diversity of his subject-matter, Mr. Homer has a way of finding just and significant equivalents for the moods and emotions which he elects to enforce. He belongs, roughly speaking, among the composers who have felt most strongly the persuasiveness of Teutonic ideals and methods. He writes, that is to say, after the manner of those who follow the traditions of the modern dramatic *Lieder*, as those traditions are understood in Germany to-day. He believes that, the poem to be reuttered in music having once been selected, the composer may not depart from the spirit of its emotional content — may make no concessions to presumed requirements of melodic or harmonic "effect." He adheres, however, rather to the dominant spirit of his text than to the significance of individual phases — as in, for example, his fine *Prospice*, — the best, I think, of his songs, and an uncommonly noble and impressive achievement. In setting Browning's poem, many modern writers would have stopped to emphasize its different parts — would have been tempted, one can

easily imagine, by the inviting suggestions offered by such lines as

"... the heroes of old,"

or

"the elements rage, the fiend voices that rave."

Mr. Homer, however, does not mar the totality of the impression he aims to make by an over-elaboration of details. In this respect he reminds one of Edward MacDowell, whose songs are a superb exemplification of this method. Mr. Homer does not always, on the other hand, bring his purposes to an entirely successful issue. In his setting of Stevenson's *The Country of the Camisards*, for instance, there is a lack of the diversification of accent which would have given his music the expressional poignancy inherent in the poem. There is, in a word, monotony of effect where there should have been the bite of sudden dramatic contrast. This is so, too, of his version of Hood's *A Lake and a Fairy Boat* — an ingratiating and spirited song, but deficient in its communication of the complete significance and the whimsical charm of the poem. Again, his music to Browning's *A Woman's Last Word* lacks something of the passion and tenderness of the verse — a lack which might have been obviated by a more scrupulous regard for the precise implication of each separate phase of the poem.

He is very nearly at his best, however, in *Home They brought Her Warrior Dead*, from Tennyson's *The Princess*. Here the richness of the harmonic color, the dignity of the melodic design, and the vigorous rhythmical structure convey with excellent effect the sincerity and continence of the musical conception. Only at the close is one aware of a sense of disappointment at the words,

"Sweet, my child, I live for thee!"

Here the deep and climactic emotion of the poem is not realized. Instead of being the emotional apex of the song, it is quite the reverse: which invites an avowal of one's conviction that Mr. Homer, although very often successful and felicitous in his method of approaching and declaring the substance of the poems which quicken his musical imagination, is not always attentive enough in his preliminary contemplation of its essential meanings. He does not, that is to say, wholly steep himself in its mood and atmosphere.

Although his gift seems rather dramatic than lyric, it is to be noted that some of his happiest accomplishments as a song-writer have been in the setting of such poems as Hood's *It was the Time of Roses*, and *Minnie and Winnie*, from Tennyson's *Child-Songs*. The first is a very charming inspiration — harmonically ingenious and finely lyrical in feeling. It is among the best of his productions; and, together with such others as *Prospice*, *The Stormy Evening* (after Stevenson), *Enid's Song* (from the *Idyls of the King*), *Home They brought Her Warrior Dead*, and *Minnie and Winnie* — which has the authentic childhood quality — represents very justly his capacities as a song-writer.

It may fairly be said of Mr. Homer — and it is a pleasure that there are not a few others of whom it can be affirmed — that he is making a distinctive place for himself among those American musicians who choose to view their art with consistent seriousness and dignity.

THE VAGRANT PHILOSOPHER

WILSON G. SMITH

These were the circumstances that brought it about. My friend, the vagrant philosopher, was seated in an easy chair in my studio, smoking one of my Cuban *perfectos*. I put the question to him direct.

"Vagrant," said I, "what is the use of all this strenuous endeavor for excellence? Most men are rewarded with laurel wreaths on their graves and posthumous praise to this effect — 'he was really a man of exceptional ability, but no one knew it except perhaps a few friends. They only mentioned the fact in whispers.'"

My friend puffed long and leisurely at his cigar, watching the while with affectionate gaze

WILSON G. SMITH

the curling smoke-rings vanish. This silent prologue finished, he launched forth after this wise.

"Professor," — he always honors me with this somewhat equivocal title — "the popular saying, 'What's the use?' is the cause of many a man's supineness and lack of effort. That things do not always come one's way is no sane reason why one should give up hope and aspiration. All things come to him who waits, except, perhaps, to the country bumpkin who wished to test the verity of the proverb, and seated himself on a rock in the pasture, waiting for the cows to back up and be milked. Like our what's-the-use man, he got no butter milk.

"Nor is it necessary to knock a man down because we imagine he is in our way. It is far better to go around him and show him our back. We cannot build ourselves up on the ruins of another. Why envy another his success? Rather emulate his example and study his methods. There is no patent upon success.

"Success means hard work and diligent application on the part of the aspirant. If a man passes you in the chase after fame or success, bid him Godspeed and quicken your own pace. He has left his footprints to serve you as a guide through dark places and over rough roads.

"Our lives are very much like links in a continuous chain. All we have to do is to see that the link represented by our individual life is well forged and connected. Former links and those to follow will take care of themselves. Samaritans are not out of place even in this twentieth century. Besides, a generous act is retroactive; it makes a man friendly with himself and acts as a stimulating tonic upon his own aspirations.

"'What's the use?' is decidedly a poor motto. 'Why not?' is a much better one. There is always room for energy and talent at the top, and when, after strenuous and ofttimes discouraging efforts, one has attained the higher elevation, the vista of realized hopes and future possibilities that spreads out before one is a reward well worth the effort put forth.

"Personally, I am a man of mediocre attainments, but this fact does not rob me of the pleasure of recognizing the ability of others. We cannot all be original thinkers and creators, but we can derive much benefit and profit from a hearty appreciation of the works of others more gifted. Appreciation is but a few degrees removed from participation and production. We cannot all be geniuses, but we can by cultivation attain an appreciative mood towards them. They speak to us in a personal language, and it is our duty towards them and ourselves to endeavor to understand them. That a man, although aspiring, may not become a Mozart or a Beethoven, is no valid reason for our ignoring his efforts. As long as what he utters has a tendency to elevate the standard of general culture, he is entitled to our respect and admiration.

"A small stone often plays an important part in the foundation of a magnificent palace. If it is free from blemish, it may assume its part in the general structure.

"A constant struggle for self-advancement and culture brings us of necessity ultimately nearer the goal of our ambition. In struggling for ourselves let us not forget the similar efforts of those with whom we come in contact. Surround yourself with the atmosphere of altruism and this spirit will infect others, who will gather impetus from your radiated congeniality. Thus in helping yourself you unconsciously assist others.

"Life, after all, is but a succession of moods, and the altruistic mood is the one that makes life most enjoyable for oneself, as well as most agreeable to others.

"Another cigar? Thanks! Since you insist. Your Cuban cigars, professor, are like little deeds of kindness. They are inexpensive, and do a fellow a deal of good."

After lighting his second cigar and indulging in a few smoke-clouds, my vagrant friend — as he is rather given to poetizing — read the following verses. The sentiment expressed seems apt, even though the versification may be devoid of inspiration or ornate expression.

What's the use to borrow troubles
As we tramp along through life?
Like as not they are but bubbles
Floating on the pond of strife.

Let the bright sun shine upon them,
As they float on useless quest,
And we see reflected on them
Colors of the rainbow's crest.

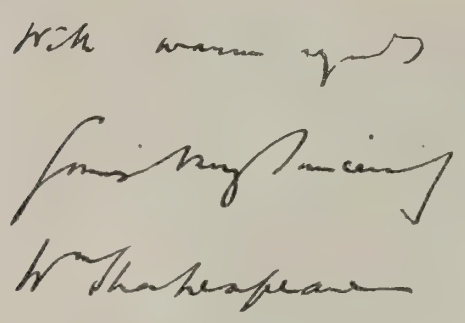
Bubble-troubles are but fleeting;
Soon they burst and vanish quite.
Let us learn this from their meeting,
Just to tramp along and fight.

THE VOICE

Conducted by WILLIAM SHAKESPEARE

All communications regarding the Voice Department of THE MUSICIAN should be sent directly to the Editor-in-Chief. Students who follow the work which is outlined in this Department may write freely regarding any further helps and hints that they need. If there is any point in your study or teaching which you desire to have discussed here, please communicate with us about it.

In acting for a time as Editor of the Voice Department of THE MUSICIAN, *I feel that I must first express my admiration of the earnestness of purpose and high standard of this journal, in which I have read with the deepest interest many valuable articles.*



THE POINT OF VIEW

I would begin by saying that the success of every man's career depends upon the steady and unswerving gaze which he fixes consciously or unconsciously throughout his life on the goal of his ambition. He may make mistakes as to the starting-point; who does not? But having once decided upon the path, he must prepare to follow it out and to struggle on through disappointments and difficulties towards the achievement of his object.

As time passes I realize more and more the difficulty of impressing on the mind of the student the supreme necessity of thus concentrating his attention on the subject which he intends to take up as the work of his life. I am emboldened to insist on this by my long experience as a student, a public performer, and a teacher.

At the early age of twelve I gave up the career intended for me, and for five years studied harmony, counterpoint, and composition under Molique, the violinist and composer, the friend of Mendelssohn. Meantime, I learned pianoforte playing with the well-known professor, Dr. Wylde. Coming straight from the country at the age of seventeen and a half, I was awarded the King's Scholarship at the Royal Academy of Music, where I continued to learn composition under Dr. Sterndale Bennett, simultaneously studying the pianoforte and traveling about as a solo pianist with the best artists. At twenty-two years of age, having gained the Mendelssohn Scholarship, I was enabled to continue my studies at Leipsic under Professor Reinecke. Here it was discovered that I had a voice. I was transferred to Milan and placed under the celebrated Lamperti, the teacher of Madame Albani, of the tenor singer Campanini, and of many other great artists. Although I believed that I had already made some progress in singing under other masters, Lamperti soon made me feel the necessity of beginning a serious study of the very rudiments. The experience gained by my former studies enabled me to appreciate the splendid character of the genius by whom I was now to be guided. His patience and zeal served to form my future career. It was only after two years and a half of diligent study that I made my début as a tenor vocalist at a concert of the Philharmonic Society in London. My habit was to go back to Lamperti each year, when it was possible, to add fresh zest to my practice, and to be brought back to the right path, if I had strayed. The year of his death found me on the same errand. With him I discussed his works, and at his suggestion I ventured to begin writing the *Art of Singing*.

Like all other arts, singing has its time of drudgery, and it is not all romance that Porpora taught Caffarelli from one sheet of exercises for five years, and then dismissed him with the words, "Go, my son, you are the greatest singer living." I know to my cost how long the training of a vocalist must take, for Lamperti kept me for a year and a half to the air, *Ecco ridente* from Rossini's *Barbiere di Siviglia*.

This is an age of competition, and if singers are to gain a livelihood by their art, they will have to go through a more serious course of training than has been required hitherto. The organist or pianist who undertakes the teaching of singing without special knowledge of the art will no longer find pupils. The singers who lack voice or musical talent will no longer be listened to.

Of the many who come from America as aspirants to public singing, how few have capability for entering on such a career! Many have a fine time in Europe, wasting the means provided for them by the worthy congregation of a church or by some rich patron. With regard to such it is needless to waste words.

Many study with Mr. A. for voice production, and after a course of twelve lessons conclude that they have learned all that he can teach them. They proceed to Mr. B. for oratorio, afterwards to Mr. C. for German songs, and then to Paris for French songs. They return to me completely confused with regard to the "art of singing," their voice broken down, their purse exhausted, but they are at last stirred by a desire for submitting to a course of serious study before returning to the other side.

My sympathy is certainly with the stranger arriving in England, who is beset by those who have some wonderful secret or method by which the training of a singer may be curtailed, when in reality this cannot be done. "Ars longa, vita brevis." Lamperti wrote valuable advice to the young student. "He should consider the expense of a good master as a sum invested, which will be returned with interest. He should also *commence* with a good master, for on leaving him an unworthy successor would be discerned, whereas the inexperienced student is apt to believe that his first master must be infallible." He learns, often too late, that he has been mistaken. Having found a master worthy and helpful, be true to him. Do not go from one teacher to another for the sake of change.

A great artist and splendid singer was asked, "Whom shall I go to, for I am returning for the purpose of studying in Europe for a few months?" She answered, "With whom did you first study? Why, go to him, of course."

For my own part, nothing would have induced me to quit Lamperti and his exquisite teaching of exercises, solfeggi, and arias, for any other master. Students are so often advised to study under a variety of masters, to give them the privilege of saying that they have learned with professors who have a reputation, but it is unwise to give up the guidance of a good master. After all, much depends upon the pupil himself. When he has once been taught the foundation of good singing, he must practice with such conscientious care that the method becomes a habit and his own character appears in his performance. To encourage those who lack confidence (and these are often the most sensitive and artistic minds), to stir up the enthusiasm of the indolent, to place a high ideal before each pupil, such are the qualifications of a good master.

Lamperti, long before his death, deplored the fact that few students with good voices and with musical talent could be induced to study for more than a year or so, whereas little can be done under three years. Madame Marchesi of Paris expressed the same regret in a conversation I had with her.

It is lamentable to hear the ballads and trash which are considered good enough for our English public. In Italy, in Germany, and in France, it is necessary to study more seriously in order to gain sufficient physical force to make the voice last throughout the long operas. Nevertheless, how few singers touch their hearers by the true expressiveness and the sustained character of their singing! Time has a way of avenging itself. Before long the low standard of vocalists will have produced such thousands of half-trained or ill-trained singers, that the so-called music which is sung will pall on the taste of the public, and a superior set of vocalists will arise, who will present anew the classics of the art, — the works of Handel, Bach, Mozart, and all the old Italian writers.

The time is surely not far off when the "art of singing" will be taught in greater simplicity by many masters who will use more or less the same methods. The human voice is simply nature's instrument, capable of expressing the emotions of the mind by its tones, capable of acting as a musical instrument in a manner similar to most other musical instruments, but idealized and endowed moreover with the unique quality of association with speech.

The voice, both in singing and talking, is the result of our breathing on an instrument not outside the mouth, but stretched across the larynx in the Adam's apple of the throat. If the lips of this instrument are awkwardly held, more breath is required than we can rightly control. If the instrument is poised in unconscious ease, the breath is apt to slip out on our attempting to produce any power or fulness of tone, and disaster is caused by our finding ourselves out of breath before the end of the phrase we wished to sing.

On the one hand, the student cannot produce a loud sound without *rigidly holding* the instrument, so that his judgment tells him that this must be wrong — that this must be a bad note; on the other hand, if he attempts to sing lovely sounds, he quickly becomes breathless.

The freedom of the instrument which we call the "voice" demands great skill in controlling the breath. When we control the breath, as in breathing out slowly or warming with the breath

GIUSEPPE TARTINI

some object held in the hand, the voice refuses for a time to adjust itself and to speak with fulness and sonority. So there is a balance of forces. If we hold rigidly the instrument in the throat, we demand more breath than we should do if we breathed out slowly, as indicated above. It is comparatively easy to breathe out slowly and gradually without singing, yet how difficult it is to produce a full sound while thus retaining control over the breath pressure!

The master may begin with either of these two factors, which in the end should balance each other and cooperate in the creation of the "art of singing."

One master may say, "I will have the student produce a natural tone and this will compel him to study his breath control;" or the other will say, "No! I will first teach my student how to control his breath; and if he does this, he must perforce unconsciously place his instrument so that it responds in fulness." All this I have explained in my *Art of Singing*, Part I.

The agreement or balance or simultaneous cooperation between the freedom of the throat and the breath control is so exactly parallel with the production of tone on the violin that I quote the *precious advice* of Tartini which has already been presented to the readers of THE MUSICIAN, and I make no apology for repeating it *in extenso*.

TARTINI'S ADVICE ON BOW PRACTICE

Your first study should be the true manner of holding, balancing, and pressing the bow lightly and steadily upon the strings, in such a manner that it seems to breathe the first note it gives, which must proceed from the friction of the string, and not from percussion, as by a blow given with a hammer upon it. This depends on laying the bow lightly upon the strings, at the first contact, and on gently pressing it afterwards, which, if done gradually, can scarce have too much force given to it, because, if the tone is begun with delicacy, there is little danger of afterwards rendering it either coarse or harsh.

Of this first contact, and delicate manner of beginning a tone, you should make yourself a perfect master, in every situation and part of the bow; as well in the middle as at the extreme ends; in the up and in the down bow. Exercise yourself also in a swell upon an open string, observing that you begin pianissimo and increase the tone by slow degrees to fortissimo. This study should be made equally with the up and down bow, in which you should spend one hour each day at different times, having constantly in mind that this practice is, of all others, the most difficult and the most important in good violin playing. When you are perfect master of this part of a good performance, a swell will be very easy to you, beginning with the most minute softness, increasing the tone to its loudest degree, and diminishing it to the same point of softness with which you began, and all this in one stroke of the bow.

Every degree of pressure upon the string, which the expression of a note or passage may require, will, by this means, be at your command, and you will be able to execute with your bow whatever you desire.

OPERAS AND SINGERS

The City Theatre at Hamburg will produce thirty-four operas during the season. The list includes Gluck's *Orpheus*, Handel's *Almira*, Méhul's *Joseph*, Smetana's *Dalibor*, Halévy's *Jewess*, and Rubinstein's *Maccabees*.

* *

The Bayreuth Festival of 1906 will extend from July 22 to August 20. There will be seven performances of *Parsifal*, five of *Tristan*, and two of *The Ring*. The dates of the last named are July 25 to 28 and August 14 to 17.

* *

Massenet's latest opera, *Ariane*, text by Catulle Mendès, will be given at the Paris Opéra.

* *

Carl Goldmark, though seventy-five years old, is said to be writing a new opera. The text is derived from Shakespeare's *Winter's Tale*.

* *

The Leeds Festival Chorus, with the London Symphony Orchestra, will give two concerts in Paris some time in January. Dr. C. V. Stanford will direct. Sir Hubert Parry's *Blest Pair of Sirens* and Beethoven's choral symphony will be the chief works to be played.

* *

Madame Gadski's American tour this season will include about seventy-five concerts.

* *

Madame Wittich of the Dresden Opera will appear as Isolde at the Bayreuth performances next summer.

* *

It is said that Ruggiero Leoncavallo, the composer of *I Pagliacci*, will make an American tour, beginning in October, 1906. Signor Leoncavallo will conduct *I Pagliacci* and excerpts from his latest opera, *Roland von Berlin*, as well as his *Bohème*, *Zaza*, and *Chatterton*.

CORRESPONDENCE

MRS. M. G. R., BELMA.

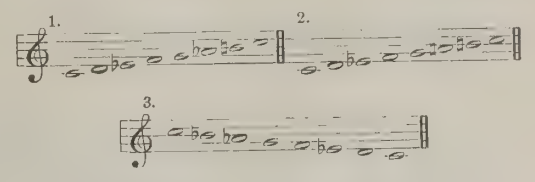
Desirable qualities to be considered in the purchase of a new pianoforte are: a tone that is strong and resonant, but sweet, and of a certain even quality throughout the keyboard; and an action that is neither stiff nor loose, so that pressing down the keys is just enough of an effort to be felt, without actual weight. If you purchase from some maker whose reputation is established, you will avoid disappointment in regard to some vital internal details which we cannot explain here.

C. F. H., ORR'S ISLAND, ME.

There can be but two reasons for the fact that the muscles of your forearm get tired: it is either because you practice too steadily and allow the arm to become exhausted, or because the position of the arm, while practicing, is unnatural and stiff. Watch your arm closely, with these two causes in mind, and try to discover the real reason; the remedy is then easy. You might consult a surgeon, and ascertain if some physical defect is not impairing the endurance of any one muscle. It is most likely that your position is not loose enough.

I. B., ST. JOHN, N. B.

The three forms of the minor scale of which you speak are written and named as follows (using C minor for example): —



No. 1 is the *harmonic* minor form, and is written thus both ascending and descending: No. 2 is the *ascending melodic* form; No. 3 the *descending melodic* form. You can locate the half steps yourself. The harmonic form is quickly and easily found by observing that it is the result of lowering the 3rd and 6th scale-steps of the corresponding major scale (in this case, C major). The melodic forms are used to avoid the awkward interval — difficult to sing — between steps 6 and 7.

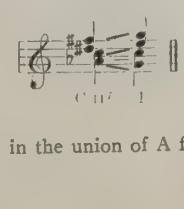
MRS. S. F., CUBA, N. Y.

Dots and slurs are frequently used together to indicate what is sometimes called "demi-staccato," or sustained staccato. One sign, of course, neutralizes the other, so that it is neither completely legato nor staccato. A passage so marked is therefore to be played nearly, but not quite, legato; about as one would play the scale as legato as possible with one and the same finger. Such marking also implies a slight pressure of the tones; and is rarely, if ever, applied to rapid passages.

A. L., MADISON, IA.

1. The diminished 3rd of G flat is B triple flat. This may seem peculiar; you say you have never seen it; but that does not alter the fact. The diminished 3rd is a very rare interval; that must be admitted. But it surely exists; and G flat surely exists; therefore B triple flat is at least possible; and, in fact, if composers were more accustomed to using the keys of nine, ten, or more flats, B triple flat would be nearly as common an occurrence as G flat.

2. Yes, there is an interval called the double augmented fourth (and its inversion, the double diminished 5th). It occurs in such mixed chords as this one in C major: —



and consists (here) in the union of A flat and D sharp.

WALTHER VON DER VOGELWEIDE*

Club Programs from all Nations

VIII. CLASSICAL GERMANY

ARTHUR ELSON

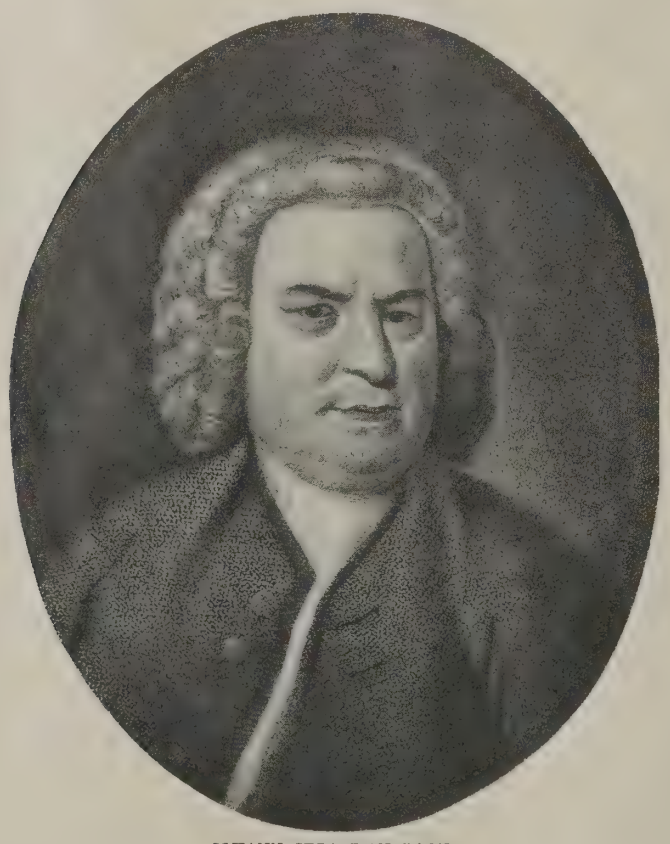
In every issue of THE MUSICIAN this department will present an elaborate study of a national school. The purpose will be to give a correct chronologic summary of the school, its principal representatives, to indicate a practical club program, and to review the presentation of the subject by means of a list of queries.

Clubs planning to use this material may address correspondence concerning any feature of the work to the EDITOR OF THE MUSICIAN.

Every assistance will be given to clubs, classes, and private students. The editor will be glad to lend help to those desiring to secure speakers on topics relating to music.

TANNHÄUSER

In the dark ages music flourished but little in Germany; yet in the time of Charlemagne the art received royal patronage, and the Christian chants must have been heard among the savage races that he baptized by the might of his sword. At a later time, we find the monk, Franco of Cologne, inventing measured notation, possibly in Germany; but the first popular impetus given to music came from the Minnesingers.



JOHANN SEBASTIAN BACH

These minstrel knights, like the Troubadours of France, were of gentle birth, and cherished the art of song as one of their greatest accomplishments. While they indulged in less fantastic exuberance and extravagant display than their French brothers, their deeper sincerity had its influence on the poetry of the time. Wolfram von Eschenbach's *Parzifal* and the lyrics of Walther von der Vogelweide date from this period, which finds a modern echo in Wagner's *Tannhäuser*. Another notable figure was Henry of Meissen, whose songs in praise of womanhood won him the title of "Frauenlob" and the homage of the fair sex. At his funeral the women cast a flower each into his grave, and made it overflow with their fragrant tribute.

The close of the Middle Ages found German music kept alive chiefly by the Mastersingers. These guilds of prosaic but worthy burghers reduced the art to a formal basis that could not atone for a lack of real inspiration, but at rare intervals a genius appeared among them. Such a leader was Hans Sachs, whose many *Fassnachtspiele* show a humor that is telling, if somewhat broad. Unlike the old hero of Wagner's opera, Sachs succeeded in making a second marriage late in life, and his young bride was extremely proud of his fame.

The contrapuntal schools exerted their influence in Germany, but left fewer famous names to be recorded in that country than in Italy or the Netherlands. Yet in the latter part of the fifteenth century we find such men as Adam of Fulda, Stephan Mahu, Henry Finck, and above all, Henry Isaac.

The time of the Reformation brought about the development of Protestant church music. Luther and his friend Franck were largely responsible for this, and their musical taste led the way to something more melodic than the involved vagaries of the early contrapuntists. Another pioneer in the same field was Johann Walther, a singing master at the Saxon court. Ludwig Senfl, a Swiss by birth, was known through settings of the odes of Horace, as well as chorals that are reckoned the best of their time. In those days the tenor part held the melody, the word coming from the Latin verb *teneo* (hold). The first to take the important step of placing the tune in the highest part was Lucas Osiander, who strove to unite contrapuntal and melodic effects. Calvisius, Praetorius, Scheidemann, Hassler, and others followed this lead, while Johann Eccard became the most prominent figure in this field. Michael Praetorius followed the Italian movement toward recitative and solo work, while Samuel Scheidt and Johann Pachelbel became renowned as organ composers.

The rise of opera in Italy, beginning in 1601, found no counterpart in Germany until 1678. In that year Hamburg attained the glory of founding the school of German opera, and began its season with *Adam and Eve*, by Johann Theile. Chaos, the four elements, Lucifer cast from heaven, the creation of Adam and Eve, the temptation, and the casting out from Eden gave ample opportunity for gorgeous scenic and mechanical effects.

Germany found her first great opera composer in Reinhard Keiser, who soon became the leader of the Hamburg school. Not a deep musician, he charmed his audiences by his melodic grace and fertility of invention, and wrote no less than one hundred and twenty works for the stage. His works supplanted the Italian operas in Germany, and even penetrated as far as Paris. Other native composers entered the field, — Mattheson, Telemann, Strungk, Kusser, — but Keiser held his own for many years. One day, however, he was forced to flee from his creditors, and a young man named Handel took his place as leader at the harpsichord. Keiser returned, but soon found himself unable to obscure the glory of the younger and greater genius.

Bach and Handel were born in the same year, — 1685. These two masters are sometimes spoken of as the Siamese twins of music, but in many respects they show a contrast rather than a resemblance. Both left great religious works to the world, and raised German sacred music to the highest plane. But Bach represents the culmination of the older style of counterpoint, while Handel foreshadowed the newer school of dramatic and harmonic expression. It is also a mistake to give these composers equal rank, for Handel's fame rests chiefly upon his

*This, and the portraits of other Minnesingers, are taken from the so-called Manesse manuscript (fourteenth century) in the University Library at Heidelberg.

Messiah, while Bach's renown is secured by many other forms of composition besides oratorio.

John Sebastian Bach (1685–1750) came of a long line of distinguished musicians, dating from Veit Bach, who was born in the middle of the sixteenth century. Undoubtedly heredity played its part in the great composer's genius, but probably a musical environment was of still more importance. Left an orphan in early childhood, Bach received musical instruction from an elder brother, the organist, John Christopher Bach. A fine soprano voice soon brought him a choir position, and when his voice changed he became violinist in the ducal orchestra at Weimar. In 1704 he gained a more important post as organist at Arnstadt. It was his wonderful improvisations on the organ that first brought Bach to the notice of the musical world, for on this instrument he displayed fully his marvelous faculty of weaving and interweaving simple melodic figures into the most exquisite musical tracery. He became by all odds the greatest master of counterpoint that the world has ever seen.

Almost all his life was passed as organist. In 1714 he became director of the court concerts in Weimar, but with so small a salary that he was soon forced to seek a better post. When we consider that he had no less than twenty children, — six by his first wife and fourteen by his second, — it is not surprising that poverty sometimes pressed him hard. Often he was forced to see lesser musicians chosen before him, as at Hamburg or Halle; yet his long career in the Thomas-Schule at Leipsic brought him honors, if not riches, among them being the homage of Frederick the Great. That monarch gave Bach a hearty reception in his palace, and sent him a sum of money; but the money was embezzled on the way, and the fatigue of the event may have laid the foundation of Bach's last illness. After his death, his widow and others of his family suffered the direst poverty.

Bach has given the world a sublime work in his *Passion Music according to St. Matthew*. His other oratorios are scarcely less notable. He has left the most perfect organ compositions that the world possesses to-day. His wonderful collection of fugues, *The Well-tempered Clavichord*, remains a monument of tonal greatness, besides having rendered free modulation possible by dividing the scale into twelve equal semitones.

In the older days, counterpoint, or the art of melodic part-writing, brought about a dry and pedantic style. This was gradually altered, until in the time of Palestrina and Di Lasso we find those masters using all the devices of their predecessors, but adding a degree of feeling and emotion that made their music higher in quality. Nearly two centuries later, Bach, on a greater scale, achieved the same happy blending of intellect and emotion. His counterpoint, intricate as it may be, is far more than an arid puzzle, to be merely solved by following the parts; it is the quintessence of musical architecture, as delicate in its beauty as the richly traced ornaments on some of the old cathedrals that have resounded so often to his music. And back of it all is emotional power, — more subdued in its expression than that of the modern colorists, but no less deep and sincere.

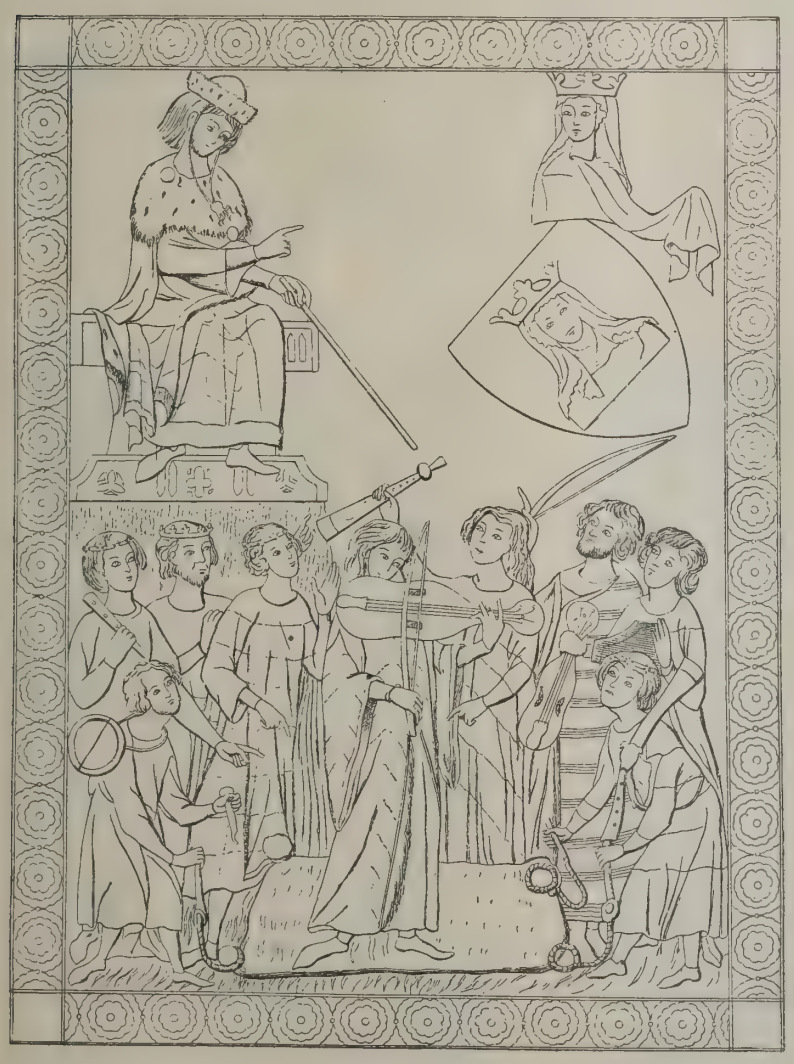
George Frederic Handel, or Händel (1685–1759), was born and brought up in Halle. Applying himself secretly to spinet playing, he soon became proficient on that instrument, so that when the chance came he was able to step instantly from his post of second violinist in the Hamburg orchestra into Keiser's place as director at the harpsichord. It was not long before Handel became permanent director and chief of the German operatic composers. He was a somewhat irascible leader, for he refused to allow Mattheson to conduct a part of his own work, and thus caused a duel that would have been fatal but for a fortunate button on Handel's coat.

After an Italian trip, which included a harpsichord contest with Domenico Scarlatti, Handel entered the service of George, Elector of Hanover. Visiting England on a furlough, he met with such success that he decided to stay there. Great was the composer's dismay when George was called to the English throne; but an ingenious friend brought about a reconciliation. At a royal fête on the Thames, the king's barge was approached by another boat, from which issued strains of the most entrancing beauty. When the king inquired, he learned that it was the work of his former composer, and the so-called *Water-Music* brought Handel into favor again.

Handel's operas belong to a school now obsolete, but their success in their day was tremendous. *Almira* in Hamburg, *Rodrigo* and *Agrippina* in Italy, were names to conjure with. *Rinaldo*, his first London work, was written hastily in a fortnight, yet it surpassed everything that had gone before. In London Handel brought forth piece after piece, during thirty years; managing theatres, disputing with prima donnas, braving the dandies by composing in his own way, triumphing over his rival Buononcini, making fortunes and losing them, until at last he retired from the stage, only to begin a new career in oratorio and win undying fame with the *Messiah*.

Handel's music still wins favor by its dramatic qualities, its direct and forceful utterance. He worked with the utmost speed, and when his genius did not supply inspiration he would remodel his own early themes, or steal boldly from others. Yet it must be confessed that he improved what he plagiarized; and once, when reproached with taking a melody from another composer, he replied, "That pig doesn't know what to do with such a tune." In orchestral work Handel was certainly original; and many effects of tone color often credited to more modern writers are to be found in his works.

Though born in Bohemia, and passing his later years in Paris, Christoph Willibald Gluck (1714–1787) may fairly be classed with the German school. After study at Prague, Milan, and London, he wrote an opera that



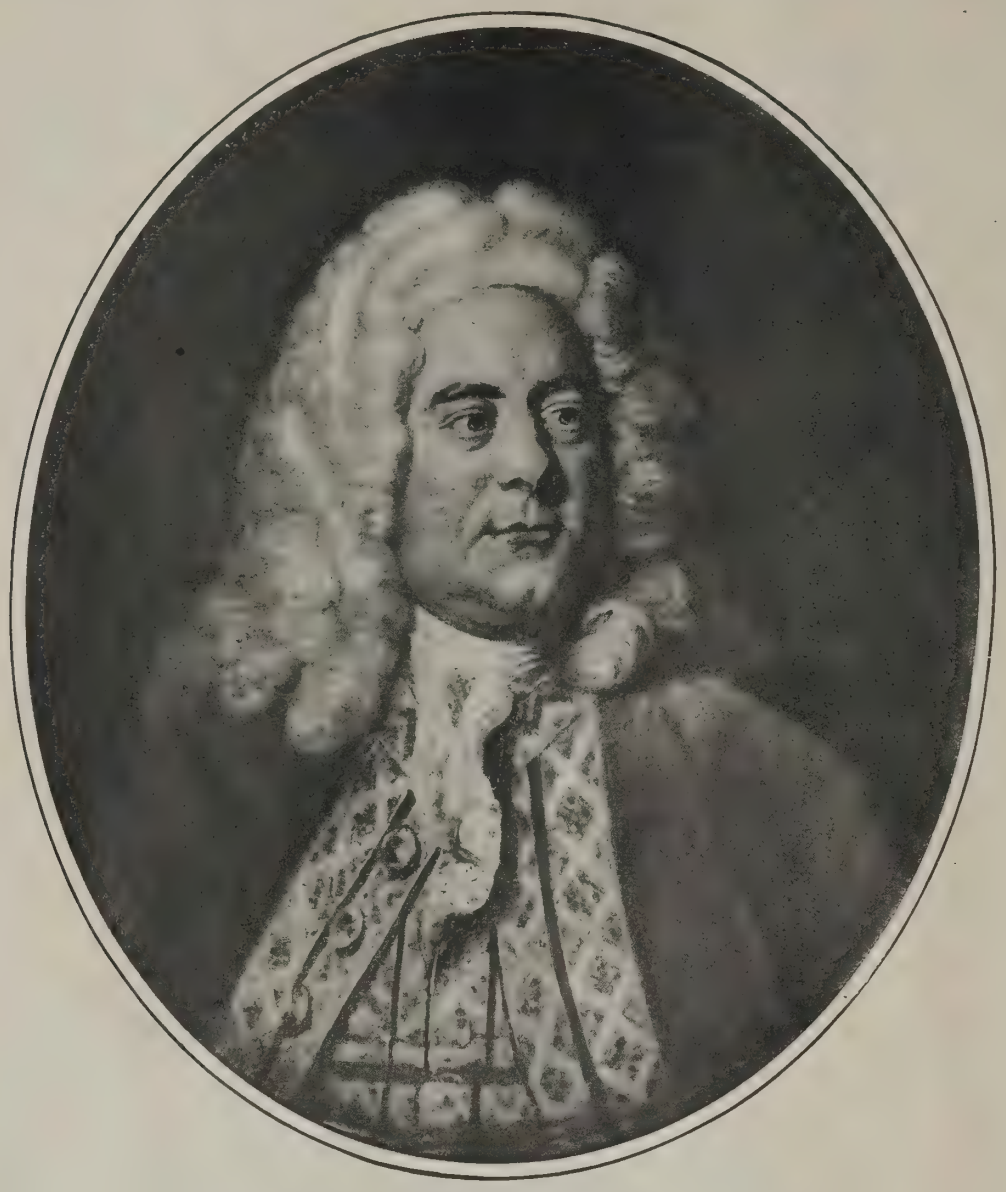
HENRY OF MEISSEN
Called Frauenlob (Ladies' Praise)

THE SINGING CONTEST AT THE WARTBURG

Above: The Landgrave Hermann of Thuringia, and his wife Sofia

Below: The contesting Minnesingers, as follows:

Biterolf. Wolfram of Eschenbach. Henry of Ofterdingen. Klingsor. Reinmar the Elder. Walther von der Vogelweide. Henry of Rispach.



GEORGE FREDERIC HANDEL
(From a portrait painted in 1742 by Francis Kyte, and now owned by Wm. H. Cummings, Esq.)

made Handel remark, "He knows no more of counterpoint than my cook." Later operas by Gluck were conventional in style, and it was not until he met the poet Calzabigi, at Vienna, that he began to work toward something higher.

The opera of Handel and the Italian composers had become wholly arbitrary. The number of characters was prescribed, each demanded his share of display in every act, and the airs they sang were duly classified into set vocal forms, — *aria cantabile*, *aria parlante*, *aria di bravura*, and so on. All this led to a well-contrasted vocal concert, and prevented any real unity.

Gluck's later operas, though all but extinct now, formed a school of dramatic force and real expressive power that have made them landmarks in musical history. From the inception of *Orfeo* to the final triumph of *Iphigenia in Tauris* over Piccini's rival work on the same subject, they represent living reality as opposed to dead conventions. *Paris and Helen*, *Armida*, *Alceste*, and *Iphigenia in Aulis*, with the two already named, brought opera back to the path on which Peri had started it, and to which Wagner recalled it in later days.

The chief instrumental form of classical times was the sonata. In its earliest form, the sonata was merely a display piece, or "sounding piece," according to the meaning of the word. It has been customary to speak of Corelli as the father of the sonata, but his works seem rather a set of experiments in different shapes than one definite form. Purcell, in England, seemed really ahead of his time, for his twelve violin sonatas show a balance and symmetry that were far beyond Corelli.

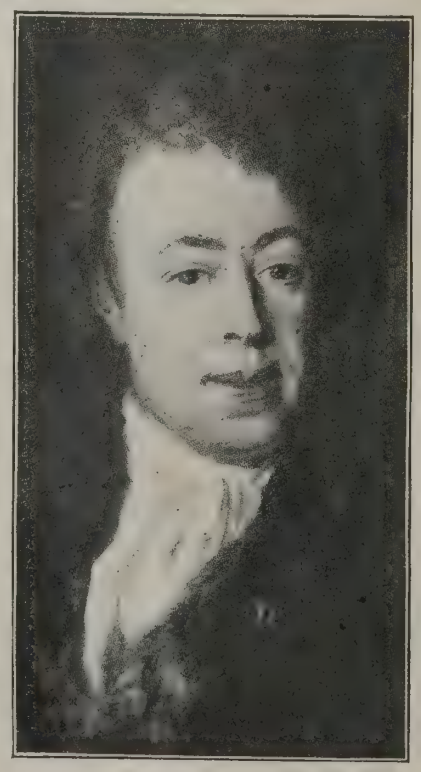
The development of the suite from the old dances gave added impetus to the progress of the new form. The suite finally became a somewhat regular succession of Prelude, Allemande, Courante, Sarabande, Gavotte or Minuet, and Gigue, — a fairly close approximation, in contrast of style, to the movements of the sonata or symphony.

The sonatas of Domenico Scarlatti represent a distinct advance, especially in the first movement. Kuhnau is credited with establishing the three-movement form. Paradisi, Galuppi, Wagenseil, and others wrote sonatas, but the man who did most for the early sonata was Carl Philipp Emanuel Bach, a son of the great Bach. His sonatas, though lacking development, show a contrast of themes and a brilliancy of modulation that have caused him to be called the "father of modern pianoforte playing."

The real founder of the sonata as we know it to-day was Joseph Haydn (1732–1809), often called "The father of instrumental form." Son of poor people, he received some training from a cousin, and joined the choir of St. Stephen's, in Vienna. But his voice broke, and the empress said that "Young Haydn sang like a crow," so he was cast on his own resources. A few pupils, an unexpected loan, and a position as servant to Porpora tided over some very evil times, until at last relief came with an engagement from Count Morzin. As leader of the count's orchestra, Haydn could at last compose to his heart's content, and in 1759, after many string quartets, came his first symphony.

Two years later Haydn became second Kapellmeister (and afterwards director) under Prince Esterhazy. The contract, still in existence, shows that a musician was then little better than an upper servant. Haydn was ordered to be strictly temperate, and to abstain from coarseness in eating, dress, or manners, and he was addressed in the contemptuous third person, as "Er." Still, his salary was good, and he increased it by the sale of his works, then growing famous. Later in life, when the orchestra was disbanded by the successor of Prince Nicholas, Haydn gained honor and wealth in a trip to England, where the manager, Salomon, ordered six symphonies from him. Six more, on a later trip, completed the "Salomon" symphonies (or "English" symphonies), which were among the composer's greatest works. The pinnacle of his fame, however, was reached with his oratorio, *The Creation*, and his cantata, *The Seasons*. The exertion of writing the latter probably hastened his death.

The music of Haydn is fully in the modern vein, though at present it often seems tame beside the thunder of more modern composers. His string quartets wear best, for in



CHRISTOPH WILLIBALD RITTER VON GLUCK
(From an unfamiliar painting)

symphony and oratorio modern writers have gone beyond him. Yet the graphic tone-pictures of *The Creation* must have seemed wonderful a century ago, while his symphonies, which we regard as merely melodic and graceful, must have been revelations of power when they first appeared. His piano sonatas are delightfully fresh, but not so advanced in style as his symphonies; because the old piano, or harpsichord, was still a rather primitive instrument.

Wolfgang Amadeus Mozart (1756–1791) was one of the most naturally gifted of composers. With ears of phenomenal delicacy, he could appreciate his sister's playing when he was only three years old. He began to compose at four, appeared in public before ten, and wrote an opera at twelve. Italian trips and studies brought him more triumphs, and on his return he electrified Munich with his *Finta Giardiniera*. But the Archbishop of Salzburg, whom Mozart served, declined to give him a respectable salary, and all through life the composer had to struggle with poverty. The success of *Idomeneo* at Munich brought no relief from his degrading position, and he left the archbishop's service at Vienna. Even in the latter city he won little imperial favor, and his three great operas (*The Marriage of Figaro*, *Don Giovanni*, and *The Magic Flute*) barely sufficed to keep the wolf from the door. His death, just after composing his great requiem for an unknown stranger, took him from the sordid wretchedness of life into a nameless grave.

Of his stage works, *Die Entführung aus dem Serail* revived the school of purely German opera, which *The Magic Flute* continued. The bright, sparkling freshness of *Figaro* and the serene beauty of *Don Giovanni* still hold the stage. If anything, their music is less modern in effect than some of Haydn's works; but the inimitable grace of Mozart's compositions makes them stand as models of the simpler melodic style in opera.

Mozart wrote forty-nine symphonies, but the last three, composed in 1788, are by far the greatest. The one in Eb was the first to introduce a clarinet into the symphonic orchestra; that in C is known as the great *Jupiter* symphony; while the third, in G minor, shows a tenderness of feeling that makes it Mozart's daintiest work. Haydn's symphonies are at times broader and more virile, but those of Mozart show a far more exquisite delicacy of emotion. The same qualities show in his sonatas, in less degree. He was the first to use the sonata form in overtures.

If one were to ask, "Who is the greatest of the composers?" many would answer "Beethoven." Yet this would not be entirely true. Bach surpassed him in intellect, Chopin in emotional expression; yet in his music we find both of these qualities, and so well balanced and blended that he remains the foremost exponent of classical music.

Ludwig van Beethoven (1770–1827) was the son of one of the Elector's musicians at Bonn. His father had heard of Mozart's fame, and decided to make Ludwig a boy prodigy also. He gave the boy lessons with the utmost rigor and severity, and with a wretched boon companion named Pfeiffer would often make him sit at the piano till midnight. It was a wonder that Ludwig did not grow to hate music altogether under this treatment.

Beethoven's first real teacher was Neefe, who gave the youth a solid training in Bach. In Vienna he met Mozart, who was amazed at his power of improvisation. Called home by the death of his mother, he bore all the family cares, receiving his drunken father's salary direct from the Elector, until the death of the elder Beethoven, — an event officially reported as "a great loss to the tax on liquors."

It is surprising to find a man of Beethoven's uncouth ways and limited education making so many friends among people of position and refinement. Yet almost from the first this was the case. Count Waldstein, Prince Lobkowitz, Prince Lichnowsky, and many other nobles became his faithful adherents. Many women, too, were objects of an ideal affection which was deep and sincere with him, if not always lasting. All the way from Eleonora von Breuning to Amalia Sebald, their influence is evident in his works, and his letters to Giulietta Guicciardi were of the most impassioned character.

In 1792 Beethoven settled in Vienna. He took lessons from Haydn at twenty cents an hour, but that master, at the height of his fame, neglected the young pupil, and called him the "Great Mogul," because of his arrogant independence. Albrechtsberger, too, denounced Beethoven, and warned his other pupils against him as a dangerous radical.

Beethoven's works paid him well, even at first, because of noble patronage; but it was not until his *Heroic Symphony* appeared that his genius was fully manifested. With that work he entered upon what is called his second period, — a time of mature originality. After exploiting all the resources of symphony and sonata, he came to a time when the form itself seemed a restriction on his great thoughts, and in his final period he discarded its strict rules.

JOHANN KUHNAU
(Cantor of Leipsic)

His symphonies, not all equal in value, have lost none of their lustre even when compared with the richest modern tone pictures. There is a story that a teacher, on asking a student how many symphonies Beethoven wrote, received the reply of "Three." "What were they?" asked the astonished teacher. "The *Heroic*, the fifth, and the ninth," was the answer. These are, in truth, the best of the nine; but the cheerfulness of the *Pastoral*, and the sunny gaiety of the seventh and eighth are still a perennial pleasure to latter-day audiences.

The sonatas show the division into periods, but even in the earliest of them we feel the forceful touches of a young giant. The *Waldstein* and *Appassionata* are the best representatives of the middle period, while the last and greatest five may well receive the term of "veiled symphonies."

The great piano concertos, the noble violin concerto, and the dramatic overtures give further evidence that

JOHANN GEORG ALBRECHTSBERGER

Beethoven was an orchestral composer *par excellence*. He thought in orchestral form, just as Schumann thought for the piano and Schubert for the voice. He brought out the full capacity of each instrument, not even sparing the human voice in his demands.

Where books have been written on Beethoven, a few paragraphs can hardly do more than give a general estimate of his music. Polished with the utmost care, it shows a vigor, a forcible directness of utterance, a profound depth of emotion, and a striving after a lofty ideal of humanity that make it still a revelation to its auditors.

Franz Peter Schubert (1797–1828) illustrated by his whole life the saying that, —

> "The anguish of the singer
> Makes the beauty of the strain."

Poor, bashful, unattractive, near-sighted, he had yet in him the spark of real genius. "Whatever I try to teach him, he seems to know already," said his teacher, Holzer. This natural gift impaired the strictness of his training, and in later life he made a manful effort to remedy the error by studying counterpoint.

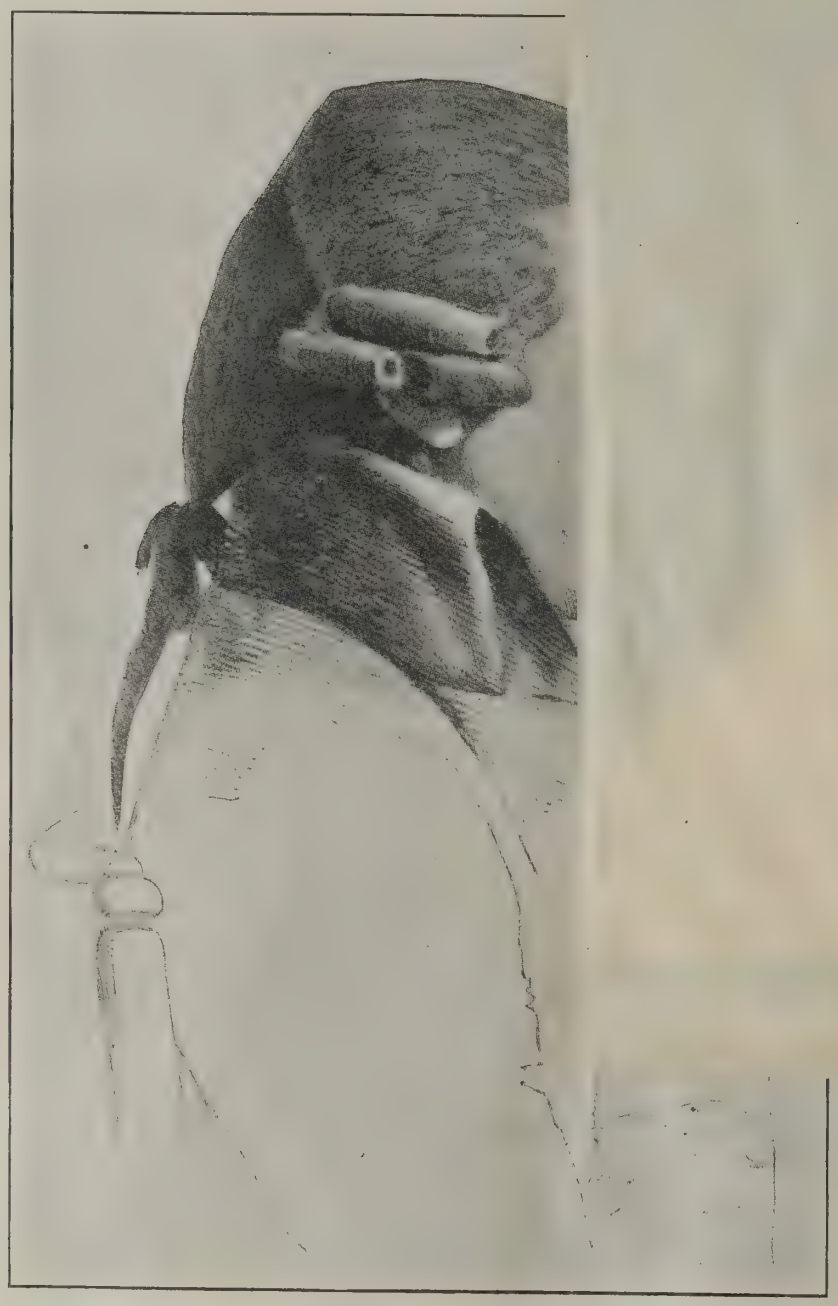
At the Imperial Chapel, in Vienna, he received little food, and his enthusiasm for composition was checked by the fact that he was too poor to buy music paper. Later on, his artistic comrades aided him, but many of his manuscripts were lost, and are still being sought for.

At eighteen he wrote the *Erl-king*, producing this great ballad in a single day. *Hark, Hark, the Lark* is another instance of his speed in composition, for he read the poem while waiting for his breakfast in a restaurant, and wrote the music on the back of a bill of fare in twenty minutes. Yet he realized little cash from his amazing gifts. *The Wanderer* alone brought its publisher twenty-seven thousand florins, while the composer had sold it, with seventy others, for only eight hundred.

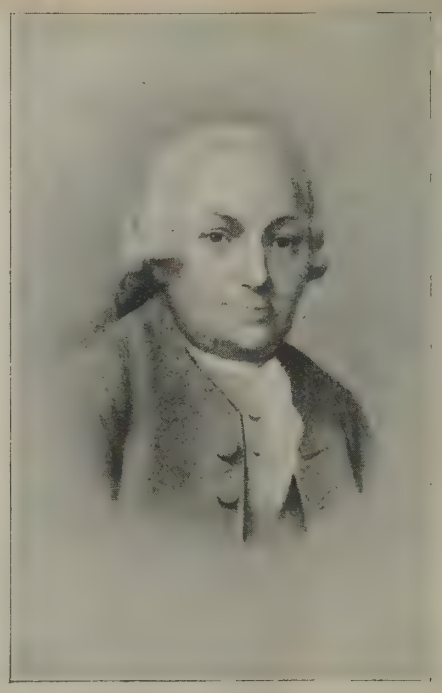
Schubert's genius is evident in all his songs in which his lyrical power had free range. His symphonies are the perfection of melodic expression, but they are lacking in the figure development that some critics consider necessary in that form. His piano works show the same emotional utterance as his songs, though the sonatas fail because of their length and lack of form. Yet if his music shows flaws to the critic, its perennial beauty and tender pathos lend it a charm that marks Schubert as the greatest lyrical genius the world has ever seen.

Questions

1. Who were the Minnesingers, and what was their music like?
2. Describe the Mastersingers, and name the most famous poet-composer among them.
3. Name some early composers of Protestant church music.
4. What are the qualities that make Bach's music so great?
5. What is the *Well-tempered Clavichord*, and what

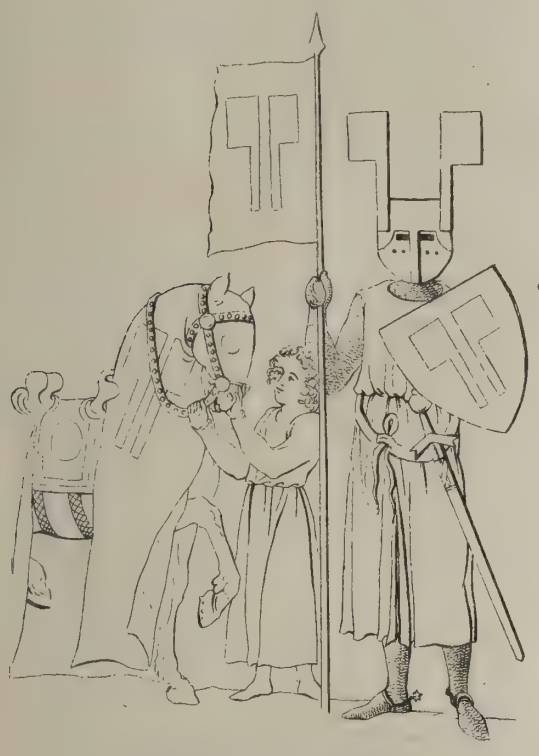


FRANZ JOSEPH HAYDN
(From a pencil drawing by George Dance)



CARL PHILIPP EMANUEL BACH

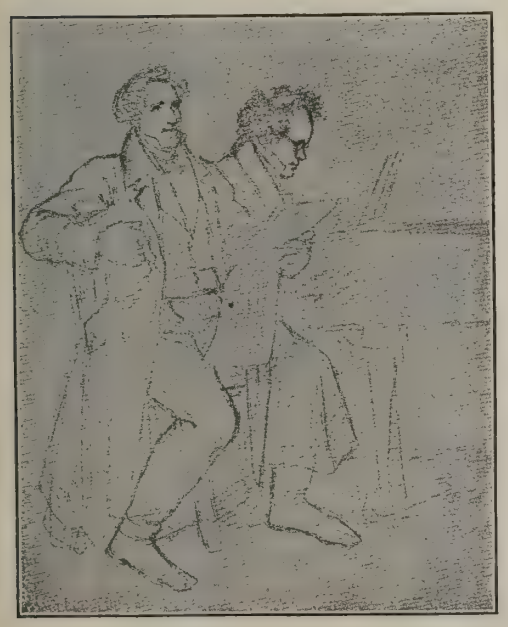
3. Sonata in D. From "Ten Celebrated Sonatas." *Haydn*
4. Songs. (*a*) In Questa Tomba.....*Beethoven*
   (*b*) My Mother bids Me bind My Hair. . .....*Haydn*
5. Sonata, Op. 2, No. 1.....*Beethoven*
6. Songs. (*a*) Die Post.....*Schubert*
   (*b*) Hark, Hark, the Lark .....*Schubert*
7. Moment Musical.....*Schubert*



WOLFRAM VON ESCHENBACH
(Composer of the first "Parzifal")

III. DIFFICULT

1. Fugue, No. 5, Vol. II: Well-tempered Clavichord.....*Bach*
2. Songs. (*a*) Why do the Nations. From The Messiah.....*Handel*
   (*b*) O Isis and Osiris. From The Magic Flute.....*Mozart*



FRANZ SCHUBERT ACCOMPANYING J. M. VOGL
(From a pencil sketch by Moriz von Schwind)

3. Sonata: Waldstein.....*Beethoven*
4. Song: Adelaide.....*Beethoven*
5. Andante and Variations: Kreutzer Sonata. .*Beethoven*
6. Songs. (*a*) Aufenthalt.....*Schubert*
   (*b*) The Erl-king.....*Schubert*
7. Fantasie, Op. 15.....*Schubert*

LETTERS TO YOUNG MUSIC TEACHERS

J. KATHERINE MACDONALD

TONE AND TECHNIQUE

So far we have been considering the subject of music teaching. We now approach the narrower subject of the teaching of pianoforte playing, which contains far more difficult problems. Although we agreed in the beginning to consider music teaching as our real aim, if we are to use the piano as our medium we must teach our pupils to play it musically. This cannot be done without an understanding of piano technique. It is just here that our main difficulty lies.

Before beginning to discuss difficulties, let us understand thoroughly that tone and technique are not two opposing elements in piano playing. On the contrary, tone is dependent upon technique almost as much as it is upon the finer sensibilities of hearing. Granted an equal command of technical resources, the more musical and emotional of any two people will of course produce the better tone. But it often happens that a truly musical person is so hampered by clumsy finger movements and stiff wrists that he cannot express what he feels. He is accused of having a hard, unmusical tone, when the fact is simply that he does not know how to use his fingers. As it is ten times harder to unlearn than to learn, let us be sure that we give our pupils at the very outset the principles of a good technique. This does not mean that we must aim at brilliant or *bravura* playing, for technique in its proper sense is as necessary in interpreting the simplest melody as in performing the most difficult concert piece.

There are several rules that, carefully observed, will give any child the foundation of a good technique. The first is: —

USE THE FINGERS AND NOT THE HAND

It is strange how few people understand this idea of absolute freedom of finger movement. They talk about independence of finger, but do not realize the necessity of making each finger independent of the hand as well as of the other fingers. The keys are attacked with a hand impetus that is fatal to variety of tone. This hand movement also makes the smooth rendering of quick passages quite impossible.

Much of this bad technical habit is due to the use of dumb pianos and to the idea that the fingers must be forcibly strengthened. Pupils are taught to whack at the silent keys with a stiff wrist and a monotonous touch. They do not know what frightful sounds they would be producing if the keys could speak, and imagine they are accomplishing wonders by making their fingers strong. They may be doing that, but at the sacrifice of much better things. Let strength grow with constant use, and cultivate independence of finger by means of mental control. Not the least physical force is necessary.

The second rule is: —

KEEP THE HAND AND ARM ABSOLUTELY QUIET

I have known pupils who had very good independent finger movement, but moved the arm up and down in a manner that was not only ungainly but prevented a firm, decisive touch. I absolutely forbid all hand and arm movement in the beginning.

The third rule is that of

RELAXATION

Preserve absolute relaxation in all joints from the palm knuckles up. It is difficult to make children relax at will if they have the habit of stiffening. If you draw their attention away from the stiff wrist or elbow, and try to concentrate it on the idea of lifting each finger freely, you will find that they will drop the habit of stiffening.

As soon as possible draw the pupil's attention to the triceps muscle in the upper arm. Dr. Mason explains in his *Touch and Technique* how invaluable the consciousness of this muscle is in keeping the whole arm relaxed.

This fourth rule will help also: —

TEACH THE IDEA OF PRESSING AND FEELING, NOT OF STRIKING THE KEYS

This brings the stiffness where it is needed, in the two first joints of the fingers. At first the children are likely to make a stiff hand pressure. That, of course, must not be allowed. The movement of pressing an electric button is a good one to suggest; it is just the touch that is needed.

The fingers must be lifted high, for exercise, but the downward movement should be conceived of as a combination of drop and pressure, not of striking or throwing.

Here you can point out to your pupils the connection between technique and tone. Throw your own finger on

FRANZ SCHUBERT

the key without depressing it. Call their attention to the tapping of the skin against the ivory, which they will easily recognize to be noise and not tone. Impress upon them the fact that this slight extraneous sound will help to spoil the general effect of the tone. Many piano teachers have purposely utilized this throwing touch in scale and arpeggio work. They imagine that it adds brilliancy, and reserve the pressure touch for melody playing. Leschetizky, whose pupils are famous for their purling scale passages, absolutely forbids it, except, perhaps, where some special effect of sharpness may be desired in advanced work. It has no place in his foundation of technique.

The fifth rule,

BE SURE TO KEEP THE FINGERS WELL ROUNDED

is so well understood that there is no need to dwell on it. We do not so well recognize that the thumb, too, should be round, drawn away from the hand at the base, with the tip pointing towards the fingers and downwards.

Having enumerated these rules for technique, we come to our real difficulty, — that of presenting them to children in an interesting and intelligible way. This practical side of our subject deserves so much attention that we shall keep it for a separate letter.

Isidor Seiss, a well-known piano professor at Cologne Conservatory, died recently in that city. Born at Dresden in 1840, he studied with Friedrich Wieck, the father of Madame Schumann, and lived at Cologne for more than a quarter century. He bequeathed over $100,000 for charitable purposes.

* *

Paris has developed the new idea of a "Salon of Music." Compositions will be played by an orchestra. A jury will examine all pieces sent in, and select the best. Works will be performed in rotation. When the list is exhausted, the series will recommence. During the hours of the exhibition, music, unpublished and hitherto unheard, will be rendered continuously.

The Musician

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THOMAS TAPPER, Editor

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WE HAVE DECIDED TO ADOPT THE FOLLOWING FORM

Illustrious brother of the sun and moon! Look upon the slave who rolls at thy feet, who kisses the earth before thee, and demands of thy charity permission to speak and live. We have read thy manuscript with delight. By the bones of our ancestors we swear that never before have we encountered such a masterpiece. Should we print it, his Majesty the Publisher would order us to take it as a criterion, and never again print anything which was not equal to it. As that would not be possible before 10,000 years, all tremblingly we return thy manuscript and beg thee 10,000 pardons. See — my head is at thy feet and I am the slave of thy servant.

A PROBLEM IN TRANSPORTATION

I

Never before has the world known greater music activity. The moment an artist arises, the telegraph, the steamer, the railway, and by no means least, the photographer, make him a universally familiar object. He gives his concert in Boston, in London, or Bombay; is met (let us hope) by enthusiastic audiences; he comes and he goes with so little noise and trouble that he seems to belong to every community in which he appears. But, no. He is not of Boston, nor of London, nor of Bombay. At the end of the season he quietly counts his money, thanks fate — or his manager — for the balance in his favor, and goes home to San Francisco.

When music historians speak of the troubadour, of the wandering minstrel as a factor of the past, they are not alive to the situation. In the early days, these people (with the instinctive tolerance of those who know that present conditions are only temporary) trudged the highways, song on lips, pack on back, knowing with prescience born of long meditation that the world would soon supply the Pullman car and the express steamer. The world did not fail; and now his pack is no longer on his back but in the baggage-car or the luggage-van (according to the local idiom), but his song is still on the lips, ever ready for the elect; a bright, happy song of the road!

Let him sing — who has sung so long.

II

In these days, as it did in those, the crowd flocks to him, stands in a semicircle at the booth he erects, anxious for him to appear.

And he appears, bows, tosses his flowing mane, and begins the program. After an encore the crowd disappears. The troubadour makes off whither his friend is — his friend whose part it is to ring the bell and have another semicircle ready when he, the chief magician, comes up.

It is a merry picture (if the semicircle be not too thin), and it presents many aspects of interest. Here is one, which we shall not attempt to discuss and decide, but which we place before you for *your* opinion: —

Does the modern troubadour permanently improve the music of local communities or does he merely create a ripple of pleasurable excitement?

III

It is true, even to the superficial observer, that everywhere in England and America there is increasing interest in music. What creates this? Do the innumerable concerts of a New York and a London season stimulate the crowds who flock to them to study music that they may thereby derive greater enjoyment? Or, is all this but a circumstance attendant upon easy money-markets and comparatively ready means of transportation?

We must not forget that the very speech of New York and of London will become a close-knit unit as the express-steamers multiply. So is it true that the five-hour train between Boston and New York is fast erasing the individual dialects of these two communities.

If transportation may thus modify speech, may it not contribute to make a community musical, by bringing the artist, who creates interest, which becomes active, and in turn establishes local music life?

Is this so?

IV

Never before has the music student enjoyed so rich an opportunity; not long since he *had* to go to Paris, Berlin, Leipsic, Vienna, Florence, and other stop-overs on the *Rundreise* if he would hear the great artists. Now he has only to wait, and one by one they pass his very door. From some of them he can secure instruction. Certainly transportation has opened the markets of the word *to him.*

Has it, through him, opened the world of art to his community?

CLUB FORMING: A SUGGESTION

To the Editor of THE MUSICIAN: —

In the November number of THE MUSICIAN I notice a letter requesting a plan for the organization of a musical club in a small town. In answer to this inquiry, I herewith hand you a plan I have tried. About a year and a half ago I organized a club among my musical pupils, to which we gave the name of "The Young Musicians' Perseverance Club." The members elected officers, who were to serve for a term of one year, a president, a vice-president, a secretary and treasurer, a corresponding secretary, a librarian, and a musical director. Our motto is, "Never give up the good begun, however hard, till it is done." Our colors are black and gold.

The club meets the second Saturday in each month. Last January we began studying the lives of the great composers in the order of the months in which they were born: January, Mozart, Schubert; February, Mendelssohn, Handel; March, Bach, Haydn. Now we are learning about Beethoven. This does not mean that we have finished the work assigned, but this has been one year's work. I have offered a prize for the best composition written about each composer.

We keep a musical Journal, in which we reserve a certain number of pages for each of the following subjects: Musical Terms, Table of Musicians, Biographical Facts to Remember, Historical Memoranda, Musical Instruments, and General Information.

Club work certainly creates great interest among musical pupils, and they seem to enjoy the club meetings. Should these few suggestions prove of any value to others who desire to organize musical clubs, it will be a satisfaction to us.

Very respectfully,
EDNA B. JACKSON.

Richard Strauss's third opera, *Salomé*, was produced at the Royal Opera, Dresden, in December. The censor had prevented its performance at Vienna, and it seemed for a while as if Dresden also was not to be allowed to hear it. Orchestral splendor, — to which the newly invented heckelphone contributes, — brilliant melodies, and the blessed quality of brevity characterize the new opera. Undoubtedly it will be heard in all the German cities, and it is already preparing at Turin. When is our turn to be?

LETTERS TO TEACHERS

SUBSCRIBER. — It seemed logical to me to present the pedal markings of many authorities in the *Graded Piano Course.* While there are many distinct advantages in a specific scheme of marks, whether applied to Phrasing, Pedal, or Fingering, it is nevertheless true that the general output of piano music as we receive it from the great publishing houses is not uniformly edited in any respect; it is, however, illustrative of many excellent editorial ideas applied to the needs of teacher and student. I have there shown the pedal marking of several distinguished authorities, because in this very variety of authoritative expression the teacher of to-day discovers one of the problems of piano instruction.

C. C. C. — (1) I should not consider it necessary to give an entire Sonatine. You undoubtedly find certain movements of actual use, others of little or no use. Select them freely, take them in any order you find essential *to your pupil.*

(2) Look over the Sonatines of Carl Reinecke. Do not make the usual error about "worn-out Sonatines," as you call them. To the pupil who has not heard it the oldest tune is a new tune.

SUBSCRIBER, EASTON, PA. — In THE MUSICIAN for 1906 there will be found such biographies as you ask for in your letter. The next issue will inaugurate this series with a sketch, portrait, and autograph of Loeschhorn.

PIANO. — Do not overdo sight reading in Grades I and II. The first steps carefully taken will simplify the problem, say in the third grade. Further, you may have any theory you like about the principle of sight reading (applied to piano), but the fact remains that a child knows nothing of the value of theories and remains wholly dependent upon practice for his progress. The action must be performed again and again until habit has not only become established, but has taken its place in the subconscious.

1905–6. — This question of the consistent use of terms in music is forever with us. May I refer you to the preceding issue of THE MUSICIAN where, under "Letters to Teachers," you will find a reply touching this subject? All we can rightly claim from a writer on music is that he avoid ambiguous use of terms, secure a clear picture, *and remain consistent.* Our English music terminology cannot safely set up a "separate-kingdom" claim.

CRESCENDO. — Do *not* finger every note! Make it a rule for the First Grade to have finger signs indicate position; when the position changes, change the fingering. As in all other studies, the pupil should begin to infer and to deduce.

SCALE-TONES. — "How shall we teach a child correct musical terms?" Nothing can be simpler. He will learn correct musical terms just as he learns the correct use of knife and fork and spoon, by sitting frequently at a cultured table. Use musical terms correctly yourself and his correct use of them is assured. I cannot understand why a ceremony need attend teaching children this or that word. When they have use for the thing or fact for which the word stands, its addition to their vocabulary is natural and easy.

T. W. NASON. — I should not give a child a book of technics for home practice. Assuming the pupil has frequent lessons, give a single technical exercise when needed, explain the figure in which it is written, have the pupil memorize it *and write it in his music note-book* under your direction. He can get so much out of a single technical group by repetition, sequence, and transposition that he needs no book of technics. Further, let him learn as soon as he can how to use note-groups.

THOMAS TAPPER.

For the Young People

Conducted by THOMAS TAPPER

The Musical Man. By RACHEL FRANCES SHARPLESS.

I

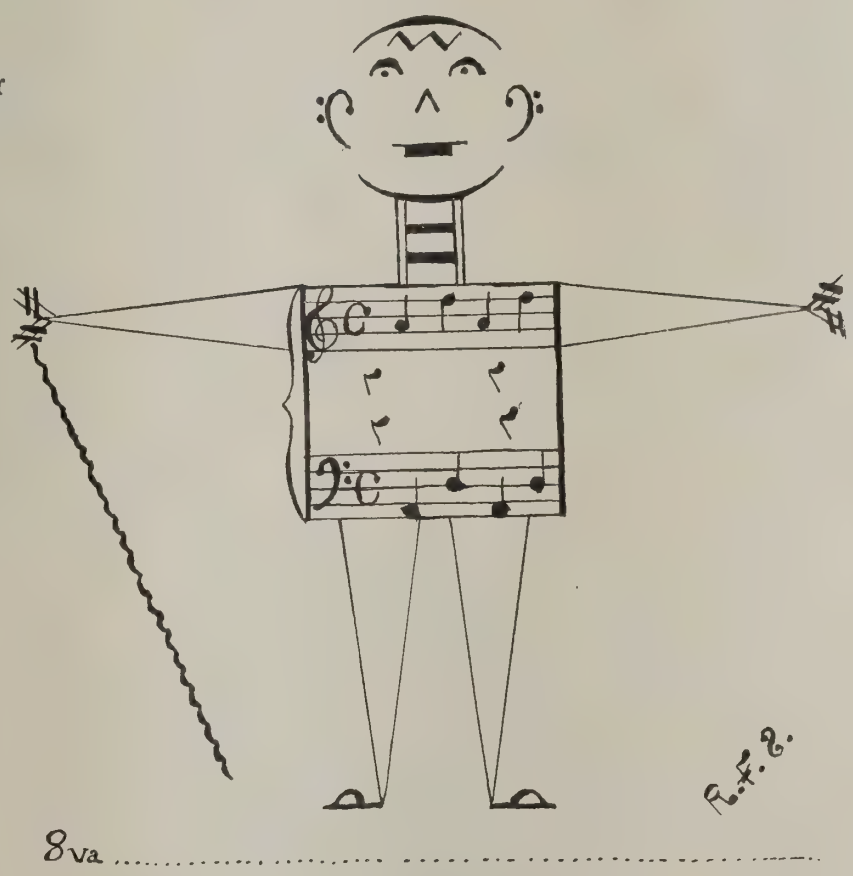
A music-maker, in times remote,
Had the hairy body and hoofs of a goat;
He had horns on his head, which was that of a man;
He piped on reeds, and his name was Pan.

II

But the queer looking mister
you see pictured here,
Has a shell-like *bass clef*
for each ear;
Bass clef dots are his
freckles fair,
A *mordent* forms his wavy
hair.

III

His upturned nose is an
accent mark,
And, not for a *slur* but just
for a lark,
He wears his *tie* around
head and chin,
While his mouth shows a
whole rest, silent grin.



IV

Each steadily staring eye is a *pause,*
His be-ringed fingers are *sharp* like claws;
An *arpeggio* cane he twirls in his hand,
He sports a high collar, the *C clef* brand.

V

Staves and *clefs* adorn his
vest,
Each button's crest is a
quarter rest;
A graceful *brace* supports
his side,
His *time-piece* and *notes*
denote his pride.

VI

His arms are *crescendo—*
decrescendo,
(LOUDER, STILL LOUDER—
not loud, no, no!)
Simply *decrescendo* are his
legs,
Which should make him tip-
toe as if on eggs.

VII

But he walks quite flat-footed down the street,
Because he has two *flats* for feet;
The level street, you see near by,
Is known, far and wide, as the *Octave High.*

VIII

Now do you prefer the old god Pan,
Or this modern little Musical Man?

RICHARD WAGNER

MUSICAL TAG
(Wagner taken unawares)

IMPEDIMENTS TO MUSICAL FLUENCY

ELEANOR P. SHERWOOD

If there is one thing indispensable above all others in piano playing, it is to "keep the swing" of accented progression, as determined by meter and *tempo*. The leading of tone from accent to accent — *a tempo* — *crescendo*, *diminuendo*, *sostenuto*, — as the case may be,— in accordance with requirements in spirit, style, and phrasing, without breaking the sense or thread of melodic or harmonic connection, is to hold the attention of the listener and to maintain interest in the unity of the "Altogether."

This demand of rhythm for an unobstructed flow is so imperative that a gifted player obeys irresistibly, on impulse.

If Rhythm were all! But Melody and Harmony put in their claims and there is war of the elements. The tyrant, Rhythm, threatens destruction. False notes and confused and jangling sounds, generally, lie scattered in his path. His cry is ever, "Up, move on, march, run, *get there* at all hazards!" Things are at a pretty pass. Something must be done. Melody and Harmony form an alliance. In self-defense they have to strike. They declare they will not move another *half-step* without a reasonable amount of preparation. There is but one hope of peace. This is in an appeal to Technique — of the committee on ways and means. He, alone, may be competent to restore harmony through arbitration.

Considerations of conditions necessary to ensure accuracy as to notes, clarity, quality, variety, and duration of tone, are submitted by the Allies.

Rhythm protests, "I cannot see what all this fuss is about. To keep *going* is the thing. Where would *they* be but for my motive power, especially in successive discords and polyphonic combinations which cannot afford to hold still long enough for one to catch the notes they are made of — much less, to bring into play all this physical culture with regard to control of tone. The movement to 'resolution' is most imperative."

Harmony retorts, "Without my modern tonal fabric and Melody's pitch variety, you would be nothing but a primeval tum-tumte-tum-tum midway savage-in-monotone, with not so much as an orbit for your boasted accented progression. We bring you the entire keyboard of over seven octaves. Yet you insist upon driving us about, whether we are ready or not. You are grateful, to say the least!"

It is certainly time for arbitration. The court admits the claim of the Allies to a reasonable amount of preparation, but only on condition that they make, thereafter, complete surrender to Rhythmic movement. Rhythm is also granted precedence in accent, although Melody and Harmony win some concessions for their notes of especial *contrast*, as dependent upon suspension and resolution, syncopation, modulation, and the terminal points in runs and arpeggios.

As to balancing voices in Harmony — while soprano and bass are apt to predominate, it is a matter dependent upon relative thematic importance and a nice tonal distinction between stationary parts and those of continuous progression.

The mass of obviously important detail is wearisome to contemplate — or would be, to one less efficient than Technique in arranging and classifying. However, after having gained a full appreciation of the relative merits of every demand, he finally succeeds in finding adequate resources of adjustment. From impregnable positions, through various courses of action, together with pedal assistance, he manages, at last, to reconcile the three Powers and to promote peace; insuring, as a result, a rhythmic fluency richly endowed with melodic and harmonic content.

This, only, deserves the name of *Musical* Fluency. With the best of talent and intention, it remains an impossibility until — first, there has been much forethought as to the technical disposition of impediments to progress, and then, entire abandon to the spirit and *tempo* of the work.

Having done all to "clear the track," the performer must *let go*, regardless of consequences along the route; regardless, even, of a too literal accuracy, but rather relying upon his conception of the whole to secure the desired artistic impression.

ROLAND OF BERLIN

Treating of the Composer of the Opera, the Opera Itself, and the Historical and Mythical Roland

LOUISE ANNA WACHTER

I. Leoncavallo and His Engagement by Emperor William to compose the Opera

In the year 1899, after hearing a performance of *I Medici* in Berlin, the emperor of Germany commissioned Ruggiero Leoncavallo, the Italian composer, to write the opera *Roland of Berlin*, and he created quite a stir in Germany for having selected a foreigner to compose a work which was to be distinctively German. However, *Regis*

EMPEROR WILLIAM

voluntas suprema lex. It took Leoncavallo two years to translate from German into Italian Willibald Alexis' novel, *Roland of Berlin*, which so strongly suggested itself to the emperor's mind as to fill His Majesty with the idea of an opera bearing the name. Once the work was translated into Italian, the libretto worked out, and the score completed, it was necessary to translate Leoncavallo's text into German again. Many envious ones declaimed against Leoncavallo, asserting that the opera was the work of another. Despite the base charge, he testified as to the genuineness of the work. Furthermore, a Milan newspaper made charges against the composer, which resulted in Leoncavallo's suing the paper for a large sum.

HOFFMANN
Who sang the part of Rathenow at the original performances in Berlin

After completing the opera the composer presented the score to Emperor William with the words: "The name of Your Majesty gives this work its greatest and only fame."

The emperor expressed a wish that the opera close like the novel; namely, that Henning be wounded and brought on the stage; that the Elector make him a knight and pardon the Mayor on the condition that Alba and Henning be allowed to marry. Leoncavallo declared that to make the Elector unite the lovers would in its suddenness appear too daring, and tend to rob the final situation of its strength. In the opera, a soldier runs Henning through with his sword just as he, Henning, forces his way through the gates of Berlin, and this dramatic movement the composer declared to be more in keeping with the story, as it not only lends a greater power to the musical climax, but also offers a stronger dramatic effect. Moreover, the composer argued that in a novel such a *finale* as the emperor desired is more easily obtained, for the reason that the author works out a number of chapters which gradually prepare the reader for the union of Henning and Elsbeth.

II. The Story of the Opera "Roland of Berlin"

In the novel of Willibald Alexis, upon which Leoncavallo's opera is founded, Roland, the Saxon paladin, is used as a text for portraying the constant quarrels then existing between the guilds and junkers of the sister-cities Berlin and Coelln, on the Spree. The principal characters in the opera are the Elector Frederick, Margrave of Brandenburg; Johann von Rathenow, Mayor of Berlin; Alba, his daughter; Henning Moeller, a weaver's son; Wuentz, a senator of Berlin; Schum, a senator of Coelln; Eva and Melchior, his children; Makensprung, a tradesman; Gertrud, Rathenow's sister; Baruch, a money-lender, and Hans Ferbiert, a barber.

The first act takes place on the square, near the large bridge connecting Berlin and Coelln. In front of the church is seen a Roland column. The Margrave Frederick has come to Berlin in disguise in order to observe and learn for himself the general trend of public sentiment. An opportunity is soon afforded him. The populace gathered in front of the Town Hall are angered because

the tradesman, Makensprung, who had entered a complaint against the encroachments of the junkers, has not been allowed to have a hearing by the Town Council. The generally respected Henning incites them to defend themselves against the aggressive conduct of the junkers and to protest against the Council's cowardice.

Evening approaches, and an idyllic scene ensues between Henning and the Mayor's young daughter, Alba, who has just come from church. Alba gives Henning her prayer-book, which he is to bring to her father's house so that he may have the opportunity of seeing her again. In the meantime, another crowd appears on the square, following a rather grotesque-looking jack-pudding or buffoon (German *Hanswurst*, literally, John Sausage), who mocks or makes sport of the Council of Berlin and Coelln and performs all manner of tricks with the arms of the sister-cities. Johann von Rathenow, Mayor of Berlin, suddenly comes upon the scene and turns in anger against the people who are offering insult to the city-arms. The tumult grows worse, and Henning is just in time to save the Mayor by hurrying him into the church. After the attention of the populace is again diverted by

RUGGIERO LEONCAVALLO

the public whipping of a girl, the Margrave finds himself alone with Henning, whose courage and nobleness of mind he has admired in silence. He reveals his true person and says, "Should you ever be in need, I will help you."

The second act takes us into the home of Rathenow, the Mayor. In a scene between Rathenow and the money-lender, Baruch, who lends the Mayor a large sum of money, the Mayor falls on his knees and, between sobs, prays that God keep his daughter pure and good. Henning, who has been in the Elector's court for over two months, enters, but withdraws discreetly, for stern Johann von Rathenow would never forgive one who had taken him by surprise in a moment of weakness. Schum and Wuentz enter, having come to invite the Mayor to attend the banquet to be given the following day. On this occasion the engagement of Alba and Melchior Schum is to be announced.

After all have gone out, Henning comes out of his place of concealment, and is soon joined by Alba, to whom he speaks of this new fortune and his love. After the usual love-duet, Henning hurries away through the window in order to avoid meeting the servants of the household. He disappears with the words, "Until to-morrow — and then forever."

The third act takes place in the Town Hall. The banquet which is to celebrate the engagement of the young couple is nearing its end. Father Schum whispers anecdotes concerning Alba, his future daughter-in-law, and Henning. The intoxicated guests become hotter; the old hatred between Berlin and Coelln makes itself apparent. Finally, old Schum reproaches the Mayor's daughter with being the sweetheart of Henning. At this juncture Johann von Rathenow jumps up, clasps his daughter in his arms, and cries that Alba and he tower above low-mindedness and slander.

The last act is composed of two scenes connected by vivid orchestral coloring. The first scene takes us again into the Mayor's house. Elector Frederick is in front of the gates of Berlin. Henning, who is soon to have the honor of knighthood conferred upon him, appears. Since the engagement between Alba and Melchior Schum has been rendered impossible, he sues openly for Alba's hand. However, Alba's pride is still too great, and she haughtily rejects the weaver's son. Johann von Rathenow then comes in, repeats his daughter's words, and adds that not until the Roland column before the church shall fall from its pedestal will he give his consent to Henning's marriage with his daughter. Henning takes his departure.

The stage becomes dark; the orchestra announces the approach of the Margrave. Then the stage becomes light again and we are brought back to the square in front of the Roland column. The Margrave summons the city to open its gates. As the Mayor proudly refuses, the city gates are stormed and Henning is first to force his way in. Johann von Rathenow bares his head before the Margrave. He had not allowed the gates to be opened, as it was his duty to preserve the rights of the free city. The Margrave reminds him of *his*, the Elector's rights, and declares he has come to make an end of the old quarrel between Berlin and Coelln. As a sign that the sister-cities are henceforth one city, under one administration, he orders the Roland column to be torn down. Then he asks for Henning, but a deep silence follows his inquiry. At the storming of Berlin Henning fell a hero; life had no more charm for him.

III. The Historical and Mythical Roland

Roland, the symbol of honor and chivalry, a giant in stature, a hero in war, the Christian Theseus, the Achilles of the West, has been preserved in history, legend, picture, and stone. The old statues on the market-places, — the Roland columns, — are true signs of German power and justice.

The first mention of a Roland column was in Hamburg in 1342. Then followed the Bremen Roland. Some of my readers may have noticed, while on a visit to the city of Bremen, the huge figure called the "Roland," which rises in front of the Stadhaus adjoining the Rathaus. This Roland is historically of the highest interest, as it marks the time of the freedom of the city. On the same spot stood, in the fourteenth century, a similar statue in wood, which was burned by the archiepiscopal party during a fray in 1366. Fifty years later the present stone Roland was raised. His left arm supports a shield, with the imperial eagle and a low-German inscription referring to the city's freedom, as follows: —

"Vryheit do ick ju openbar
De Carl und mennich Vorst vorwar
Desser Stede gegeven hat
Das danket Gode, is min radt."*

After Bremen, a Roland was placed in the market-place at Zerbst; that of Berlin was made in the fourteenth century. The fifteenth century added greatly to the list, and stone column Rolands were known to exist in Brandenburg a. H. (Neustadt), Elbing, Nordhausen, Riga, Magdeburg, Neuhaldensleben, Angermuende, Calbe, a. S., Halle, Halberstadt, Quedlinburg, Prenzlau, and other places. It will be seen by these names that the Roland column had its home mostly in Saxon cities. Of all these, it is said that not more than six — namely, those at Bremen, Zerbst, Halberstadt, Quedlinburg, Prenzlau, and Brandenburg — have been preserved in their original state. The others have undergone more or less restoration. These columns, with which Charlemagne's nephew, Roland, was honored, as a rule represent an armored, youthful, beardless, bareheaded man with uplifted sword.

Chroniclers tell us that Roland, Count of Mans and Knight of Blaives, was the son of Duke Milo of Aiglant his mother being Bertha, the sister of Charlemagne. He was eight feet high and had an open countenance which invited confidence and inspired respect. Moreover, he is represented as having been loyal and simple-minded. Equipped with his sword, Durandal, and his horse, Viellantiff, Roland went forth to war as the paladin of his uncle, Charlemagne, the monarch of the Franks. Many and fierce were the battles in which they engaged. The Saracens, the Huns, the Bulgarians, and the Saxons were successfully encountered. It was after the capture of Pamplona, upon the return march from Saragossa where they had been beaten back, that Roland, who commanded the rear-guard of Charlemagne's army, fell into an ambuscade with the Gascons at Roncevalles, a defile in the Pyrenees, and perished with all the flower of French chivalry in 778.

This battle of Roncevalles gave rise to many romantic stories and formed the subject of the most popular epic poem of the Middle Ages, the famous Anglo-Norman *Chanson de Roland* (*Song of Roland*), the work of a Norman *trouvère*. The *Song of Roland* was sung by Taillefer at the head of the troops of William of Normandy when he came to invade England. It was transmitted to the Germans by the Monk (Pfaffe) Konrad who translated it. It is an epic of great strength and immense popularity. Roland is also the hero of Theroulde's *Chanson de Roland*, the romance called *Chroniq de Turpin*, Boiardo's epic, *Orlando in Love* (Italian), Aristo's epic, *Orlando Mad*, a poem by Victor Hugo entitled *Le Mariage de Roland*, and has been immortalized by Schiller in his ballad, *Ritter Toggenburg*.

THE ROLAND COLUMN AT ERFURT

* "I unto you make freedom known,
Which Carl and other princes have in truth,
Unto the city given;
Thank God for it, that is my advice."

MAHLER, REGER, PFITZNER & CO.

BERLIN LETTER

ARTHUR BIRD

This bouquet is purveyor to a certain class of enthusiastic criers, consisting partly of the profession but mostly of outsiders, who are always to be found idling about the concert halls, longing and seeking something new; waiting for an opportunity to gush; throwing themselves into the arms of any momentary reigning party; in short, the careless, thoughtless, worthless loungers. Gustav Mahler, the director, conductor, and composer is by far the most interesting of this group of moderners. If he is not in any sense of the word a genius, he knows how to paint skilfully other people's ideas in glowing, original, and perfectly toned colors. His orchestration is the ideal of tonal gluttony; it is fascinating, magnetic, seductive. As to orchestral coloring and euphony, I can safely say his scores are unequaled by any living composer.

All this would for a moment seem to be sufficient to place him among the few elected; but unfortunately this

GUSTAV MAHLER

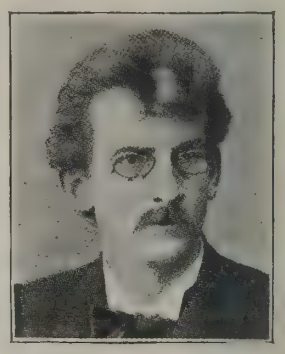
splendid orchestral talent, this gigantic knowledge of all classical combinations, with his constant invention of innumerable new and original ones, overwhelms finally most of his hearers and worse than that hurls him headlong into those narrow and inviting lanes which have long since been paved and trodden by the greatest of the great and numberless modern minor lights. The result is that the gorgeous and pretentious coloring has no relation whatsoever to the subject treated. Thus Mahler can take as a motto any idiotic rubbish and write a symphonic poem about it, or out of a silly song make a dramatic ballad; in short, take any kind of words and make any kind of music.

To know Mahler is to hear his symphony in C minor for grand orchestra, chorus, and solo. In this he has betrayed his real self and thus it is a perfect compendium, — in words, short; in notes very lengthy (one hour and a quarter) — of this certainly talented man. This pretentious *opus* positively proves that astoundingly fine workmanship and weak material bring forth but a sorry structure; for in a short time it crumbles together, leaving cleverness as a well-appointed, gay-colored, but sadly naked scaffolding. It shows his masterly command of orchestra, harmony, counterpoint, thematical development, climax building; but likewise his want of discretion, individuality, self-criticism, creative power. I personally enjoy him from a professional and sometimes from a musical point of view, but the effect of such heaps of wisely selected and artfully arranged notes is entertaining, not elevating; a passing, not a lasting one.

Max Reger is a musical riddle as yet. With every new composition it is invariably a question, Will it be something worth hearing or will it be a ragged, haggard, deformed monstrosity? The latter seems almost to be a specialty of his; for I scarcely know a piano or organ composition which is not overloaded with ugly combinations, unfathomable harmonic progressions, and undissolved discords. After having heard last week his latest *opus*, a *Sinfonietta* for orchestra, I must acknowledge he is to me more than ever before an interrogation point.

Firstly, its diminutive name is in no proportion to its length (three quarters of an hour); secondly, it is dry and tiresome; and finally, it is clothed in an orchestral robe worthy of a fresh graduate of the Royal High School of Music in Berlin. It is unnecessary to add that it was a complete failure.

Intoxicated Regerites invariably declare, when everything else fails, "But the polyphonic work is masterly." This reminds me of the celebrated surgeon who, after having performed a difficult operation, said triumphantly, "The operation was a complete and brilliant success"; but forgot to add, the patient died during it. So it is often with Reger. His score on paper is a brilliant mathematical wonder, but it kills the audience. If really good music hath charms to soothe the savage, such kind of music hath charms to make one savage.



HANS PFITZNER

Hans Pfitzner comes under the head of what the Germans call "super-modern"; which means one who constantly scores eight and twenty lines; is played here and there; feels himself predestinated for something especial. Pfitzner composes difficult operas, and sets music to things and persons which nobody else can or cares to. The most unsympathetic subject is not safe in his neighborhood. Of him one might say, he does those things he should better leave undone and leaves undone those with which he might successfully grapple.

I hope, Mr. Editor, you will never be condemned to hear his lachrymose opera *Der arme Heinrich*. For fear you may, however, I beg you to excuse me from going into details, which would not only awake in me the most painful reminiscences, but might possibly influence your verdict. Suffice it to say that the very thought of those three long hours of wailing and groaning, which I was obliged to sit through at the first performance last winter, makes me shudder even to-day.

Of his new opera *Die Rose vom Liebesgarten* I know but little. The fragments, however, which I have lately heard, only prove that my opinion of him is right and just. As he is a man not without ability, and still young, he may yet gain a healthy harbor. At present he is hopelessly drifting.

To sum up: —

Mahler. — Tone painter, elegant, well informed.

Reger. — (?) Intellectual. Dislocated chords, discords, and harmonic progressions characteristic.

Pfitzner. — Drifting. Rescue questionable.

The Co. part of my subject to-day is too extensive to be treated this time. Here are a few of the names—Max Schillings, Georg Schumann, Ernest Boehe, von Hausegger, and numerous others, all members of and patronized by the Allgemeiner deutscher Musikverein. I shall return to these later on, as occasion requires.

The Russian composer, Arensky, has finished an opera based upon Shakespeare's *Tempest*. The composer is threatened with tuberculosis, and is now enduring the rigors of open-air treatment at a sanatorium in Finland.

* *

Carl Goldmark, the veteran Viennese composer, has also tried his hand at an opera on a Shakespearian subject, the one selected being *The Winter's Tale*.

THE RATIONALE OF MASON'S "TECHNICS"

W. S. B. MATHEWS

At first sight nothing could appear more singular than the fact that a system of pianoforte technics, first published in part in 1868, by an American teacher who then and for a quarter of a century later remained the very first of American piano teachers, himself an artist, with a modern education of the highest possible class (having studied with Liszt at Weimar) should have remained unknown to the large majority of American teachers of the piano, even until now. This curious difficulty of an American master in gaining recognition upon his own ground is very striking; but it is easily accounted for in the almost universal foreign study of nearly all our leading teachers. These young men come back (and the women, too) with the idea that "no American need apply"; that is to say, that all musical knowledge rises in Europe, and that it has to be sought and gained there, if anywhere. This idea is passed along to the pupils who in turn become teachers, and so this singular omission has arisen. The most striking case of this European preoccupation of mind has again and again been illustrated among the assistants of Dr. Mason himself, — women who after having had a few years in Europe come back and engage as his assistants with not the slightest care to comprehend or teach his system in its many-sided foresightedness.

When the first edition of the complete *Technics* was made in 1878, I supposed that it would have taken a commanding position, for these reasons among others: —

First, because it supplied a finger training for volubility, strength, and tone quality which was incomparably superior to anything offered elsewhere at that time or afterwards.

Second, because the rhythmic training put in operation certain mental parts of piano technique, for which no other system made the slightest preparation, namely, those unconscious mental computations of measure and motion; which underly all good rhythmic playing, and which all other systems neglect entirely.

Third, because Mason's most ingenious series of keyboard modifications of the diminished chords (by moving one or more fingers one way or the other) gave rise to a very elaborate four-note arpeggio apparatus, which had the merit of educating the fingers automatically, and at the same time of concentrating the attention upon slight harmonic changes, thus conducing wonderfully to accurate and easy memorizing.

Fourth, because in this system he displayed two methods of coming at velocity earlier and quicker than anybody had elsewhere found out a way of doing.

When I added the foregoing points together, and thought farther of the manifold variety of educational forms of scale practice, it seemed to me that such a system would be taken up at once by all live teachers of piano who meant to get first-class pianistic results in the shortest way. But I was mistaken.

This omission was all the more remarkable when we remember that Mason's system, then, as now, covered many more points of the standard mechanism of good piano playing than any system elsewhere. At the moment of complete publication, the Lebert and Stark system had a great vogue. This was not a system of technique and no pianist was ever formed under it. Yet very few of those who taught from the books knew this. I remember how surprised I was twenty years ago when that most excellent musician and composer, Mr. Edgar Stillman Kelly, came to me after graduating at Stuttgart, to get the points of Mason's system. He stated in effect that nobody would ever get the Stuttgart system from him; that he had had three years of it, and that they were more than enough.

So far as I can see, the field is as clear for Mason now as it was forty years ago. Despite the intervening time, and the great advance in what might be called the official standards of piano playing, no other system has yet undertaken to cover all of the Mason ground. I do not think I am betraying secrets when I say that the popular impression now is that at this moment there are two great leading systems of piano teaching in competition with this of Mason. Mr. Virgil has invented a form of toneless keyboard which is capable of many facilitations in finger work, upon the purely mechanical side. Then we have three forms of what is called the Leschetizky groundwork, or that part of elementary piano playing which he entrusts to assistants.

I am personally a great admirer of Leschetizky; not so much for his saint-like disposition as for his success in turning out many fine players and assisting many others. In fact, Leschetizky stands for a new epoch in the pedagogy of the piano. Coming himself from Beethoven by way of that very gifted master, Carl Czerny, Leschetizky came into prominence through the fascinating female pianist, Annette Essipoff, who after failing to reform her irrepressible playing under Rubinstein and reduce it to the demands of art, found her master in this still living pedagogue.

Leschetizky's teaching differs from that of all before him in two points: first, he teaches tone production and tone control with a persistence, refinement, and completeness which no master of concert pianists before him has ever shown; and, second, he is the first master who has taught the piano, the concert piano, in the modern spirit, — *i.e.*, as the musical exponent of the tone poetry of the whole world. Breadth of *répertoire*, refinement, and finish of interpretation, brilliancy of *bravura*, — the whole art of the pianist has been taught by Leschetizky; and he is actually the very first master who has ever managed to cover the whole ground. He has proved his mastership by turning out a more brilliant succession of great pianists than any teacher before him did. Even Czerny turned out, in fact, but two or three great pianists, although many more took lessons of him at times. Liszt, Thalberg, and Leschetizky himself were three strong figures; the two former as epoch-making *virtuosi*, the latter as a pedagogue covering like ground of interpretation and of knowing precisely how the piano could be played to secure the musical results desired.

Anybody who turns over the three different versions of the Leschetizky groundwork will see that what all his pupils tell us is true; that this great master has no system of technique. His art consists in teaching tone production under conditions amounting to the most severe handicap that a performing artist can experience; and in showing how to use traditional forms for getting better results. Beyond this, his art is that of teaching how the *répertoire* ought to be played, and in walking the floor in grief, anger, and objurgation until the desired improvements begin to come. In other words, he is in his way a great artist, whose intensity fires up the most sluggish and refines the pure gold from all its alloy, until we get the pianists who bear the Leschetizky stamp.

Another point to be observed of the great Vienna master is that as yet he has nowhere unfolded his theory of a very important part of tone production, — which, nevertheless, he teaches continually, — namely, the office of the arm and the general vitalization of the entire playing apparatus, as distinguished from the Lebert and Stark and Plaidy effort to reduce everything to finger work. All his virtuoso pianists employ the arm in a thoroughly modern manner, but at what point he sets to work to secure this vitalization of the arm as well as of the hand and fingers, he has given no sign. Evidently the *Vorbereiter* have not as yet been permitted to touch this part of the sacred ark. If the arm relations had been included, with certain training in chords and octaves and pedal, the Leschetizky system would have included those parts of piano playing which the master has to use every day; since his material consists of those who are already, as they suppose, pretty good pianists. Whatever may have been taught them, unless by Mason, or by some great modern pianist like Godowsky, the term "tone production" is not mentioned, nor its meaning unfolded. Some even go as far as a friend of mine, of well-known name, who takes the ground that touch is the last thing to teach in piano playing, — an idea which is as absurd as any idea could possibly be.

The revised edition of the Mason *Technics* divides into two parts: Tone Production and Passage Practice. The former includes Mason's Two Finger Exercises in very complete form, his octave school, the pedal and chords. Now this part of the Mason system does not come into competition with any other system whatever. It contains the one tone-producing exercise (in several forms) upon which Leschetizky relies, — an exercise so difficult that talented young pianists are thought to do admirably well if they master its three lines in two years. All the rest is Mason's own, saving the Chord Exercises, which are quoted.

The growth of this part of Mason's system has been very curious. When I first took a few lessons of Dr. Mason in 1870 he used already his two-finger exercise with elastic touch upon the second tone; also the light and fast form. He had not then, nor twelve years later, any theory as to with what mechanism the hand was to arrive upon the strong first tone of the elastic touch exercise. I found when the question had to be settled with a view to octave teaching, that he invariably came upon it with the arm. He had discovered two simple forms of exercise, which, if used daily, would give depth and fluency, with nobility of tone. They had in them also the rudiments of an octave school and of chord playing, — two subjects which he disposes of in a manner as simple as it is masterly.

The later applications of the two-finger exercise were worked out one by one as faults in pupils suggested them. Mason never had the idea of making his touch apparatus a complete school of tone production. Perhaps he had not seen that the subject could be reduced to a few simple principles. He had passed far beyond his early training, in which the quiet hand and flexible fingers purled away in *salon* compositions, Mozart concertos, and the like. While he himself had mastered the Chopin and Liszt school, and had added to them that of Schumann—of Liszt and Schumann Mason was the first American exponent— he had not theorized concerning the principles involved. Nobody had. We now see — at least we ought to see — that tone production is reducible to a few elementary methods of attacking the keys. I have tried to include all these primary types of touch in what I have taken the liberty of naming a "standard combination for daily practice," in which all tone-producing hand types, as I believe, are employed. In this I have but slightly cleared up points in Mason's work which he was already applying practically when I first knew him.

Mason's octave school is singularly short and contains very few exercises. The reason of this is that the principles of octave and chord attack are already very thoroughly covered in the two-finger exercises in thirds and sixths. It is curious that even as late as about 1892 Mason thought it would be impossible to teach the pedal in a book of technique. He said that if a player was musical, he would "get on to it"; if he was not musical, he never would, nor could it be taught to him. I called his attention to the fact that in forty years of teaching he had taught about every pupil he had had the same things concerning the pedal, which we both recognized as an indispensable part of the tone-controlling apparatus of the piano. This he saw, and so managed to invent two or three innocent little exercises, which, following after the scale exercise proposed by some French pedal master, gave a clue to the whole thing.

Another case of slow growth occurred in relation to chord playing. Although as an examiner in the American College of Musicians, Mason had had occasion to observe what could be done with Mr. Edward Morris Bowman's chord exercises, Mason went little farther than to include them in one of his books. We now see that chords have to be taught, and that the pedal precedes chords, since in modern pianism the pedal is practically indispensable for playing chords with adequate harmonic unity, — the one inmost quality which a chord cannot do without and still be a musical quantity. To this we add the trick of voicing chords, according to the color meant and the location of the melodic line within the chord, and we have the chief strategic points involved in controlling piano tone for interpretative purposes.

The revised Mason *Technics* is, in fact, a restudy of the objects and methods of tone control for pianistic purposes. While this point or the other may presently give place to a clearer presentation of the same, or a discovery of some still deeper principle, I think that in this phase the new book will afford to some a great deal of light where without it very little light exists.

THE PIANO

Special articles on the Literature and Pedagogy of the Piano will constitute this Department. Methods or devices used successfully by teachers will be explained here. Correspondence with teachers and students of the Piano about matters of general interest is solicited. Address the Editor of THE MUSICIAN.

THE MAGIC PEDAL, THE SOUL OF THE PIANOFORTE

MARY VENABLE

INTRODUCTION

Rubinstein with doubtful rhetoric but very deep significance calls the pedal the "soul of the pianoforte." He says: "I consider the art of properly using the pedal as the most difficult problem of higher piano playing. If we have not yet heard the piano at its best, the fault possibly lies in the fact that it has not been fully understood how to exhaust the capabilities of the pedal." "The more I play, the more thoroughly I am convinced that the pedal is the soul of the piano; there are cases where the pedal is everything."

Owing to the ever increasing sonority of the modern pianoforte, the possibilities inherent in the pedals have been rapidly developed during the last half century, and especially in the last generation. It is due to the augmented tone power of the piano that the pedal mechanism for controlling the quantity, quality, and duration of sound is continually being improved by the best piano makers. Many patents hitherto owned exclusively by a great piano house have recently expired. The number of medium-priced pianos with powers of artistic performance hitherto found only in those of the most expensive makes, is growing steadily. These instruments demand of the performer not only manual dexterity, but also a highly developed pedal-technique.

Accurate knowledge of the purposes of the pedals, and of the means employed by artists to achieve those purposes, is necessary to the twentieth-century pianist. While artistic use of the pedals is a gift, the correct use of them can and must be acquired by every pianist. When we take into consideration the enormous mass of exercises and studies for the education of the fingers in piano playing, it seems a little remarkable that so few are devoted to the training of the student in a correct use of the pedals.

"The art of properly using the pedal is the most difficult problem of higher piano playing." This fact must in the near future call forth the supply, as it has already brought the demand, for systematized studies in the use of the pianoforte pedals. Teachers are beginning to appreciate the fact embodied in this statement of Rubinstein: "Of all the elements of a correct performance upon the piano I consider the proper use of the pedal the most difficult to acquire. It pertains strictly to the higher art of piano playing. The best of us have room for improvement in that direction. If, as I believe, we have not yet heard the best of which the pedal is capable, it is because the artistic possibilities which lie in the pedal have not as yet been fully understood by either pianists or composers for the piano." Yet as late as 1903, there were not, including those written in foreign languages, a dozen works in print upon the subject. Of these but one is written for students, or contains progressively arranged musical material for practice.

BIBLIOGRAPHY OF THE PEDALS

The authorities of the first half of the preceding century, Mozart's pupil, Hummel, and Beethoven's pupil, Czerny, each in his *Grand School for the Pianoforte*, devote chapters to the use of the pedal of the day. These books are now of but little practical value as guides to the student of piano playing, although historically they are of great interest.

The first and the only comprehensive *theoretical* treatise on the uses and effects of the modern

pianoforte pedals was that of Hans Schmitt, of Vienna, published in the German language in 1875. It was translated into English eighteen years later under the title *The Pedals of the Pianoforte*. It was to Hans Schmitt that Rubinstein uttered the memorable words quoted at the beginning of this article. Schmitt's book is a masterly scientific treatise which clearly explains the mechanism of the pianoforte action and the theory of vibration in so far as it applies to pianoforte playing. The book contains original examples of various uses of the pedals, including the utilization of harmonics, and many short illustrative extracts from classical music. It covers the entire field of theoretical pedal study and will probably remain the standard work on the subject for many years to come.

Nothing new has been added to this branch of pedal literature. Several books have appeared. Although some of them are excellent, none have added materially to what is to be found in Schmitt's great work.

The next author to deal with this subject was a Frenchman, Alfred Quidant, whose monograph I have been unable to obtain. It was followed in 1882 by Louis Köhler's interesting *Pedalzug*. Neither of these pamphlets has been translated into English. An Italian, Albert F. Venino, a pupil of Leschetizky, is the author of the next book, *A Pedal Method*, published in 1893. A number of books, similar in scope and treatment, followed; namely, *A Guide to the Proper Use of the Pianoforte Pedals, with Examples from the Historical Concerts of Anton Rubinstein*, translated from the German by John A. Preston; *The Pedals*, two books by Hugh A. Kelso; and Kunkel's *Piano Pedal Method*, from which are taken Rubinstein's words quoted above. Besides these, there are a dozen admirable pages concerning the pedals in Adolph Kullak's *Æsthetics of Pianoforte Playing*, and some good suggestions in his *Art of Touch*. These books are all interesting to read, and are of value to the experienced musician. They are not, however, systematized manuals of instruction, with material for practice.

The most exhaustive and practically helpful work published on the subject is that of Albino Gorno, one of the profoundest musical scholars in America. His work, entitled *Material for the Study of the Pianoforte Pedals*, might be called the practical counterpart of Schmitt's theoretical treatise. These pedal studies of Signor Gorno's are published in three parts. Part I deals exclusively with the damper pedal. Part II introduces the soft pedal, alone, and in combination with the damper pedal. Part III adds to these the use of the *sostenuto* pedal, and besides original studies of great interest, gives, as examples, classic and modern compositions in their entirety. These illustrate all the possible effects which may be produced by the pedals, used singly, together, and in connection with touches of different kinds.

The first studies are simple but musical. They instruct in connecting chords by means of the pedal, the use of which is indicated by precise notation. By natural gradations the pupil is

exercised in all uses of the pedals, even those little known to pianists in general Hans von Bülow expressed much interest in these studies, especially those written for the *sostenuto* pedal. The great musician-virtuoso, Rosenthal while examining this work in manuscript, in 1888, smilingly exclaimed, "Why, you have here noted down for the use of pupils many effects which I had thought were secrets of my own!"

The Action and Functions of Keys, Hammers and Dampers

The modern player who is ambitious of commendable art must not be content with a haphazard use of the pedal, or with clever imitation. The study of the pedals is exacting. It requires an accurate knowledge of the action of the piano, a thorough understanding of the music played, and a definite conception of the effect to be produced. It is indeed surprising how little the average student of piano playing concerns himself with the mechanism of his instrument. Yet some knowledge of the action and functions of the keys, hammers, and dampers is essential before he attempts to employ the pedals. He should observe that each key is a lever, with a small and rather hard felt hammer attached to it. This, when the key is struck, comes in contact with a string, causing it to vibrate and produce a musical tone. At the same time a little cushion of softer felt, called a damper, is raised from the string, leaving it free to vibrate as long as the finger remains upon the key, the sound dying away gradually. If the finger is removed from the key before the vibration has ceased, the damper falls upon the string, stopping the sound instantly.

The illustration of the grand-piano action, kindly loaned by Mr. Ernest Urchs of the Steinway Company, portrays a small section of a piano. There are three keys, and very short lengths of their corresponding copper-wound bass strings, which project between the oval hammers below and the wire-supported dampers above. Besides these, all the mechanism necessary to move the keys, hammers, and dampers is shown.*

The hammers do not necessarily always strike at the same distance from the strings, nor, while the fingers press upon the keys, do they fall back to the place from which they started. This movement is due to a complicated mechanism of action. The finger does not press upon the key shown in the foreground of the photograph. Consequently the damper remains at rest upon its string, and the hammer is at its lowest point. The other two keys are pressed quite down by the fingers, and their corresponding dampers are raised therefore to the highest point above the string. The middle key was struck with great force by a rapidly falling finger, and its hammer therefore fell back quickly and with some force, although not to its original position. The third key is held down by the finger in the same manner as the middle key, but the hammer was brought in contact with the string by means of a softer stroke. As the impact was less violent, the rebound of the hammer from the string was less hasty, gentler, and in consequence did not fall so far. Much can be learned in regard to the production of various qualities of tone by studying the action of the piano.

(*To be continued*)

* The supporting black framework below and to the left of the action is not found in the piano. It is used here merely to hold this small section of the action together and to form a place of attachment for the few inches of string included, in order to illustrate the action of the hammers and dampers.

METHODS OR METHOD?

A. D. JEWETT

Within the past quarter century the pedagogy of piano playing has undergone a radical change. Few of the prominent piano teachers use any one "method," according to the old usage of the term. In some cases — into such disrepute has the word "method" come, — teachers have shut their eyes to many of the good points that have crept into methods; in other words, have refused to reap from the other man's experience.

One of the most successful piano teachers of the present day disclaims any intention of publishing a method. It is reported that he has emphatically stated that the two or three books published, purporting to represent his method, do not in any large sense comprehend it.

What is the reason for this getting away from methods? Is it a step forward, and is there any danger in the step? A comparative definition, given by one of the leading educators of the present day, which suggests an answer to the first question, is this: Order — the relationship of one thing after another; Method — the relationship of one thing *through* another. Most of the methods, so called, will be found upon examination to be simply more or less orderly arrangements of exercises — musical and unmusical — based largely upon A's, B's, or C's experience. Consequently the teacher's independent refusal to accept as a guide the other man's experience, or the culmination of his experiences, makes it a step forward, provided there is an intelligent understanding of the true idea of Method. If not, it is practically "jumping from the frying pan into the fire," for then the individual teacher has to gain his experience by teaching, and may have learned not one small part of what the man ahead of him learned. Moreover, he has got his tuition at the expense of the pupil. With the recognition that Method is indispensable, that there are fundamental principles in the art of piano playing, as in every other art or science, and that success implies step-by-step progress, "one thing through another," the pedagogy of piano playing promises much. We hope at least to suggest in the following articles of this series what these underlying principles are and why each one in turn is, in itself, a step through which to reach the next. We also intend to show that that set of exercises which does not recognize that the tenth lesson is not only arrived at through, but also utilizes everything that has been learned in, the preceding nine, has no right to the name "Method."

Can you conceive of a teacher of mathematics who made his pupils learn addition, subtraction, multiplication, and division, and did not know that they were actually using these daily in each lesson's work? Fundamental principles are not fundamental unless they support the superstructure. Before one is ready to teach, it is necessary to understand clearly the relation of the art of piano playing to the science of music; recognizing piano playing as one of the many forms of expressing music, perhaps both the most popular and the most abused. This implies having some tangible concept of music. As piano playing did not appear in the history of music until after much rich life in music, — vocal and instrumental, — so is it better with the individual that there should be some familiarity with other forms of musical expression. The improvement in the teaching of music in the public schools, and in kindergarten music, is supplying this to some extent. Nevertheless, the "singing skewl" and the Sunday afternoon "sings" in the home circle, possibly with its improvised orchestra of flute, fiddle, or melodeon, cannot be given up without regret, although they seem to be ruled out by our present strenuous life.

Piano playing includes at least five specific elements — (1) the ability to hear the quality and properties as well as the relationship of tones = ear training; (2) the ability to read easily written music = sight reading; (3) the ability to feel the life and form in music = time and rhythm study; (4) the knowledge of the instrument, especially the keyboard, and the demands made by its mechanical construction on the player; (5) last, but not least, that bugaboo which has made timid the heart of many a promising pupil = technique — or the ability to control one's own fingers, hands, arms, and body, and the gaining of these willing servants.

Have we any right to set the poor pupil down to the piano, and expect him to try to do five specific things at once? Is it any wonder that confusion follows? In no other line of instruction would this be tolerated long. While each subject may be taken up in the same lesson, they should be presented singly. "One thing at a time, and that done well, is a very good rule, as many can tell." To say which of these five essential subjects is most important is not possible. In the Kingdom of Good (perfection) each has its place. If you should ask any master of the art of piano playing which of these divisions would require the most time, what do you think he would say? The first subject to be taken up in the following series will be — The Fundamental Principles of Piano Technique.

Hugo Kaun, of Milwaukee, Wis., is the composer of a piano concerto that Arthur Nikisch produced recently with much success at a Gewandhaus concert in Leipsic. The pianist of the occasion was Vera Maurina.

* *

Saint-Saëns, as well as Dubois, has resigned from the position he held in connection with the Paris Conservatory. His action is said to be owing to friction between him and the new director, Gabriel Fauré.

* *

The new Bach Society of Germany has raised the 26,000 marks necessary to preserve the house in which the composer was born at Eisenach. An equal sum is needed to convert it into a Bach Museum.

THE LESSON CLUB

Conducted by DR. PERCY GOETSCHIUS

A series of How to Do articles, distinctly practical, inspiring, and suggestive. These lessons will continue to appear; the best authorities will contribute them. Any suggestion from readers of THE MUSICIAN which will be of aid to one or to many readers will win our immediate consideration.

"Much of our envy and much of our pity is wasted; we are continually comparing ourselves with people whose contentment we overrate, or with those whose contentment we underrate. We set our expectations too high. We look for perfect happiness in a world where there is no such thing, and we are sensitive to every thorn, as if there were ever a rose without one. There is no music in nature, we are told, but there is also no discord. There is neither perfect harmony of sound, nor perfect dissonance."— WM. H. LYON, D. D., *Compensation.*

THE ELEMENTS OF COUNTERPOINT

PERCY GOETSCHIUS, MUS. DOC.

LESSON X

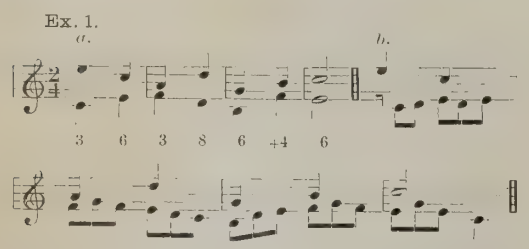
If the student who has conscientiously worked out the foregoing exercises has at last become somewhat oppressed with their monotonous character, and has tired of them, it is no reflection upon his own good taste, or upon the technical correctness of this particular species of tone association. The defect lies in the absence of rhythmic interest, which must necessarily attend exercises of this kind, with their humdrum pace of two, three, or four uniform notes to each uniform beat, in one of the two melody parts. So important is the element of rhythm, so indispensable is a certain amount of rhythmic diversity, that no musical sentence is complete and effective without it. A contrapuntal phrase may be perfect in every harmonic and melodic respect, and yet fail to excite interest or real enjoyment, because of a lack of rhythmic variety.

Consequently, no union of contrapuntal parts may be called wholly acceptable, if it does not exhibit more or less diversity of time-values in either, or both, of the parts; it must bear witness to a life within, pulsing with the varying stress of human emotion.

In order to define the bounds of this rhythmic diversity, and prevent any extravagance of rhythmic effect, it is customary to preserve a *general uniformity* of time-value (a certain constant fundamental movement), and limit the diversity of rhythm to the *alternating* interaction of the parts. That is: instead of giving all of the more rapid tones to either one of the contrapuntal parts alone (as in the preceding exercises), they should be distributed alternately between the parts, — not in such regular intervals as to incur again monotony of another kind, but so as to impart a more definite melodic character to each separate part, without disturbing the evenness of the whole.

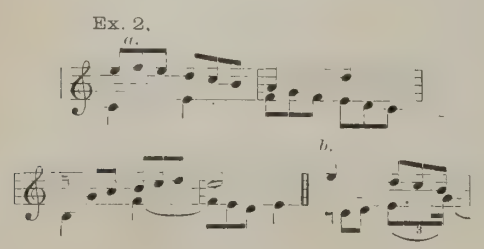
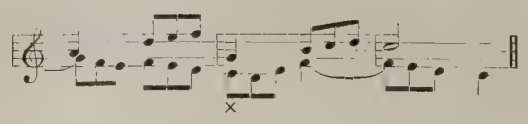
For illustration, an example like the following, with constant uniform rhythm in the added part, —

Ex. 1.



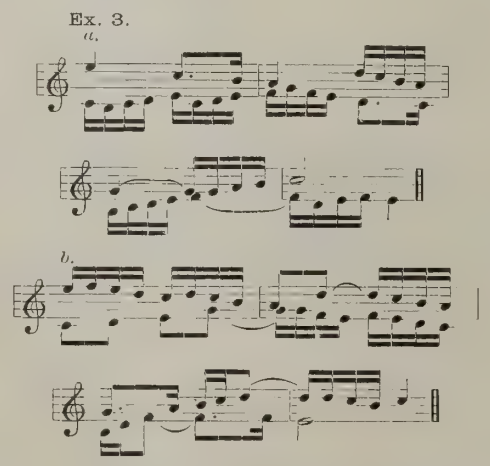
may be made far more vital and significant in *both* parts, by some such alternation of the given rhythm (three notes to each beat) as this: —

Ex. 2.



In both of these diversified versions it will be observed that the original intervals (Ex. 1, *a*) are retained without essential change. At *a* (Ex. 2), the rapid tones are assigned first to one, and then to the other, of the two parts, in regular alternation, — from measure to measure. At *b* the effect is greatly improved by a more irregular distribution of the shorter tones; first of all, it will be seen that they are not confined to any one part at a time, but appear occasionally in *both parts at once* (on the second beat of the first and second measures); further, the movement in each part is more animated than at *a*, — the upper part quickens at every second beat, and the lower part has nearly constant rapid rhythm, interrupted just often enough to prevent monotony. A clear impression of the increased melodic vitality and beauty of these versions can be best obtained by singing each part alone. Do this thoughtfully, first with the separate parts of Ex. 1, and then with those of Ex. 2. Also invert both examples, as usual, copying them out and placing the upper part an octave lower, and the lower part an octave higher, than here written.

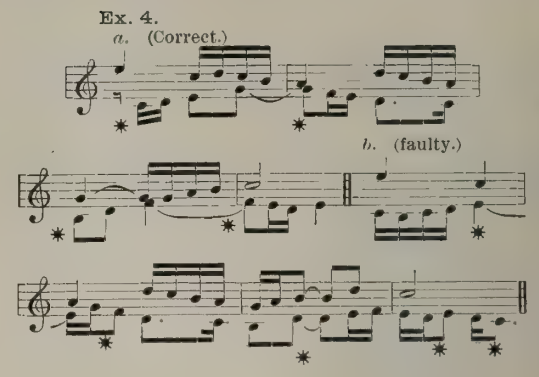
Further, in a rhythm of four notes to each original beat (basis of Ex. 1, *a*): —

Ex. 3.

Examine these two versions carefully, and invert them, as usual.

Rule 1. — The effect of *uniform* rhythmic movement should be preserved, the general rhythm (two, three, or four notes to a beat, as the case may be) should be maintained in one part or the other (possibly in both together, as has been seen); rare exceptions may be made, at *accented* points, — this is shown in the next example.

In Ex. 2 there is no beat which has less or more than the adopted rhythm of three; and in Ex. 3 every beat has its four tones, in one or the other of the parts. An occasional interruption (slackening) is shown in the following, — applied correctly at *a*, incorrectly at *b*: —

Ex. 4.



(The * indicates where an interruption of the fundamental movement takes place. First study the following rule.)

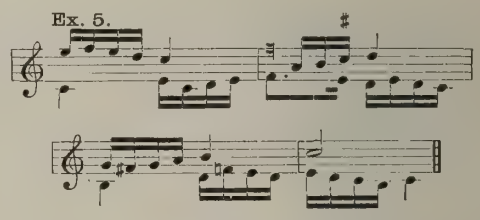
Rule 2. — In case of any diversity of time-value, — in the collective effect of the sentence, — *heavier (longer) tones should generally occur at accented points.* The * in Ex. 4, *a*, stands each time at the strongest point in the measure; at *b* it stands at weaker points, — generally between beats.

The deduction is so obvious that further explanation seems needless — longer notes are "heavier" notes, and belong to comparatively "heavy" points of the measure or of the beat; shorter notes are "lighter," and should occur at comparatively "light" points.

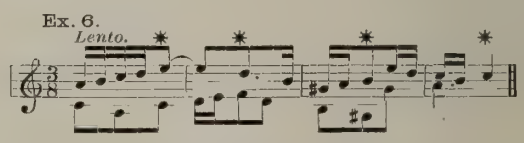
The correct application of this rule is perfectly natural and easy for the student who understands the rhythmic arrangement of a phrase, — the location of "accented points."

Examine Ex. 4 very minutely, with reference to this important rule.

It must be understood that this does not apply, necessarily, to each *separate* part, but to the combined effect of both together; to those points where both have longer notes at the same moment. If either part maintains the fundamental movement, the effect will probably be good. At the same time, it is usually necessary to avoid striking irregularities *in the upper part*, because of its superior prominence. For instance: —

Ex. 5.

This version, as it stands here, is not quite as smooth as Ex. 4, *a*. In the latter, the lighter tones (16ths), in the upper part, occupied the lighter (second) beat of each measure; here, the heavy (first) beat is subdivided, in the upper part, while the heavier quarter notes stand on comparatively lighter beats. Sing each of these upper parts alone, and note the effect. And observe, also, that Ex. 5, *when inverted*, sounds perfectly well.

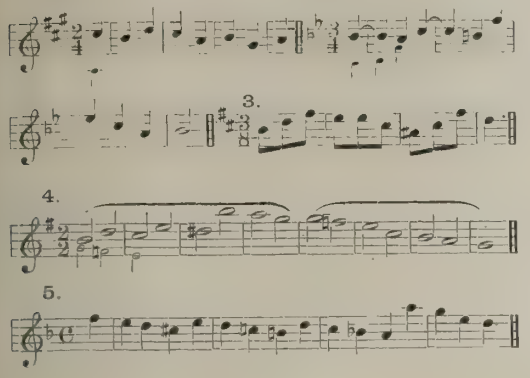
This warning applies chiefly to the quicker rhythms. It is seldom necessary in rhythms of only two notes to a beat; more so for three, and still more for four. In *slower* rhythms, even the fundamental rule may often be disregarded. For example: —

Ex. 6.

Here, the "stops" are all made at light rhythmic points in the measures, but the effect is not bad.

EXERCISE. — Add a contrapuntal part to each of the following given melodies, "note against note," as in Ex. 1, *a*; avoid all irregularities; use good intervals only; the counterpoint must be perfect. Then amplify each into a rhythm of first two, then three, and then four notes to each beat, as illustrated in Ex. 1 *b*, 2, 3, and 4, *a*. *Use two staves* (the G and F clefs) as a rule: —

Besides these, experiment with former melodies. And invent original sentences *of four or eight measures*,— like Ex. 1, *a*, — elaborated as above.

Ex. 1. 2.



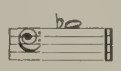
PRACTICAL ACOUSTICS

DR. SMITH N. PENFIELD

In this article let us consider the very important matter of consonance and dissonance. Let two violins be tuned carefully together, and the two players sound the open D string. To the ear it is practically one instrument. Then, while one player retains this tone, let the second gradually push his finger along the D string. We are immediately horrified by a frightful discord. Soon the tones do not swear so strongly at each other. When the second has arrived at the tone E, the discord is decidedly lessened; and when F is reached, giving an interval of a minor third, we have a consonance. Passing a point of more discordance, we come to F♯ (major third), and the consonance is more pleasing. Ascending to G (perfect fourth) the effect is purer yet. A frightful discord is encountered at G♯. When we reach A, which may be taken on the next open string (perfect fifth), the consonance seems perfect. At B♭ (minor sixth) the blending is nearly perfect. Then the tone is discordant again, but at B natural (major sixth) we have a consonance; not really satisfactory, yet good. At C it is bad, and at C♯ unbearable. When D (octave) is reached, we are instantly conscious of a perfect blending of the tones. If we go beyond this octave, we hear again an awful discord.

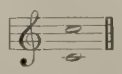
The experiment described here shows that the degree of concordance is in this order of excellence, — unison, perfect fifth, perfect fourth, major third, and minor sixth, minor third and major sixth, minor seventh and major second. The major seventh, augmented fourth, diminished fifth, augmented octave and minor second are very bad.

We can reach a similar result by testing with two trombones. Let the two be sounded together, with the slides closed, giving a unison tone on B♭



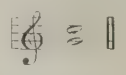
Then, while the first player retains this tone, let the second gradually open his slide, which will lower the tone. Proceeding till F is reached, let him close the slide, taking the same tone F by blowing differently. Gradually opening the slide again, let him descend to B natural; then again closing the slide, go still farther down. In whatever key we try our experiments, we find the same effects.

Turning now back to our table of comparative vibrations, we find that two voices which sound a unison tone become in effect one voice; that the octave (ratio 2 to 1) blends perfectly; that the fifth (3 to 2) gives nearly as perfect an effect, etc. We deduce that the blending or the effect of consonance to the ear is in proportion to the frequency with which the vibrations coincide. To put it in another form, it is in inverse proportion to the size of the figures representing the fractional ratio in its lowest terms. Take the C's,



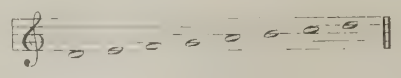
each vibration of the lower will synchronize with every second vibration of the upper. Take a fifth,

each second vibration of the lower, will synchronize with each third of the upper. So in a fourth,



each third vibration of the lower coincides with each fourth of the upper, etc. In the case of the furious discords, *e.g.*, the minor second or augmented fourth, — with ratios respectively of $\frac{16}{15}$ and $\frac{45}{32}$, — the synchronous period is far apart.

The so-called major scale in final form, founded upon the Ionian scale of the Greeks, was not arbitrarily selected, but was derived from nature's harmonic series. A common but erroneous impression is that our modern scales, major and minor (the latter founded on the Greek Æolian scale), go back to antiquity. Such is not the case. These two Greek scales took shape in the sixteenth century. All the music of antiquity, down to about the tenth century, A. D., was monophonic. Instrumental accompaniment, if any existed, was in unison or octaves. The scales used in this music corresponded to nothing that is now in use, and the intervals were not precisely the step and half step of to-day. The nearest approach to anything modern was the old Dorian scale (approximately this),

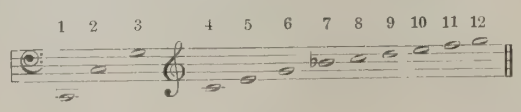


which resembled a little our minor scale.

From about the tenth century second voices began to be added, and counterpoint commenced to develop. Even with music in three parts no attention was paid to the harmonic relation or blending of voices. Nearly coincident with the growth of the harmonic sense, about the sixteenth century, came the addition of the Ionian and Æolian to the list of Greek scales. These were nearly the same as our major and natural minor. It was the survival of the fittest, and the old scales went out of use. Gradually harmonic relations and the discovery of the overtone system determined the location of the major scale, and with it the minor, as far as it can be said to be located at all.

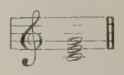
The chromatic scale was an offshoot of the diatonic. Nothing like it was known or attempted in ancient times. Nevertheless, voices would stray by accident or design from the diatonic tones and give shades of effect or coloring impossible with only the scale tones then at command. Hence arose the name "chromatic," derived from the Greek word "chroma" (color). The necessities of harmony and the requirements of modulation have in more recent ages called for a division of the octave into thirteen tones instead of eight.

We can discover nature's harmonic series most readily from the open tones of any brass instrument. Let us consider one in C, — for example, a tenor horn with a C tuning shank. Using no valves, an experienced player can give us, by various methods of blowing, the following list of tones,

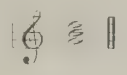


etc. With the use of a valve he can produce the same series of tones in another key.. We have numbered the tones for convenience of reference. Number 7 will sound a little flatter than the B♭ represented here, and Number 11 a little sharper than the F. These tones, therefore, we neglect as not belonging to the scale. The others furnish us the following tones of the major scale of C, C–D–E–G and upper C.

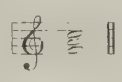
Take now the numbers 4, 5, and 6 of the series, and we have what we recognize as the major chord of our tonic with ratios of vibration $1 : \frac{5}{4} : \frac{3}{2}$,



As, in the preceding article, the vibration ratio $\frac{9}{8}$ was given to D in the scale, it would in the octave above have the ratio $\frac{18}{8}$. Therefore numbers 6 and 9 of the series bear to each other the ratios $\frac{3}{2} : \frac{18}{8} = 1 : \frac{3}{2}$. Putting in a middle tone with a ratio to the others of $\frac{5}{4}$, we have now the seventh note of our scale, giving us the major chord G–B–D with proper ratios,

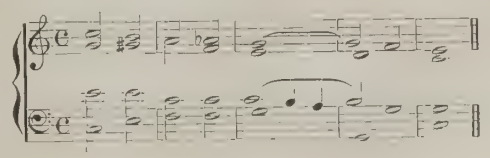


Taking the 8th tone, C, of our harmonic list and supposing this to be the upper tone (fifth) of a triad, and its ratio of vibrations to be $\frac{3}{2}$, we may find the respective lower and middle tones, first and third of this new triad, with ratios respectively of 1 and $\frac{5}{4}$, to be F and A of our scale.



The French horn in F will also give us the F and A as tones 4 and 5, or tones 8 and 10, of its series. Thus, we have the major scale, consecrated by the recognition and usage of three and a half centuries. Notwithstanding the developments of modern days in the matter of temperament, it is a scale which is ideal in itself, because it is based on purity of consonance, and has within its limits three perfect major and three perfect minor chords. It is justly called the *pure* major scale.

If singing and playing stringed instruments and trombones comprised all music making, our pure scale would be universally satisfactory. Singers, violinists, 'cellists trombonists, etc., will push any tone, diatonic or chromatic, a trifle up or down, till the ear says that it properly fits other tones in the neighborhood. Let singers, for instance, perform the following phrase in four parts without accompaniment,



The G♯ will be sung as a slightly lower pitch than the following A♭, the E major chord requiring a lower pitch for its third than the F minor for its enharmonic equivalent.

Unfortunately this scale will not serve for the piano, organ, or solo wind instruments. With them, one key or one fingering must answer for G♯ and A♭, etc. When these instruments are perfectly tuned for the key of C, they will be seriously out of tune in the key of F♯.

A tuner tunes a piano or organ by fifths (or fourths, which are the inversions of fifths) and octaves from C onward to G, D, A, E, B, F♯, D♭, A♭, E♭, B♭, F, and C. Having tuned all these perfect fifths or fourths, he finds that his last fifth, from F up to C, brings him too high for his starting note. He has, in fact, landed on a tone $\frac{4692}{10000}$ of a whole step higher than he looked for.*

As a result of this discrepancy, since the time of John Sebastian Bach (1685–1750) the "well-tempered" scale has been in use. This scale divides the chromatic scale into twelve perfectly equal parts, with the result that no interval is quite correct except the octave. In theory this ought not to work at all, for an awful discord is supposed to result the instant we stray from a perfect consonance. The fact that our ears are not shivered to atoms with the sounding of every major chord on the piano, that, on the contrary, we sit entranced listening to the bewitching sweetness of De Pachmann's harmonies on a well-tempered instrument, proves that our ears are not over-critical. In fact, we may stray a trifle from perfect harmony, — singers continually do so, — and our ears do not take serious exception.

The well-tempered scale differs a trifle at every point from the old or so-called "pure" scale. Yet the only points at which the discrepancy is really observable are in the perfect fifth, which in the well-tempered scale is a trifle, — about $\frac{1}{100}$ of a step — too flat, and the major third, which is somewhat — about $\frac{1}{14}$ of a step — too

* On authority of R. H. M. Bosanquet, M. A. (*Dictionary of Musical Terms*, Stainer and Barret).

sharp. The minor third is also somewhat too flat, but this fault is not very noticeable. Unless the instrument is carefully tuned, the major thirds in some keys are sure to set our ears on edge. A major triad (*e.g.*, C–E–G) is made up of a fundamental, major third (two steps) and a perfect fifth (3½ steps). A minor triad (*e.g.*, A–C–E) consists of a fundamental minor third (1½ steps) and a perfect fifth (3½ steps). Such a chord, major or minor, in some position or inversion, in close position, or open (spread out like a fan), with perhaps the addition of a seventh or a ninth, is at the basis of almost all harmonic structure.

A perfect fourth (*e.g.*, G up to C) is only a perfect fifth inverted (C up to G). A major third (*e.g.*, C to E) is only a minor sixth inverted (E up to C). A minor third (*e.g.*, A to C) is only a major sixth inverted (C up to A). As these are the most consonant of intervals and the most noticeable for purity or impurity, less difference is made to our ears by what the other intervals — the seconds, sevenths, ninths, etc. — say to us. The well-tempered fifth, and consequently the fourth, are so slightly out of the way that the average ear does not notice the discrepancy. Hence the major thirds and the minor sixths are practically the only intervals to annoy us.

Moreover, the trend of modern composition is ever more and more to the free use of discords, even harsh ones, which properly (but not always) resolve into accords. For this reason our ears grow necessarily a little callous to discordance. It is a noticeable fact, too, that singers who work continually at their pianos and violinists who play entirely with piano accompaniment become so perfectly attuned to the well-tempered scale that they frequently sing or play their major thirds in accordance with it when away from the instrument. Nevertheless, Remenyi, the famous violinist, says that when he is not accompanied by a keyed instrument, he instinctively plays in pure intonation, and that he feels the difference between such notes as D♯ and E♭, of which equal temperament can take no account. The charm of string quartet playing is largely attributable to the absolute purity in chords that the players acquire.

The well-tempered scale has undoubtedly come to stay. Its advantages far outweigh its disadvantages. The following quotation from a modern writer,* reads a little queerly. "Equal temperament, or what tuners give us for it, a very different thing generally, has indeed become a temporary necessity. But the discoveries of Helmholtz have sounded the knell of equal temperament, which must henceforth be regarded as a theoretical mistake and a practical makeshift, a good servant dismissed for becoming a bad master, and now merely retaining office until a successor is installed."

ANSWERS TO QUERIES

A. B., Canada.

A course of training in piano tuning is given at the New England Conservatory in Boston, which is open to women. Information may be obtained by writing for the prospectus.

J. D., Phil., Pa.

The short air which you forwarded for criticism is not without merit; it shows that you have been in touch with music, and that you have not remained unsusceptible to some of the meaning of tones, and their relations. At the same time, there is little evidence of original melodic thought, and the accompaniment is extremely faulty and helpless. This is explained by your statement that you "know nothing about harmony and counterpoint." That no one can compose really good, sensible music without knowing a great deal (almost all there is to know) about harmony and counterpoint, you yourself are no doubt willing to admit. If you feel strongly impelled to write music, you can probably learn to do so, by long, thorough, patient study. Any standard text-book on harmony will serve your purpose, but you should, if possible, have a conscientious and able teacher.

* A. J. Ellis, F. R. S., 1814–1890.

ELEMENTARY GERMAN

A. RHEINGAUER

LESSON XXXIII

The accusative is used to express definite time. Ex.: *jedes Jahr*, each year.

The preposition *nach* (to) is used before names of countries and cities. Ex.: *nach Deutschland*, to Germany; *nach Berlin*, to Berlin.

An adverb modifying a personal verb is put after it when the verb itself follows the subject of the sentence. Ex.: —

Er bleibt nie . . . He never stays . . .

Read and translate

Herr Hill kommt von Chicago. Er bleibt nie lange hier. Er geht jedes Jahr auf einige Monate nach Europa. Woher kommt Herr Hill? Wohin geht er jedes Jahr? Wie lange bleibt er da?

Vocabulary

To be committed to memory

Kommen, to come; *bleiben*, to remain; *gehen*, to go; *von*, from; *nie*, never; *lange*, a long time, long; *auf einige Monate*, for some months; *nach*, to; *woher?* whence? *wohin?* to what place? where? *wo?* at what place? where? *wie lange?* how long?

How does the above exercise read if you replace the subject of every sentence (1) by *Frau Hill* (or *sie*), (2) by *ich*, (3) by *wir?*

LESSON XXXIV

Abreisen (to depart, to leave) is one of the verbs compounded with a separable prefix. It is made up of the prefix *ab* and the verb *reisen*. The prefix is separated from the verb in the present indicative and put at the end of the sentence. Thus: —

Ich reise heute ab, I leave to-day.

Besuchen (to go to see), *erzählen* (to tell, to relate), *versprechen* (to promise) are also compounds, but they are always written as one word. The past participles *besucht*, *erzählt*, and *versprochen* omit the *ge*.

The dative is the case of the indirect object. Ex.: —

Ich erzähle ihm (dative) *viel*, I tell (relate) him much.

The infinitive with *zu* is often the direct object of a verb. Ex.: —

Ich verspreche zu kommen, I promise to come.

Nominative	*Dative*	*Accusative*
ich, I	*mir*, (to) me	*mich*, me
er, he	*ihm*, (to) him	*ihn*, him
wir, we	*uns*, (to) us	*uns*, us

Read and translate

Herr Hill reist heute ab. Er hat uns gestern Abend besucht und uns viel von seinen Reisen erzählt. Wir haben ihm versprochen, ihn im nächsten Sommer in Bremen zu treffen.

Vocabulary

To be committed to memory

Abreisen, to depart, to leave; *gestern Abend*, last night; *die Reise*, the journey, (by water) the voyage; *erzählen*, to tell, to relate; *von* (with dat.), of, about; *versprechen*, to promise; *nächst*, next; *treffen*, to meet.

Translate

1. I am going to leave (*tr.* I leave) to-day. 2. I called on Mr. Hill last night. 3. I told him much about my travels. 4. I promised him a letter. 5. He promised to meet me in Berlin.

LESSON XXXV

The future tense of a German verb is formed by adding its present infinitive to the present indicative of *werden*. Thus: —

Ich werde sein (*haben*), I shall be (have).
Sie werden sein (*haben*), you will be (have).
Er, *Sie*, *Es* } *wird sein* (*haben*) he, she, it } will be (have).
Wir werden sein (*haben*), we shall be (have).
Sie werden sein (*haben*), they will be (have).

Note the position of the infinitives in the following exercise.

Read and translate

Im nächsten Sommer werden wir nach Europa gehen. Wir werden am ersten Juni von New-York abreisen und am neunten oder zehnten Juni in Bremen landen. Herr Hill wird uns am Landungsplatz abholen.

Vocabulary

To be committed to memory

Landen, to land; *der Landungsplatz*, the wharf; *am* (= *an dem*) L., at the wharf; *abholen*, to go, to come for, to meet; *Sie* (nom. and acc.), you.

Translate

1. Where will you be next summer? 2. Are you going (*tr.* will you go) to Europe? 3. Where will you land? 4. Who will meet you at the wharf? 5. Will Mr. Hill be there?

LESSON XXXVI

Feminine nouns of countries take the definite article. Ex.: *die Schweiz*, Switzerland.

The preposition *von* governs the dative. Ex.: —

Von (*dem*) *Herrn Hill*, from Mr. Hill.
Von ihm, from him.

Nom. *Dieser Monat*, this month.
Gen. *Dieses Monats*, of this month.

Nom. *Der erste Brief*, the first letter.
Acc. *Den ersten Brief*, the first letter.

The infinitive and the past participle of some verbs are alike. Ex.: —

Erhalten, to receive; *erhalten*, received.

The *ge* of the past participle of verbs compounded with separable prefixes goes between the prefix and the verb. Ex.: —

Infinitive	*Past Participle*
abfahren, to depart	*abgefahren*, departed
ankommen, to arrive	*angekommen*, arrived

Both *abfahren* and *ankommen* form their perfect tense with *sein*.

Conjugate: —

Ich bin gestern abgefahren, I departed yesterday.
Ich bin heute angekommen, I arrived to-day.

Read and translate

Herr Hill ist jetzt in der Schweiz. Gestern habe ich den ersten Brief von ihm erhalten. Er ist am achten dieses Monats von New-York abgefahren und am sechzehnten in Bremen angekommen.

Vocabulary

To be committed to memory

Die Schweiz, Switzerland; *von* (with dative), from; *erhalten*, to receive; *abfahren*, to depart; *ankommen*, to arrive.

Translate

1. I have received a letter from Mr. Hill. 2. Where is he now? He is in Switzerland. 3. When did he arrive there? 4. When did you arrive here? 5. On what day did you depart from New York?

UNDER THE CHESTNUT TREE

"Where is Charlie Blower, the cornet player?"

"Studying abroad."

"Who advised him to go so far to study?"

"All his neighbors."—*Cleveland Plain Dealer.*

* *

"That will be a popular song," commented the composer's friend.

"Is it as bad as that?" groaned the composer. — *Detroit Free Press.*

* *

Perhaps this is as good a receipt for happiness as one needs: —.

"What does you do w'en you sees trouble comin'?"

"Well, suh, I meets him half ways, sets down in de san' wid him, an' teaches him ter pick de banjo!" —*Atlanta Constitution.*

* *

The famous composer sat in the orchestra chair and listened to the comic opera of his rival. As the chorus roared out a swinging, familiar air, the tears started to the great musician's eyes. "Ah," said he, sadly, "I would not have believed it, but he has stolen a march on me!"

To those familiar with his works, the truth of this remark would have been apparent. — *Princeton Tiger.*

* *

"Pa," said Tommy Twaddles, "this mythology book says that Orpheus was such a fine musician th't he made trees an' stones move."

"Your sister Theresa has beaten Orpheus a city block," grumbled Pa Twaddles. "Her piano playing has made twenty families move out of this flat building in the last two months." — *Cleveland Leader.*

PIPES AND BAG–PIPES
(After J. Jordaens)

Fiddling Lawyer

The trial was over and the red-faced man had lost his case.

"You know," said the kind judge, "if a man dances he must pay the fiddler."

"I know that, judge," replied the man with the florid complexion, as he pointed straight at the lawyer; "but it's pretty hard to have to pay a fiddler like that!" — *Yonkers Statesman.*

* *

A musician, brought to despair by the poor playing of a lady in a room above his own, meets her one day in the hall with her three-year-old child, and says in a most friendly manner: "Your little one plays quite well for her age. I hear her practice every day." — *Tit-bits.*

* *

"Charlie, I was very much shocked to hear you singing *Pop goes the Weasel* in church."

"Well, mamma, I saw everybody was singing, and it was the only tune I knew." — *Exchange.*

Distinguished Foreigner. — "Ach! Meess! I gon-cratulade you vrom de Pottom of my Harrt! You have Blayed and Zung kvite — kvite —"

Fair Performer. — "Quite *execrably?*"

Distinguished Foreigner. — "Ach! yes! Dass is de Vort! — kvite exekraply!"

* *

"Why do you call it a French opera?"

"Why not?"

"Well, every one of them sang in Italian."

"On the stage, yes; but what does that amount to? All the gowns in the boxes were from Paris." — *St. George's Journal.*

Wife. — "The girl in the next flat tells me she is practicing Wagner's 'Simple Life.'"

Husband. — "I hope it is so simple that she won't have to practice it four hours every night, as she does his Tannhäuser." — *Exchange.*

* *

Three Pieces

Manager. — "How many pieces in your orchestra?"

Prof. Hammers. — "Three."

Manager. — "What are they?"

Prof. Hammers. — "Piano, stool, and cover."

* *

Miss Mewsickle. — "Don't you love Bach?"

Mr. Knottso. — "Well, yes — in the springtime; but as a general thing I prefer Pilsener." — *Cleveland Leader.*

* *

Tommy. — "Say, Jimmie, what is classical music?"

Jimmie. — "It's the kind you can't understand unless you wear long hair." — *Tid-bits.*

* *

She. — "I really don't care for these musicales."

He. — "Neither do I; one is interrupted so often by somebody singing." — *Puck.*

* *

Fond mother (who is sure the visitor would like to hear her infant prodigy on the violin). — "Johnnie is so far advanced that now we can almost tell whether he is tuning or playing." — *Punch.*

* *

Grand Opera. — An annual exhibition of evening clothes. — *News Letter.*

HOW TO RESIGN

"Going to resign, are you?" asked Assistant Postmaster-General Wynne of an indignant person, who had been pouring his grief into his ears. "Can't stand it another minute, eh? Put up with it as long as you could, and now you're going to throw up your job and tell your chief what you think of him? Yes, I know. Last straw and all that sort of thing? Uh-huh.

"Did you ever see my set of rules for resigning? framed them up years ago when I was in the newspaper business, and I have used them ever since. I have resigned often since then, always in the way prescribed in these rules. Perhaps they will be of service to you. Here they are: —

"Rule 1. After receiving the last straw don't do anything for two hours. Above all, don't write anything.

"Rule 2. At the expiration of two hours, write your resignation and make it as hot as you can. Relieve your feelings and say everything you have been penning up in your breast. Scorch the scoundrel.

"Rule 3. Then go home.

"Rule 4. The next morning, immediately upon arising, read over your resignation and tear it up.

"Rule 5. Go to work at the usual hour.

"Take a copy of them," concluded Mr. Wynne, "and you will find that they are absolutely essential to any man who expects to resign frequently and still continue to rise in the world." — *New York Times.*

VIOLIN AND ORCHESTRA

LESSONS BY MAIL

EDITH LYNWOOD WINN

Lessons by mail to absolute beginners are usually impractical. Tone cannot be taught by any system of mail correspondence. One can tell the pupil how to hold the bow, draw the bow on the strings, how to hold the left hand, etc., and a bright pupil, who is musical, will be able to do something by himself. Most great artists studied many things pertaining to violin playing, by themselves, but with all their keen intuition even the gifted need to hear a model tone. Very few students practice absolutely in tune. Pitch is not taught by mail.

Now, to whom are mail lessons an advantage? We will suppose that I have studied Rode's eighth Concerto, but not the seventh. I wish to study the latter work with a view to teaching it. A celebrated teacher marks the bowing and fingering, writes a few suggestions, and I begin the study of the work. I learn it practically by heart, practice each movement with a pianist, write to my teacher as to points of bowing not understood, and then in the summer I go to him and play the work. None but fairly advanced pupils whose bowing and technique are established can safely work without a teacher.

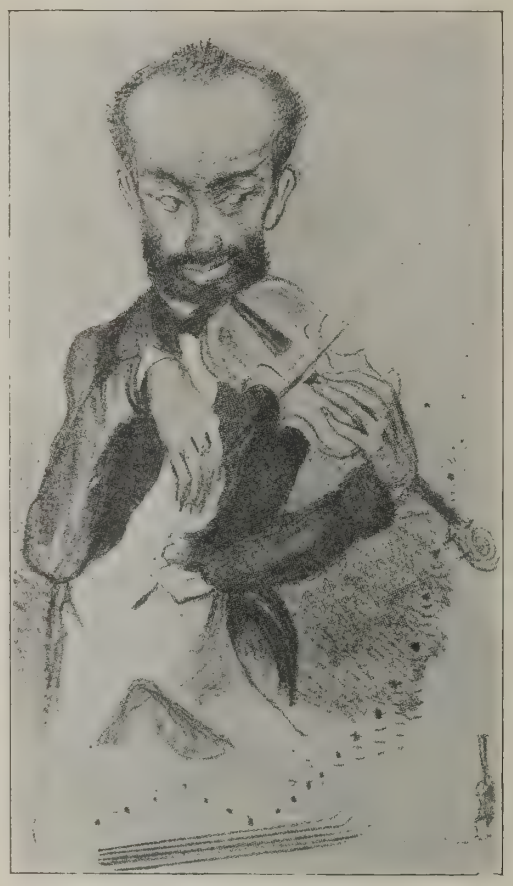
I prefer to call the suggestions which it is possible to give by mail *advice*, rather than lessons. One can mark the bowing of exercise-books like those of Kayser and Dont. Indeed, by carefully going over details, a teacher may plan for the study of Kreutzer, but cases are rare in which pupils can study Kreutzer entirely without supervision. One must *hear* them played and *see* how the bowing is actually performed to be able to study these *études* profitably.

Advice by mail may guide the young teacher who does not know what to select for a teaching *répertoire*. One writes to me, "I have a pupil who is studying Kayser II. I wish her to develop tone, and have given her the Godard *Berceuse*, the *Andante Religioso* by Thomé, and *Canzonetta* by Bohm." These works are too difficult for the pupil. The *Meditation* by Fauconier, the *Adoration* by Borowski, the *Slumber Song* by Hauser, and other works of this grade, are more practical.

An old orchestra man tells the following story of Hauser: "He played with our orchestra once in Vienna, as the solo violinist. I do not think he made a great sensation except in his *Hungarian Airs* and in his *Slumber Song*. To hear him play his own *Slumber Song* was a great opportunity. His tone was wonderfully pure and sympathetic. The whole audience rose and demanded the work again and again. The simplest works, in the hands of a great artist, become great. To have heard Joachim at thirty, playing the Handel *Largo*, was a thing long to be remembered. Such classic beauty! Such tone!"

Returning to the subject of advice by mail, a young teacher writes, "I went from Kayser II to Kreutzer's *Etudes*. What should one study between? I feel that I was not prepared for Kreutzer."

I do not take up Kayser II. After going through Kayser I to fix tone and forearm bowing, I use



HENRI VIEUXTEMPS

Sitt's exercises and Sevcik, Book I; after Sitt comes Dont, Op. 37 and 38, if necessary. Dancla's *School of Mechanism* is excellent, as well as Hille's *Wrist Studies*, Casorti's *Bowings*, and other works.

Some pupils need technique, some bowing, some tonal work. You cannot treat two students alike, any more than you can discipline two children of your own home in exactly the same way. Pupils from country villages come to large cities and say they have finished Kreutzer. It is very difficult to convince them that they should have studied other works more thoroughly before beginning Kreutzer. The first twelve Kreutzer *études* require one entire year of study, if one uses Massart's bowings. I believe that it is possible to give directions on paper, for the study of Kreutzer, if one has gone over the work previously with a teacher. There is always more to learn from these very excellent studies.

One can suggest pieces both for teachers and pupils, mark the fingering, and outline a plan of practice. A teacher writes, "My pupil plays with a good bow arm, but she does not play a melody in a smooth, flowing manner." Let the pupil play cradle songs and reveries, like that charming one by Fauconier. Let her also discontinue *staccato* playing with a forearm stroke. It would be well for her to play Casorti's exercise for string transfers with all the notes in one measure on one bow. Select studies for the *legato* from Dont's *Etudes*.

Another teacher writes, "What shall I do with a pupil who has a faulty ear and a poor tone?" Scales, scales, scales, major and minor, from memory! The half-tone work of Sevcik, Book I, is very helpful.

Another teacher writes, "I have changed my method of bowing four times. I am advised to go to Mr. X——, who teaches the most advanced and modern system, according to my friends' report. I dislike to change my bowing again." Mr. X—— is an artist and not a pedant. He is undoubtedly a better teacher than any whom you have had. Do what he tells you. Change your bowing a hundred times if by any change you are advancing in violin art.

CLASS WORK

FRANCES C. ROBINSON

It is advisable to include elementary harmony in class work with pupils. Begin at the very beginning. It is surprising how many teachers fail to do this: they frequently omit what should be taught in the first ten lessons. When I say, "begin at the beginning," I mean, begin with the two kinds of half tones, and then proceed, step by step, until the children have learned all that is of real practical use in helping them to read quickly and to analyze intelligently what they are playing. I do not, as a rule, advocate more than about twenty lessons in harmony for the ordinary piano student. The study of composition is for more advanced students.

Children really enjoy copying music. There is much to be learned from simple copying if it is correctly done. For instance: we learn why the stems of certain notes point upward and those of others downward. We observe that when a note is on a line, the line passes directly through the middle of the note, and that when the note is in a space, the upper and lower edges are just touched by the lines. The same is true in regard to sharps and flats. Pupils are apt to excuse themselves for sharping a wrong note by saying they were not sure for which note the sharp was intended. A little work in careful copying removes all such uncertainty.

It is impossible to introduce into regular lessons instruction in a number of the things that go to make pupils intelligent musicians. The teacher's only hope for a light study of musical literature (history, biography, etc.), harmony, analysis, and notation, lies in class work. The teacher will find also that this class work, if successfully done, has money value as a good advertisement. If he can train not only pleasing players, but intelligent, interesting, young musicians, he will find parents eager to patronize him.

THE ORCHESTRA

AUGUSTUS C. METZ

How to Work

Concentration of thought and energy upon the work in hand is the all-important duty of each and every member of that grand instrument called the "Orchestra."

What does this mean? It means that, if you really wish to perform your part well, you should not think of the notes you are to play before you have considered your duty morally.

If your director expresses dissatisfaction — is displeased with your work — turn to him at an opportune moment and cheerfully, but frankly, inquire of him as to your shortcomings. If he is a student of life and art, if he is a man possessed of true feeling and mental generosity, he will meet you with a happy smile. Mark me: Whatever he then suggests you would better frame with purple and gold and keep it before your mind, for he will remember the incident and think more highly of you than you can of him. But if, under such circumstances, your director refuses to aid you — why, it were better to rid the orchestra of him at the earliest opportunity. On the other hand, if the performer utterly disregards the kindness and help of the director, he must expect to be severely dealt with at the hands of the music committee (which is usually composed of one or more members of each choir of the orchestra).

At rehearsals do not expect your director to go into detail with individual performers. *Ensemble* rehearsals are intended for tone massing and blending, for balancing the tone mass of the three choirs, and for developing a keener and deeper sense of the melodic rhythm of the principal themes, which must float above the general rise and fall of the tone mass. They also serve for the study of comparative quantities of tone massing, for the *piano* periods and *forte* periods of a composition, not to speak of exact and comparative *tempi* which are all important.

Rather expect your director to help broaden your mind by calling attention to a general fault which you will overcome if you persist in your desire to do good work. If your director is a man of profound learning and thought, he will strengthen your weakest points in a much simpler manner than you could think of.

Perhaps your bow moves clumsily, and slides over the strings from bridge to fingerboard without your knowledge, indicating a stiff wrist.

Perhaps your sense of rhythm is undeveloped.

Perhaps (even to your own knowledge) your intonation is bad, because your left hand and fingers have not been trained properly.

Perhaps you do not know how to preserve or retain a good *embouchure*. Do you know how to breathe easily? and have you studied your throat, jaw, tongue, and lips?

VIII. THE VIOLIN FAMILY
(See page 13)

Perhaps the study of sensation or vibration, in connection with your technique, has not been mentioned.

Perhaps your home, or individual, work is not scientifically arranged.

For all these things your director will have a ready remedy. Ask him for it, but not for details.

Whether you are a string or wind player, you must make of your instrument a sacred plaything and honestly study its peculiarities. Learn to favor and nurse it. In other words, learn to master it completely.

Then, too, when your director recites or describes the character of a selection you are about to study, think again of your moral duty.

If, for instance, your director tells you that you are about to study a selection characterizing some phase of Oriental life, do not consider the technical difficulties until you have grasped at least the general meaning of the tone picture. Think of some Oriental story or scene. Recall the looks, speech, and actions, or other characteristics, of Oriental people you have seen or heard about. Become interested in the life of the work. Be enthusiastic over the whole tone mass, and feel your own particular part and duty.

Each player may have a slightly different conception. No harm is done. So long as all the members agree upon the essentials, —the character, temperament, and atmosphere of a composition — many difficulties will vanish. Always remember that the person who is thrown under the same spell when performing classical music as when doing "ragtime," is a hopeless case.

Even the sight of a great composer's name should be enough to stimulate and excite you. While at work (even though you are simply listening to other parts of the orchestra), keep your interest acute. Forget everything but the work before you. Relax during the recess only. This is the sort of concentration that will lift your orchestra above others in a very short time.

NOTES

The Vienna Philharmonic Orchestra is directed this season by Felix Mottl and Karl Muck.

* *

Arthur Hartmann and Ernesto Consolo are touring Scandinavia.

* *

Mahler's fourth symphony is unusually "heavenly" in its length. It was heard in England for the first time at one of the closing Promenade Concerts at Queen's Hall, London.

* *

Felix Weingartner will direct the coming performance of his symphony in G, Op. 23, by the London Philharmonic Society. This will be the first hearing of the work in England.

* *

Mischa Elman, the violin wonder, has again excited London with a performance of a new concerto by Glazounoff.

* *

The Norwegian composer, Halfdan Cleve, gave a concert of his own works, recently, in Berlin. The orchestra was directed by Xaver Scharwenka.

HARMONY

Morality is the harmony between the act and circumstance. It is the melody of conduct. A wonderful statue is the melody of proportion. A great picture is the melody of form and color. A great statue does not suggest labor; it seems to have been created as a joy. A great painting suggests no weariness and no effort; the greater, the easier it seems. So a great and splendid life seems to be without effort. There is in it no idea of obligation, no idea of responsibility or of duty. The idea of duty changes to a kind of drudgery that which should be, in the perfect man, a perfect pleasure. — ROBERT G. INGERSOLL.

THE ORGAN

Conducted by WM. HORATIO CLARKE

All correspondence regarding all Departments of THE MUSICIAN should be addressed to the Editor as stated on the editorial page. Programs will be welcomed both for this Department and for the CHOIR AND CHORAL MAGAZINE; edited by Thomas Tapper and published by the Oliver Ditson Company. Short articles, of practical nature, choir notes, and anything pertaining to church and to choral music submitted to the Editor will be used if found available.

THE SCIENTIFIC EDUCATION OF ORGANISTS

P. N.

An organist should have a deep insight into his profession, and should be able to do more than play the written notes. He should establish his work on a foundation of scientific fact and law, for organ music means more than the interpretation of musical compositions and the combination of stops. It is something more than the sensuous effect which the tones of Diapasons, Flutes, Viols, and Reeds produce on the organs of hearing. Deeper than these external vibrations is the science of sound, and yet deeper is the science of mind. A thorough understanding of the modern organ and its contemporary music requires the understanding of the cognate sciences of acoustics, physics, mechanics, electricity, hydraulics, etc., as well as the ability to play the manuals and pedals.

The art of harmony is grounded in the science of acoustics, the art of composition rests on the laws of esthetics, the art of the organist depends on the sciences of physiology and psychology, and the art of interpretation is conditioned in the science of musical forms. If these requisites of a thorough education are neglected, there cannot be the highest development in the professional organist. These are the roots of the stately tree, from which the trunk, branches, leaves, and usefulness develop; or the firm foundation, on which the building rests and rises into completeness.

WIDTH OF MOUTHS OF ORGAN PIPES

L. A. R.

For many years I have been a careful student of the tone from organ pipes. I have had free access to a friend who is an organ builder, and who has given me, in my scientific investigation of the philosophy of, that organ builders generally welcome suggestions, encourage experiments when they find that a man possesses actual knowledge, is practical, and that his enthusiasm is controlled by common sense. It is the organ "crank" with ideas who bars himself out of their favor.

In my opinion the best way of obtaining the richest tone from an Open Diapason is to have a wide mouth and low pressure, the pressure being governed somewhat by the scale of the pipe. I do not think that any pressure higher than three and one half inches is needed. The use of too large a scale is not productive of the best results, since there is a limit beyond which the tone loses its characteristic quality. With a very large scale on the ordinary pressure, the tone becomes somewhat fluty if the mouth is cut the usual height, but this may be obviated by an increase of pressure. Such a stop is best in a Solo Organ where the Reeds are on a high pressure. The leathered Diapason needs this, and does not give the mellow tone produced by one with a wide mouth and ordinary pressure.

I would have also the 4 ft. Octaves and 2 ft. Superoctaves made with wide mouths. I think that the result would produce a fine, blending quality. Will voicers and organ builders express their opinions on this subject in your columns?

CORRESPONDENCE

DIAPHONE PRESSURE

O. M. — "Will you please indicate the wind pressure which gives the best effect with the leathered lip Diaphone? Can it be introduced in small organs? Is there any difference in metallic composition between this stop and the Open Diapason?"

Comments. — The wind pressure depends upon the scale of pipe used, the height of the mouth, and the capacity of the organ in which it is placed. It is always upon a higher than 3 inch pressure, and has been found to give the best results on one of not less than 10 inches. This precludes its use in small organs, where the expense must be limited, because all the stops are winded at the same pressure. Where there is more than 4 inch wind, the touch is too heavy for tracker action.

With pneumatic action, the key touch does not change with any pressure, the mechanism working better on a heavy one. The Diaphone pressure can be introduced into small organs only where the valves are operated by means of pneumatic action. The expense of this adds fully as much to the cost of a small instrument as to that of a large one.

The only difference in the metal of this stop, as compared with that of the open Diapason, is in the thickness of the sheets from which the pipes are made. They should be twice as thick as the Open Diapason is usually made, in order that the vibrations may be firmly held and no tremulousness imparted to the body of the pipe.

STRING TONES

H. R. — "In a small two-manual organ having six through stops in both the Great and Swell, which would be more useful in the Great, an ordinary German Gamba, or the small scale Viole d'Orchestre? In the Swell, would a Reed Oboe or an Oboe Gamba be preferable? What would you suggest for a specification of this size?"

Comments. — In the Great section it would be best to have a German Gamba, and in the Swell, an Oboe Gamba, or a Viole d'Orchestre. A well-balanced scheme, with six stops in each manual, is as follows: —

GREAT. 8, Open Diapason; 8, Gamba; 8, Dulciana; 8, Melodia; 4, Octave; 4, Flute d'Amour.

SWELL. 16, Bourdon, Open Diapason; 8, Salicional; 8, St. Diapason; 8, Oboe Gamba; 8, Flute Harmonique.

PEDAL. 16, Open Diapason; 16, Bourdon; 16, Stopped Flute; 8, Violoncello.

In an organ of any size, the Open Diapason quality should always predominate in each section. The string tones should not be too assertive. They are essential in giving a crisp incisiveness to combinations and to the full organ, but the dignity of the organ is founded upon the Open Diapason *timbre*. The introduction of the string tones gives an orchestral coloring, and adds much to the variety of the combinations. They should not be used alone to such an extent as to produce a wearisome effect. The organist should give a well-balanced registration, and should not run to excess with any class of stops. It is most insipid to use a Swell reed stop in chords, without a variety of combinations. The use of stops proper to the musical thought is one of the chief matters for an organist to learn.

A SOFT SWELL STOP NEEDED

G. O. — "I play on an old organ which has no very soft stop in the Swell. It has an Open Diapason, St. Diapason Bass, St. Diapason Treble, Principal, Fifteenth, Mixture, and an Hautboy. The last-named is so sandy that it is never used. All the stops are complete, except the Open Diapason and Hautboy, which go down to Tenor C. Can you suggest any change which will make the Swell more serviceable, and the probable cost of it? Would the old pipes have any value?"

Comments. — It was an unlucky oversight on the part of the builder, who certainly was not an organist, to omit a soft open metal stop. If the organ is worth the expense, two new stops might be introduced to good advantage. In the place of the Mixture, you could have a soft Salicional, running to Tenor C. A simple veneer, pierced with a single rank of holes, and a new rack-board, could be fitted to the top-board. In place of the useless Hautboy you could have an Oboe Gamba, with a new rack-board.

The expense would depend upon your distance from an organ builder. If there is one near at hand, the change would cost about $100.

A Flute Harmonique in place of the Fifteenth would make the Swell capable of more expressive effects. It would necessitate enlarging the holes in the top-board, slide, and veneer, and would require a new rack-board.

The old pipes would be valuable only according to their weight as old lead. If you are a teacher, you might keep a few to give away to pupils as specimen pipes of an organ built more than fifty years ago.

PREPARATORY STUDY IN ORGAN PLAYING

C. S. — "I am about to take up the profession of an organist. I write to learn if you will give me some essential points in regard to the preparatory work. I intend to start at the very beginning of musical education. Seventeen years of age, I have a piano, and mean to devote five or six hours a day to practicing. Ought I to go at once to the church organ for manual and pedal practice? How soon should I be able to take a good position as an organist?"

Comments. — You have asked questions which can be answered here only in a very condensed form. The first requisite is a natural musical talent, without which you would better devote your time to something else. Organ playing is not like bookkeeping or typewriting.

If you have this inherent talent, put yourself under the best piano teacher within reach, for a thorough grounding in manual practice, reading music at sight, and harmony, — a teacher who will from the outset lead you to think musically and hear music mentally.

As soon as you can play ordinary music at sight, purchase a good single-manual reed organ with two sets of reeds for use in acquiring the organ *legato* touch. When you can readily play organ music which is written on two staves, and the accompaniments to anthems and oratorio choruses, purchase a pedalier which can be used in connection with your pianoforte.

Then go to work on legitimate organ music under the instruction of the best organ teacher you can procure. You will then be prepared to go to the church organ to finish your preliminary studies. You might be able to take a good position in five years. In the meantime, there will be many opportunities of playing in small churches and for religious meetings as a voluntary offer-

THE ORGAN IN THE COMMUNION SERVICE

W. B. — "I have recently taken a position as organist of a Presbyterian church where there is yet a lingering prejudice among the oldest members in regard to the use of the organ. According to my custom, at the first communion service I played the organ very softly during the ceremonies. To my great surprise the officers of the church came to me at the close of the service and reproached me for introducing the organ on such a solemn occasion. They requested that I never make a similar attempt. I was much irritated by the narrow prejudice expressed, and was on the point of resigning. I had not the least intention of giving offense, and only thought that I was

adding to the impressiveness of the service. Fortunately, I was able to control my temper. I was not aware beforehand of their feelings in regard to the matter, and am only sorry that I added to their prejudice."

Comments. — You were wise in controlling your irritation. We have to deal very gently with the set opinions of others. We should not demonstrate our own ideas until they are ready to accept them. This applies especially in the presentation of organ music. When any custom has become the fixed rule among those with whom we associate, it is always wise to adhere to that rule, unless it calls upon us to do something that is actually wrong. It is hard to hold our cherished ideas in abeyance, but we accomplish more by cultivating a tolerant spirit.

What is the Remedy?

F. M. W. — "I am a retired organist and now serve as one of the officers on the church board in an enterprising city of 150,000 inhabitants. I am doing my best to make the organist and choir stop trying to entertain us, and help us to worship by giving us devotional music. They are not inclined to accede to this effort on my part.

"There is scarcely an organist in the city who has any idea of the use of the organ as an aid to, and a part of, the worship of God. I recently heard one of the finest players, at the Sunday evening service in a fashionable Presbyterian church, give as a prelude twenty minutes of variations on *Old Black Joe*. This was to introduce a performance of Handel's *Messiah*.

"Oh, that our organists had reverence for their instrument, and for a class of music which would lead our thoughts upward, instead of seeking to entertain the worshipers with sensational trash! How can a better standard be introduced?"

Comments. — We must be patient until the taste for true organ music shall be more highly educated. The country is passing through a whirl of intense superficialism. In many places church services are being brought under sensational influences which entertain rather than lead to profound thought. By means of Organ Recitals, devoid of flippant compositions and given by players of reputation, a standard will be established which organists will be led to imitate. It will be of slow growth in certain regions, as in that section where you live.

A Standard Open Diapason

N. C. — "If organ builders should adopt a fixed standard of scale measurement for an Open Diapason, with a given pressure, would not this fundamental stop have similar tone characteristics in all organs? What would be a standard of measurement for the middle C of an Open Diapason, made for a two-manual instrument?"

Comments. — If different builders were to unite on a standard of measurement, there would be a general similarity of tone quality. It would vary somewhat, however, according to the adjustment of the language and flue in giving direction to the wind current. One voicer would produce a mellow tone, and another a more brusque quality, according to the taste and experience of each.

Many small builders who do not make their own pipes have them made to order and voiced, in readiness to be placed in their organs. This saves the expense of a pipe manufacturing department, and the employment of a high-salaried voicer. The pipe manufacturer usually employs the best flue and reed voicers to be obtained. In such a case, the Open Diapasons would be of the same general quality with builders who purchase their pipes ready voiced from the same source.

An English organ expert, T. C. Lewis, gives the following dimensions and conditions as a standard. He says, "My standard of an ideal Diapason Tone for a good-sized, representative organ for the middle C pipe, is, $2\frac{3}{8}$ inches in diameter, having a mouth in width one quarter of the circumference, cut three eighths and three thirty-seconds high, with the foot wind-hole three eighths and a sixteenth of an inch in diameter, the wind pressure $3\frac{1}{2}$ inches, and the pitch $267\frac{1}{2}$ vibrations at 60 degrees Fahrenheit temperature. This pipe is to be voiced to sound its note firmly, without flying off to its octave."

BOOK SHELF

WITH COMMENTS ON NEW BOOKS, NEW MUSIC, AND MUSICAL PUBLICATIONS

BRIEF BOOK NOTES

Vocalism: Its Structure and Culture. From an English Standpoint. W. H. Breare. pp. 147. G. P. Putnam's Sons, Publishers, New York and London.

A brief treatise on English as "she is sung." The author says: "I am actuated, firstly, how our language may assert its emotional beauty; secondly, to obviate some of the difficulties which beset the paths of teachers and pupils; thirdly, to assist the general student to that intelligent discrimination by which the standard of all vocalism may be benefited."

This interesting and inspiring purpose is admirably developed in a series of chapters, thirty-nine in number, each one brief, clear, and thoroughly to the point. The following titles show the wide range covered by the writer. Breath Management, Tone Qualities, Attack, The Legato, High Notes, The Open E, Chorus Methods, etc.

A Student's Outline of the History of Music. Annie Logan Buell.

This little volume, intended by the author to be used in connection with the lecture course in Music History at the Conservatory of Music at Troy, N. Y., presents an outline of sixteen lectures. Considerable note-taking space is arranged for in the volume, so that it is practical for actual choir-room work. In its present form the book is not for reading; rather it is a helpful and suggestive topical outline.

Beethoven — the Man and the Artist — as revealed in His Own Words. Compiled by Friedrich Kerst. Translated into English and edited by H. E. Krehbiel. pp. 110. Published by B. W. Huebsch, New York.

A lover of Beethoven has gathered together in this volume what he regards as distinctive utterances of the master. For convenience these are grouped under captions like the following: Concerning Art, On Composing, On Education, On God, etc., — thirteen groups in all. To each quotation is appended a note as to its written or oral source. Mr. Krehbiel also adds notes here and there. Lovers of Beethoven in his broad human relations will undoubtedly find a tone of intimacy in this book which will delight them.

An exactly similar volume, compiled and edited by Messrs. Kerst and Krehbiel, is devoted to Mozart. Each $1.00 net (12mo cloth, gilt top).

Complete Method for Rhythmical Articulation. By Pasquale Bona. White-Smith Music Publishing Co., Boston.

A new and improved edition of a well-known Italian work, with English text by Ambrose Davenport, this *Method* is in three parts. Its object is to furnish the means for acquiring a complete knowledge of notation in all clefs, as well as of the relations which naturally exist between the notes of a musical beat. It induces an appreciation of their individual character, and enables the student to grasp time values, especially those of peculiarly grouped notes that are not easily distinguished at first sight. It takes up different forms of *tempo*, and changes in rhythm. In short, it teaches one to read music in any key, clef, or rhythm, at a glance, — a knowledge that most singers, and many instrumentalists, find hard to acquire.

Professor Bona's ideas are embodied mainly in some 120 exercises. These are classed in three parts, all of which are to be studied by instrumentalists and the first two by vocalists.

The first part offers scales in all clefs, including the practically obsolete soprano, mezzo-soprano, and baritone clefs. The chief series of exercises are in the G clef and include every key, tonality, rhythm (simple and compound), odd groups of notes, and irregular rhythmical figures. If the student can read the various exercises easily at sight, expressing the proper accents, he will find no difficulty in understanding anything that may come before him. The work is attractively printed and bound in paper covers.

Turkish March. Op. 250. Bernhard Wolff. Arthur P. Schmidt, Boston.

This is a pleasing little study in sixths, in march rhythm. It is not difficult, and will be found useful by many young students. Besides the special study in sixths, the light *staccato* is a feature that will add to its usefulness as a teaching piece.

Helter Skelter. Op. 59, No. 2. Staccato study. Max Francke. Arthur P. Schmidt, Boston.

Like the preceding, this is well adapted for study in *staccato* and the development of an elastic wrist and finger movement. In somewhat conventional lines, it is melodic, and offers only medium difficulties.

A Country Dance. Op. 215, No. 3. N. von Wilm. Arthur P. Schmidt, Boston.

Not difficult, this piece has a rhythmic swing that should please many who are seeking for novelties. It may be used also as a study in phrasing.

Impetuosity. Stepán Esipoff. Arthur P. Schmidt, Boston.

Another in the set of descriptive studies by this prolific composer of teaching pieces. It offers scale study for both hands, as well as chord passages. There is well-marked rhythm and pleasing melody, and while not especially original in thought, it will be found useful as well as interesting to piano students who have passed beyond the elementary stage of technical study.

KEY TO THE PRONUNCIATION OF PROPER NAMES IN THIS ISSUE

Albani; ahl-bah′-nee.
Baltzar; bahlt′-tsar.
Beethoven; bate′-hoe-fen.
Caffarelli; kahf-fah-rel′-lee.
Campanini; kahm-pah-nee′-nee.
Colasse; koe-lahss.
Wolfram von Eschenbach; volc-frahm fon ay-shen-bach (*guttural* ch).
Ferri; fair′-ree.
Gluck; glook.
Goupillet; goo-pee-yay.
Grabu; grah-bu (*acute French* u).
Haydn; hyde-n.
Lamperti; lahm-pear′-tee.
Lully; lul (*acute French* u) -lee.
Mahu; mah′-oo.
Minoret; mee-no-ray.
Molique; mol-eek′.
Neefe; nay′-feh.
Pachelbel; pach′ (*guttural* ch) -el-bell.
Piccini; pit-chin′-nee.
Porpora; pore′-po-rah.
Sachs; zahchs.
Stradella; strah-del′-lah.
Stradivarius; strah-dih-vah′-rih-oos.
Theile; ty′-leh.
Thomé; toe-may.
Tosti; toss′-tee.

THE YOUNG WOMAN IN MUSIC

EMILIE FRANCES BAUER

I

In the present day, when so many avenues are open for women, it is no longer necessary to turn to music as the profession best fitted to furnish occupation and income for such women as have to fight their own battles in the world.

Aside from the benefit which women derive from a broader scope, we may rejoice that music is relieved from so many mediocrities, who have always retarded the growth of this noble art, simply because it has had to serve these people as a vehicle to carry them along the road which leads to financial success. At the outset, therefore, it may be seen that unless a woman is specially qualified for this profession she were far better out of it than in it. Daily the struggle of the incompetent is becoming more difficult, in so far as it is necessary to meet the competition of such as are able to show results. The question naturally arises: What are the qualifications necessary to insure success? That this is a very difficult question to answer may also be readily understood, as success in music depends upon many things other than musical talent *per se*. In the first place it is folly to expect to accomplish everything that belongs to the art. There are a few people born with genius. That these are very few will be realized simply by a glance around. There is a large number who would come under the head of great talents. Some of these have health conditions against them and others have to fight against home surroundings. There are also those who for financial reasons cannot hope to master the musical situation, and beyond all these there are those who have talent, money, and everything except stability of character. There is a class which includes those who are fond of melody, jingle, and rhythm, but who under no circumstances could ever achieve anything really serious. The sooner people learn in which direction certain phases of musical talent could develop satisfactorily, the sooner people will escape the awful disappointments which so many claim that the study of music holds. It is true that there is no art in the world which has been the cause of so many disappointments as music. We are all too familiar with the stories of mental wrecks, suicides, and ruined lives, which arise from disappointment and failure in musical careers; but indeed it is not music or the study of music which brings these disappointments about. It is rather the determination to follow this line in the face of obstacles which are absolutely insurmountable.

We should be able to place the responsibility somewhere, and of course the person to assume this should be the teacher, who should know that some people can perform who under no circumstances could ever teach; that some may become fine teachers who will never be able to play; that some can enjoy and patronize music who will never be able to teach or play. In vocal music it is wicked for a teacher to encourage pupils to hope for grand opera careers on the strength of a beautiful voice, when all other equipments, both mental and physical, are lacking.

II

From the foregoing it may be seen that all who contemplate a musical career should by the time they are old enough to judge know what to expect, what not to expect, what sacrifice and what reward music offers before making the final decision, which is sure to end disastrously unless understood from all sides.

That the readers may be able to get some insight of conditions as they most frequently are, I will quote one from hundreds of cases which come under my observation constantly.

A young woman comes to New York because she feels the desire to expand, believing that she is not getting in her own city all the advantages which the larger centre offers. There is no certainty that she has the proper musical foundation upon which to build, and it is more than probable that it will take the new teacher longer to correct the faults she brings with her than it would take the same teacher to build up a new voice. She is full of enthusiasm, and feels that she can economize in living and that she may be able to get a little teaching or a little accompanying to help herself out. It is more than probable that she believes her talent of such importance that most of the best teachers would be pleased to give her lessons gratis. This she believes because many people who do not know real conditions believe that free instruction is given to great talents; also because she believes her talent to be exceptional. Not knowing anything of the teachers and their ways she has some idea, before she comes, of certain teachers, because some one told her of prominent pupils, and of social standing, and of church positions which these teachers have to lavish upon their pupils. After coming she is more convinced than ever that there are one or two good teachers, and nobody else counts. After a few weeks with one teacher, she finds that she is not accomplishing what she expected to, and she hears acquaintances discuss the merits of another teacher; it does not take her long to decide that other people knowing better than she does herself are probably more qualified to pass opinions on the subject of teachers; therefore she changes, and this goes on *ad infinitum*. After a while she becomes cynical, loses her faith in all teachers, makes up her mind that she knows her own wants and her own needs. By this time she has everybody's ideas of tone production, everybody's ideas of breath control — in short, she does not know the right from the wrong, and has lost the power to trust to any teacher. She becomes egotistic, works out her own ideas, takes a few lessons from everybody with any sort of reputation, never goes to a concert — because she cannot afford it perhaps, but if she does, it is only to pick flaws in the voices of the greatest artists in whom she can see nothing but the imperfections. The study of music she is not dealing with; she only recognizes the voice as a wonderful avenue to the grand opera stage. She works upon her own emotions until she throws herself into a frenzy which she mistakes for will power and the determination to be great. It is unnecessary to follow her farther, as every day finds her farther from the path which might lead to the goal.

III

I wish to call the attention of the reader to the fact that the example just quoted belongs to the serious-minded class and not to those where it is frivolity that blocks the path. With these one has no patience, but with the former one cannot refrain from a feeling of pity. Just a word, however, of the frivolous student, as she forms a large proportion of those who have music as their aim in life. This young lady has an overdevelopment of nervous energy; she cannot enjoy the limitations of a home life; she wants glitter and excitement, and nowhere does she see the same opportunity as in the study of music, particularly vocal music. Her line of reasoning makes her believe that it is the open sesame to admirers, the comic opera stage or the grand opera, it does not make very much difference, or drawing-room singing — in fact, anything which bring her into touch with people, many people, all kinds of people. The probability is that instead of giving all her thought to study she is already laying the ropes for a "pull" with society or with the managers. Her idea of development is the opportunity to sing in public and to get her name in the papers. She belongs to the class of which I spoke early, and is fond of melody, jingle, and rhythm, all of which make her believe that she is distinctly musical and the happy possessor of a great talent.

It is not impossible that she is talented, and if she follows the course for which she is by nature equipped, she may in her particular line reach some distinction, but there is always the fact that she cannot, and her teacher will not define the limits, in consequence of which she has stepped out of her possibilities into a path in which she can achieve nothing.

IV

To turn from the mistaken ideas, and it would be impossible in a volume to touch upon all the fallacies which are accepted as facts and which are really fatal in the study of music, we shall attempt to throw some light upon things as they are and as they must be regarded by those who would be really successful in this great art.

First and foremost be it understood at the outset, beautiful voices are the rule and not the exception; but these beautiful voices have no bearing in the slightest degree upon the possibility that some day they may develop, or rather that their possessors may become great artists. To be a great artist requires as much intelligence as voice and, in addition to voice and intelligence, there must be an unlimited amount of patience, of perseverance, of comprehension of how to study, of immolation of one's own ideas into the broader and better ones of people who have had great experience, and above and beyond all there must be a determination on the part of the possessor of a fine voice to keep away from the public until something has really been accomplished. There is also great danger in talking too much about one's hopes, plans, and intentions to people in general, who have always new ideas to present, to the utter destruction of a peaceful resignation to study. Every one thinks his own or his teacher's ideas the only ones that could possibly be correct. Consequently, a girl with a beautiful voice and the desire to become a great singer who has an ear for everybody's remarks and suggestions may regard her chances for success as impossible. Success can only come from great concentration, not only upon the technical side of music, but upon all that which bears upon mental development, as the mind must act with the mechanical side of the art or it never becomes an art. Let no one be under the impression that a great art can be mastered without innumerable, untold sacrifices. One who aims at greatness must be prepared to meet all obstacles calmly, but firmly. She must not be put out of her course if she must sacrifice friends, pleasures, comforts, and self-indulgences of all sorts. Everything must be made to conform to one's study; that is singleness of purpose; it is determination to succeed; it is abnegation of self in the pursuit of a magnificent ideal, and it is the only way to attain mastery of it.

V

There are two things to be considered in the study of music, especially if one goes to a large city to pursue this study. The one is money, the other is health. To accomplish good, hard study, the kind of study for which a person makes all sorts of sacrifices, the health must be kept in a perfect condition. There must be enough to eat, the right things to eat, a quiet, clean home where one's sensibilities are not undergoing continual shocks, for the study of music in itself makes enough demand upon the nervous system without that wear and tear which the sensitive nature gets in a cheap boarding house. Nor is the "so much per week" all the living will cost, as enough money should be included in figuring the cost of studying in New York to admit of two or three concerts or operas during the week. This may seem an extravagance to those who regard it in the light of a pleasure, but there is nothing in the study of music that is more important than systematic attendance of concerts; it is a broad education in itself without which it is not possible to round out a musical education.

To refer again to the matter of health; this is of utmost importance, and it must not be forgotten that any study which draws steadily upon the emotions and upon the nerve centres is likely to break down the health of the student unless the life is one of greatest abstemiousness. Just so much exercise and so much fresh air are absolutely necessary, for it must always be remembered that in the future lies the harvest which the music student hopes to reap, and there will be nothing to reap if the health be broken in the pursuit.

But let no one think that the game is not worth the candle, for to be really successful in music brings rewards which can hardly be described. Not only are the pleasures manifold, not only is a great and inexhaustible field open for constant enjoyment, but those who are really well equipped in their own branches can always command recognition, both financial and artistic. Teaching is daily coming to such a pass that there will be practically no chance for any but skilled musicians. Thus it may be seen that labor brings its own reward.

LONDON LETTER

ORTON BRADLEY

"Now is the winter of our discontent" indeed in London. Fogs and the presence of unusual cold in the air do not add to the enjoyment of a musical public who are already beginning to suffer from the customary congestion of concerts. That we have too many there is no doubt. Every week are announced more than twenty musical events in London, in addition to the large number of Sunday concerts. One series of the latter class has already been suspended owing to lack of patronage, but there still remain three orchestral concerts every Sunday afternoon and the many evening entertainments of the National Sunday League. It was a pity, indeed, that owing to the congestion Victor Maurel's only recital should have clashed with one of Plunket Greene's programs. The former was announced by Mr. Landon Ronald, whose busy season has not prevented his finishing a new overture (*A Birthday*), which has just been given under his *bâton* by the London Symphony Orchestra.

The opera season at reduced prices has just come to a successful close. The most interesting new production was Giordano's *Andrea Chenier*, and several artists little known in England have made friends with the London audiences. Among them the most successful were Zenatello, a tenor, who, like De Reszke, has graduated from the ranks of the baritones, and Battistini, who sang at Drury Lane in 1887 and reappeared this season as *Rigoletto*. By far the greater number of concerts are given by soloists to introduce themselves. Three American violinists and one American pianist have in this way made successful appearances. Karl Klein, the son of Bruno Oscar Klein, was by far the best of the three, and Richard Buhlig, the pianist, attracted great attention by his virtuosity.

Mischa Elman has gone to the Continent till March, when he is booked to return to London. His Continental tour begins at Berlin December 7, and Nikisch has engaged him to play at the Leipsic Gewandhaus.

Kubelik, whose American tour has just begun, made great friends with little Franz Vecsey a few days before he sailed, when he heard him play at Edinburgh.

The winter lectures of the Incorporated Society of Musicians (London section) began in November with a paper entitled "Some Thoughts on Tschaikowsky" by Dr. E. Markham Lee. The lecture in February will be on "Music in America," and will be illustrated by songs and concerted pieces of American composers. The lecturer will be one who is intimately connected with these columns.

It is a remarkable sign of the tendency of popular taste that Tschaikowsky's "1812" has been performed frequently with the greatest success at the Palace Music Hall, and that the manager of the Coliseum intends shortly to produce an "operatic episode" in two scenes, entitled "'93." The music is by Alberto Randegger, Jr., and the libretto, which relates a chapter from the Reign of Terror, is by H. Chance Newton. Alice Esty, who has for some months been singing extracts from various operas at this theatre, will create the part of the heroine.

The *entente cordiale* is responsible for a scheme which Sir Charles Stanford is about to carry into effect during January. He will give two concerts in Paris with the Leeds chorus and the London Symphony Orchestra. The second program, January 12, will include the Beethoven Choral Symphony. Miss Perceval Allen has been engaged to sing the soprano part.

Much curiosity has been aroused as to the real object of the gift of £25,000 ($120,000) which the Duke of Norfolk has presented to Cardinal Mery del Val for the purpose of supplying the Palatine Guard's band with new instruments. They will, of course, be made of silver, but how will the rest of the money be spent?

In all the English provincial cities a very busy musical season is reported this winter, but not to the same extent as in the cities of Europe, where every town of any importance maintains an orchestra. Many cities have permanent operatic organizations, especially throughout France, where Brest, Bordeaux, Lyons, Marseilles, Nantes, Nice, Rouen, and Toulouse are only a few of the centres which support a municipal opera. Occasionally at some of these novelties are produced. More generally they follow the lead of Paris and produce each season some of last year's Parisian successes. For example, *Miarka*, music by Alexandre Georges, the poem by Jean Richepin, has been produced recently at the Paris Opéra-Comique with such complete success that we shall probably have a crop of Miarkas in the provinces in 1906. The next production at the Opéra-Comique, which is already in rehearsal, is the *Pêcheurs de Saint-Jean*, from the pen of Widor.

The Opéra, by way of resting on its laurels after the production of *Freischütz* and the musical picture, the *Judgment of Paris*, is about to replace the latter by a new ballet, a *Ronde des Saisons* in three acts. It will be remembered that the *Judgment of Paris* is an orchestral composition by Edmond Malherbe and won the recent competition at the Conservatoire. It is not at all popular.

The "Société des Soirées d'Art," under M. Barrau's direction, will give chamber music concerts every Thursday till Feb. 22, 1906. Its programs will include the seventeen Beethoven quartets and two performances of the Septet. The programs of the Colonne concerts are also very full of Beethoven for this season, in commemoration of the centenary of the production of *Fidelio*, which was first performed at Vienna Nov. 20, 1805.

It would have been more appropriate if the Viennese themselves had celebrated this centenary, but they have been very busy recently with *in memoriam* performances of Offenbach, and, besides, there has been the trouble over *Salomé* to keep them occupied. It now appears that Richard Strauss' opera will be produced not at Vienna but at Dresden. In despair over the censor's criticisms at the former place, the composer has taken away his music. At the Royal Theatre, Turin, it will also see the footlights. If for nothing else, the production will attract the curious, because they will hear the "heckelphone," which the composer has introduced into his score.

The success of Gluck's *Armide* in Paris last season has prompted the directors of *La Monnaie* at Brussels to produce the work. Litvinne, who is to-day one of the most successful singers in Europe, sang the title-part, and the whole work was performed to perfection. Needless to say, the Paris success was repeated at Brussels.

Genoa is able to record the production of a new opera, *Mademoiselle de Belle-Isle*, by Spiro Samara. It has met with a most enthusiastic reception and the critics promise a great future for the work. Massenet's *Thaïs* has also been produced at Genoa this season, as well as two other novelties, *Albatro*, by Pacchierotti, and *Jana*, by Virgilio. At Monte Carlo this winter Saint-Saëns' latest opera, *L'Ancêtre*, is to be produced, and at the Scala, Milan, will be given Catalani's *Loreley* and Alfano's *Resurrezione*.

Next summer will see Munich in rivalry with Bayreuth, and Wagner festivals at both places. In the meantime Felix Mottl has achieved a most interesting production of Friedrich Klose's *Ilsebill*, which, we are told, is a composition on Wagnerian lines, but not in any sense an imitation of the master of music-drama. Amsterdam also is again to have performances of *Parsifal* next May, with Litvinne in the *rôle* of Kundry. During November two performances of *Tristan und Isolde* were given at the Municipal Theatre under the auspices of the "Association Néerlandaise Richard Wagner."

Next autumn Leoncavallo will visit America under the management of Rudolf Aronson and will conduct a series of "opera concerts." The leading artists will be imported, but the chorus and orchestra will be American. The programs will include the whole of *Pagliacci* and extracts from the imperial opera, *Roland*. It would add to their interest if some numbers could also be included from the trilogy upon which the composer is at present engaged. He is writing three tragic operas as well as the music to Sardou's *La Jeunesse de Figaro*, which no doubt will be useful to dispel the gloom of the former works.

Among other composers who are occupied with new works are Max Vogrich, whose music to the *Songs of Euripides*, a romantic drama by Ernest von Wildenbruch, will shortly be produced at Weimar, and Mascheroni, who has just finished an opera in four acts, *Perugina* (libretto by Luigi Illica), for production this winter at the Teatro Costanzi, Rome.

In all Continental cities the winter musical campaign is well advanced. In many of them new operatic productions are promised. Lyons, for example, will see the first performance of three new works — *Amor*, by Silvio Lazzari, *Tiphaine*, by Neuville, and *Le Bonheur des Vieux*, by Marcel Samuel-Rousseau. Milan has the honor of the first performance in Italy of the *Jongleur de Notre-Dame*, by Massenet, which has been produced at the Lyric Theatre in that city. The same theatre was to have produced *Dolores*, by Thomas Breton, the Spanish composer, during the season just passed; but the difficulties of the work made its proper production impossible. It has been postponed till the Carnival season at the Teatro dal Verme. It appears also that Mascagni's new work, *La Vestilia*, cannot be produced this year, and that he is already engaged in another, the subject of which is Euripides' *Alcestis*.

The formation of a new society is now being much discussed among Italian musicians. It would have for its object the protection of composers and the production of works by them which, in spite of their ability and talent, are still neglected. Probably a Manuscript Society would be of assistance in each great city, if it could itself be protected from professional jealousy.

The musical world has been very interested to hear of the large fortune which Tamagno left to his daughter. It is not often that musicians have the ability to hold what they have earned. It appears that the lady will inherit property worth nine million francs. Of course, the amount looks less in dollars, but even when translated, it is an unusual sum for a musician to leave.

The Swiss Federal Chamber has been recently discussing a motion which suggests replacing the tune of the national anthem by another. At present it is the same air as *God save the King*, or *Heil dir im Siegerkranz*, and the Swiss want an air of their very own. It would seem as if, with their wealth of national music, there should be no hesitation in finding the right song. The great difficulty lies in the three languages of the country, and the fact that different national tunes obtain in the three different sections. The question is not like that in America, where the national anthem has yet to grow — and some day will grow — out of the hearts of the music-loving people. When the song comes at last, it will stay and be a fitting hymn for the nation.

BIG BARGAIN LIST OF PIANOS FREE

A list that is the biggest that has ever been compiled, comprising fine pianos, has just been issued by Lyon & Healy. This list contains many Steinways, Webers, Krakauers, Washburns, Sterlings, Huntingtons, and other well-known pianos. Moreover, the particulars of each instrument are given, so that the buyer may judge for himself whether or not the piano is a bargain.

This list will interest persons who want a very good piano, for the reason that many of these instruments are slightly used in name only; that is, they have had exhibition use in show windows or have been used for brief periods in artists' studios.

The prices quoted are phenomenally low. Lyon & Healy are making a determined effort to close out several hundred instruments of this description within the next 30 days, and the prices have been reduced very materially.

Send for a copy of this list. If you do not wish to pay all cash for a piano, you can arrange for monthly payments on a portion of the price. The only difference on the cost would be 6 per cent on deferred payments. Address Lyon & Healy, 28 Adams Street, Chicago.

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Public School Music

THEORY OF MUSIC

F. H. RIPLEY

The word "theory" comes from a Greek word which means "to see." It is defined by Webster as (1) "A doctrine or scheme of things which terminates in speculation without a view to practice." (2) "An exposition of the general or abstract principles of any science; as, the theory of music." The words "theory" and "theatre" come from the same root.

Sir William Hamilton says, "the terms *theory* and *theoretical* are properly used in opposition to the terms *practice* and *practical*."

It is evident from the definition that the *Theory* of *music* is not a proper subject for children in elementary schools, and that the term is misapplied when we use it in connection with our work.

If we teach theory at all in our schools it is when we investigate the construction of sentences and the forms of words under the head of Grammar, and this work even is deferred till the last years of the course are reached, and then pursued in a very elementary manner.

The oft-repeated statement that children learn by doing is made as a protest against the custom of giving the theory of things before giving practice in them. The true order of development is first the thing, and then the theory of it.

We use the term *theory* in our work to express what is done in the way of explanation of the terms and characters used in music, and in reality have little or nothing to do with the true theory of music.

The question for us to decide really is, how far our explanation of things shall extend. We find our reply in the necessities, 1st, arising in practice, and 2d, for a means of communication between teacher and pupil.

Under the first head is included a knowledge of the characters used in music as a guide to action — and under the second a knowledge of the names of the characters as a means of intercourse or communication. Thus a phrase may be interpreted in tones without a knowledge of the fact that the characters are notes written on the staff, but it is a great convenience to be able to speak of notes and staff without being obliged to explain to what we refer.

It will be noted at once that Definition forms no part of our work in theory, for we simply wish the pupil to be able to interpret signs and to know to what we refer when we mention them by name.

With this in mind we perceive what our work in this field is, both in extent and in content, for it is to extend no farther than the necessities of our practice demand, and it is to contain those things only which practice makes familiar.

To the question "When do you teach this or that point?" our reply is, "When we are obliged to in order to proceed with our work intelligently; and if our work is proceeding nicely, and the children interpret the characters, and a proper, that is correct, means of communication is established between teacher and pupils, all matters beyond or in advance may be omitted." If later, in higher work, new explanations and new terms are required, then will be the time for presenting them. If your class is doing well day by day, advancing in the work as it is presented, do not divert attention and dissipate energy by bringing in something which *may* be needed some time, or which belongs in the rubbish heap, which old methods have piled so high.

There is a bit of so-called "theory" which has been the cause of much anxiety among teachers, and which will serve to illustrate the general principles just announced. I refer to the theory of the transposition of the scale. Can you imagine any circumstances under which this bit of information would be necessary, or even useful to a pupil in school? I know very well that you cannot, for if a composition were to be written again in a new key (and I cannot imagine why a pupil should be required to do even this), he would simply copy it over, placing each note so many degrees higher or lower without any reference whatever to the *theory* of transposition.

Take the theory of the key-signature which is closely allied to the previous example. Of what possible use to young pupils is a knowledge of the conditions which require more or less sharps or flats for some signatures than for others — knowledge based upon a study of the succession of major and minor seconds in the scale? With the child two things are necessary: first, to know where the key-note is on the staff as revealed by the key-signature *as a whole;* and second, power to get the pitch of the key-note from the means at hand, — that is, from a pitch pipe or from an instrument as the case may be. In the matter of keys there is no objection to the arbitrary and unexplained announcement that the composition is in the key of A, B, or C, as shown by the key-signature, and I encourage the teachers to place the various signatures, with the statement of the indicated key, upon the blackboard so that it is constantly in view, and when a new signature appears those who have forgotten the name of the key indicated may refer to the board and get the information desired. In this line of work, however, some difficulty arises in the lower grades because of the relative minors; but the difficulty is not serious, nor permanent.

It remains now to state how the *so-called* theory which is required should be presented. The word *incidental* probably expresses the method fairly well. By incidental I mean that terms are used as occasion demands, that the things to which the terms refer are already under observation and by constant use and observation the child becomes familiar with all of the terms and signs used. The words indicating tempo and those used for expression, as well as the less frequently used signs, require a remark when they appear. This remark, however, is not in the line of theory or of explanation even, but simply states briefly what the word or sign is and what it indicates. The test of the pupil's knowledge of these words and signs lies in the regard which he has for them in the rendering of the music. Thus a child in the third grade who prolongs the tone at a hold needs no definition of that sign. This brings us back to our starting-point, and we close as we began by saying that in elementary work a knowledge of theory is best shown by the child's *action* when the symbols are presented.

At a meeting of the Providence Round Table on November 14, a debate was held upon this resolution: That it would benefit teachers and pupils to have private instruction in piano playing included in the high school curriculum

* *

An intelligent and courageous effort is being made by a number of young women of Des Moines, Iowa, to suppress ragtime in their part of the country. They have banded themselves together under the title of the Enna Amateurs, and hold weekly meetings at which creditable and uplifting music is a feature. The action of these young people is popularly encouraged in Iowa, and the chances of bettering musical conditions there are becoming very favorable.

* *

Theodore Spiering, the Chicago violinist, will make his first appearance in Berlin with the Philharmonic Orchestra, February 2.

HAMLIN E. COGSWELL

Hamlin E. Cogswell was for many years an active figure in the development of music in the public schools, and is a native of Pennsylvania. He received his first musical instruction from local teachers. In his early studies he was much inspired and encouraged by the results attained in music by Lowell, Luther and William Mason, George James Webb, and George F. Root. He spent some time in Boston, where he received much valuable instruction from the late Charles R. Adams, Mme. Edna Hall, Leandro Campanari, and Hugh A. Clark.

Mr. Cogswell early in his career became interested in the educational interests of music, especially in regard to its teaching in the public school. His life work has been mainly in this field, where he has achieved remarkable

HAMLIN E. COGSWELL

success. But he has also been active musically in other directions. He has taught successfully in New York City, Scranton, Pa., Binghamton, Elmira, and Syracuse, and has directed many large choruses, presenting standard oratorios and choral works. He has conducted orchestras and military bands.

It is undoubtedly in his institutional work that Mr. Cogswell has most impressed his peculiar, forceful individuality. He was for several years director and instructor in the Normal Conservatory and Training School at Mansfield, Pa. At the present time he holds a similar position at Edinboro', in northwestern Pennsylvania. "The Public School Music Course" is a prominent and popular feature of his work, comprising as it does a course of study which combines theory and practice in all the grades of school music. Mr. Cogswell's success is apparent when one realizes that the institution over which he has charge has an average attendance of over five hundred.

Mr. Cogswell has lectured frequently to large numbers of teachers in many of the annual city and county institutes. He is now president of the music section of the National Educational Association. He has received the honorary degree of Mus. M. from Syracuse University.

Finally, it may be said, in the language of one well qualified to give appreciation, that Mr. Cogswell in his public capacity "is tactful, discreet, well poised, of broad vision and practical ability. He is possessed of native gifts and musicianly acquirements. Behind him is a life judiciously spent in learning and imparting; before him lie possibilities coming of earnest years that have brought him discipline, experience, enthusiasm, breadth of purpose, and wise insight. In every place where he has lived, he has raised the standard of music and awakened the ambitions of those associated with him."

THE NEW YORK MACDOWELL CLUB

A new MacDowell Club has been formed in New York, for the purpose of compelling greater interest in the works of the eminent composer whose condition of health is at present most precarious. No feature of American musical life is a greater credit to our country than the genius of MacDowell. The society announces that it intends "to study, faithfully interpret, and promulgate the tendencies and ideals embodied in his compositions and known esthetic convictions." It purposes also to discuss the "generic principles and vital motives of the correlated arts,—Music, Literature, Painting, Sculpture, Architecture, and Criticism: a correlation felt, declared, and championed by Mr. MacDowell."

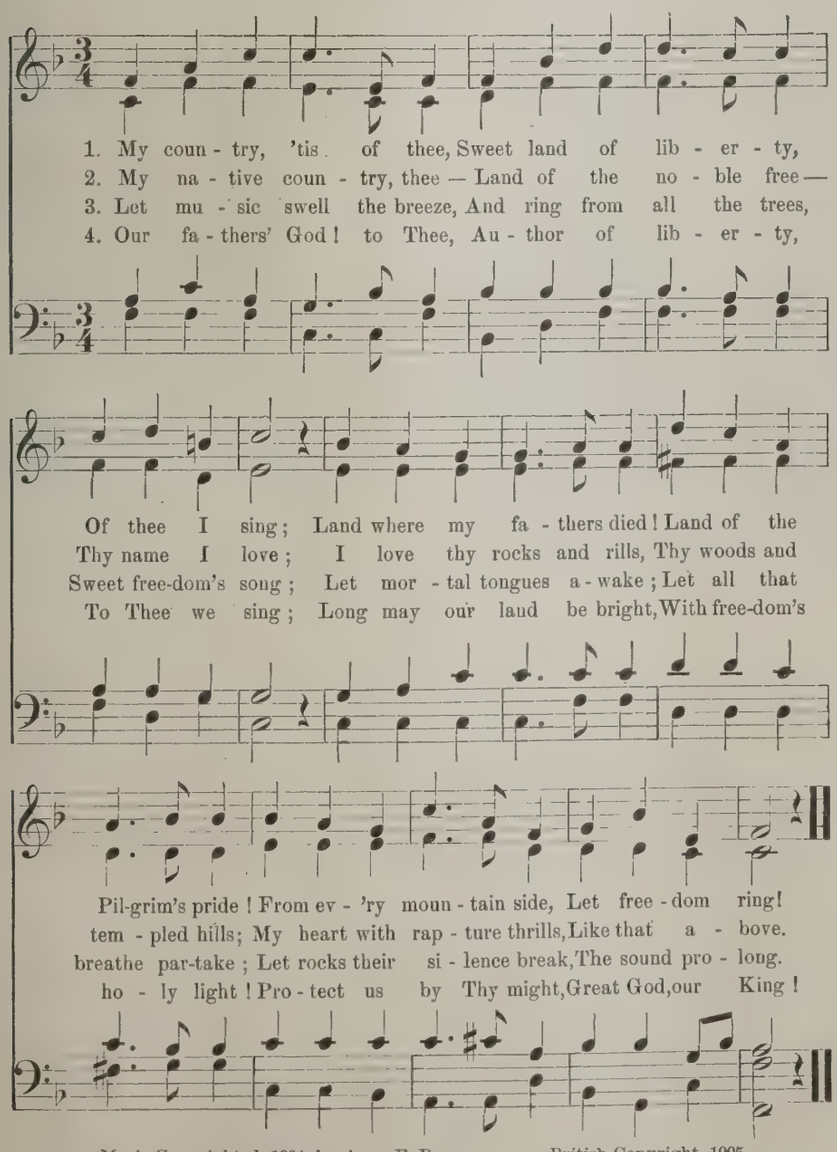
It would seem that these intentions are too broad. To champion the music of MacDowell is to do for our greatest composer what the Viennese of past generations failed to do for Mozart and Schubert, thereby shortening the lives of two men with whom the composer of the *Sea Pieces* is not unworthy to rank as a third. But why disturb his "tendencies, ideals, and esthetic convictions"? Why investigate the "generic principles and vital motives of the correlated arts" when it is a question of doing mere justice to one whose name should be preeminent on concert programs throughout the country; one whose career is but half finished and whose disposition has been shadowed by neglect, in the face of his universally acclaimed talent? The point at issue seems to be the music of MacDowell, and we hope that the new society will refrain from wasting its strength in minor literary and philosophical efforts on the *subject* of MacDowell. To hear his music, to cause it to be heard, is that which the art of music requires of it.

Many distinguished names are included in the "advisory committee" of the new enterprise. Those professionally connected with music are as follows: Henry T. Finck, Philip Hale, Lawrence Gilman, William Mason, Emil Paur, and Wassily Safonoff.

Leo Schulz, the 'cellist, has organized a quartet bearing his name. The other members will include Maurice Kaufman, first violin, David Robinson, second violin, and Fritz Schaefer, viola. Two concerts will be given in New York on January 8 and March 19. The programs will be exclusively of modern works. This is one of the rare instances in which the leader of a quartet has played a part other than that of first violin.

The accompanying setting of the words by Rev. S. F. Smith has attracted much attention. It will be of interest to readers of THE MUSICIAN to examine this music.

The New America



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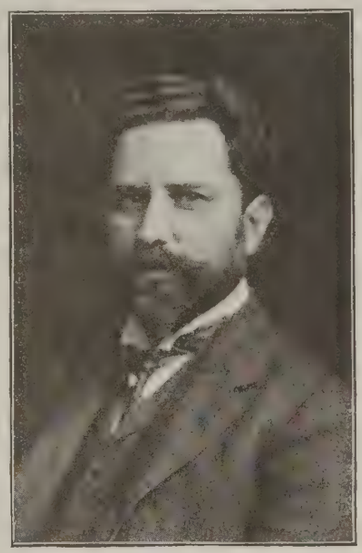
THE CHICAGO MADRIGAL CLUB COMPETITION

The prize competition for the W. W. Kimball Co. prize of $100.00, offered by the Chicago Madrigal Club, is closed. A large number of manuscripts were



JOHN HYATT BREWER

submitted, many of them by men of national reputation. The prize was awarded to Mr. John Hyatt Brewer, of Brooklyn, N. Y. The poem was Bayard Taylor's *Bedouin Love Song.*

* *

It is rumored that Wilhelmj, after many years of retirement, is planning to tour America during the season of 1906–1907.

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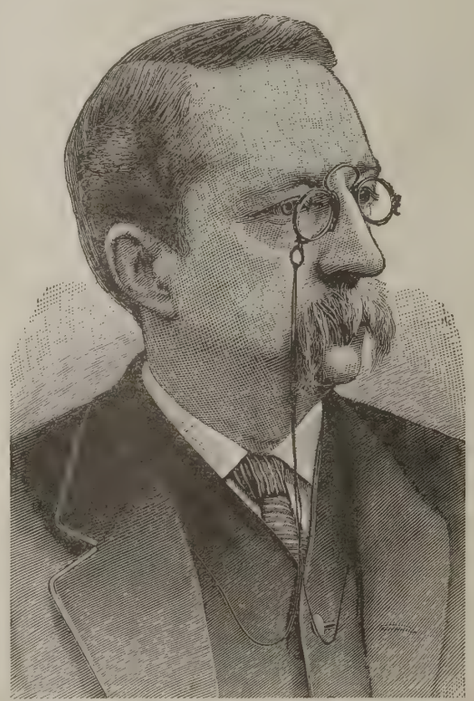
Some years later the Mason & Hamlin Co. began the manufacture of pianos, under the same banner and with the same ideals with which the Company was launched originally. The result has been that the Mason & Hamlin piano is today heralded throughout the world as a leader in its class. The world's most eminent musical authorities, including such rare names as those of Harold Bauer, Vincent d'Indy, Arthur Nikisch, Emil Paur, Fritz Kreisler, Moritz Moskowski, and many others are bearing witness to this fact, not only in verbal and written expression, but by their selection of these instruments as a means of expressing to the world their most intimate musical thoughts. At the Kneisel Quartet Concerts in New York City this season, in which only the greatest artists are chosen to assist, the Mason & Hamlin Piano is to be heard at four out of the five performances. The great artists who are to play the Mason & Hamlin Piano with the Kneisel Quartet have voluntarily chosen this instrument, not because of monetary or any other consideration, but for the sole reason that they prefer it. It gives the artist the most complete freedom and aid in expressing himself, his nature, and his being. It is safe to say that not one day of the musical season passes on which the Mason & Hamlin Piano is not played by several great pianists in different cities throughout the world.

A remarkable quality of this instrument is its adaptability and power of sympathetic combination with the human voice. Singers at once recognize this, and find in its tone quality a comradeship, so to speak, which is both helpful and satisfying.

We have pointed out that one of the founders of the Mason & Hamlin Co. came of stock which was musical to its very core. This characteristic has prevailed in the *personnel* of the Mason & Hamlin Co. to the present day. The makers of these instruments are themselves of fine musical fibre; they *know* what musical tone is, and in producing a tone which appeals to themselves, they are producing one which will appeal to the artistic nature in general.



HENRY MASON

In the Mason & Hamlin factories are many men who have been there over twenty-five years. They have worked under the same traditions, for the same ideal, and have devoted their life to their trade. Several hundred men are thus unified, as it were, in their labors. One becomes an inspiration to another, and the whole to each one.

During the past twenty-five years but little has been done to advance the artistic grand pianoforte, which had arrived at a high state of development over a generation ago. One important step, however, — the most important made during the past twenty-five years in the construction of the instrument, — is due to the present mechanical head of the Mason & Hamlin Co. His invention is known as the Tension Rod Resonator, a device simple in construction and applied to the grand pianoforte for the purpose of maintaining the crown, or arch, of the sounding-board. Since it is this crown of the sounding-board which vitalizes the vibrations and hence the tone, it will be seen that this invention is of great importance. Before its introduction there was no means of securing and maintaining permanently the desired arching of the sounding-board.

MUSICAL NOTES

At a song recital given before the Peabody Institute, of Peabody, Mass., Mr. Ralph Osborne introduced two songs by the gifted young musician, Charles Fonteyn Manney. Their titles are *Orpheus with His Lute*, from *Henry VIII*, and *The Blue Hills Far Away*. Mr. Manney kindly assisted by playing the accompaniments.

* *

The Schubert Club of Providence, R. I., listened on November 7 to papers discussing the subject, "How to Train Abnormal Hands."

* *

The Chaminade Musical Club of Jacksonville, Ill., has planned fourteen musical meetings for the season. A number of vitally interesting subjects are being taken up in the course of the series.

* *

The striking photographs which illustrate Mr. Marling's article on old instruments (see pages 11-13) are the work of Mr. C. Balliard, of New York.

* *

The prize offered by the Schubert Glee Club of Jersey City, was won by John Hyatt Brewer, of Brooklyn. His work is entitled: *The Lord of the Dunderberg*, and is written for male chorus with orchestral accompaniment.

* *

Frederick W. Ranken, comic opera librettist, author of the *Ameer*, *Jewel of Asia*, *Happyland*, and other works, died recently in New York City.

* *

An imperial German musical library is to be founded in Berlin. It probably will be opened by April 1, and will be called the "German Musical Collection." The various German publishing houses are interested in the movement.

* *

Daniel Mayer, proprietor of the London house of S. & P. Erard, Paris, retired from the pianoforte trade January 1. He will take up managerial work, having as his leading artist the youthful violin prodigy, Elman.

* *

Three Brahms manuscripts (those of the songs, Op. 63), have just been added, through the generosity of Georg Henschel, to the libraries of the endowed Institute of Musical Art, New York.

* *

Johann Strauss, nephew of the composer of the *Blue Danube* waltz, may visit America this season with an orchestra. He has traveled extensively in Austria and Germany for some years.

* *

Wilhelm Backhaus, who won the Rubinstein prize at Paris last summer, played all of the test compositions in London not long ago.

* *

Nicholas Mannskopf, proprietor of the historical musical collection at Frankfort, means to hold a Mozart exhibition in honor of the composer's one hundred and fiftieth birthday, Jan. 27, 1906. Mannskopf possesses fifteen thousand relics of famous musicians, among which are Mozart manuscripts, portraits, and letters. He has material, therefore, to give a satisfactory picture of the life and development of the great master.

* *

Joachim Andersen, the Danish conductor, received recently from the king of Denmark the knight's cross of the Dannebrog order.

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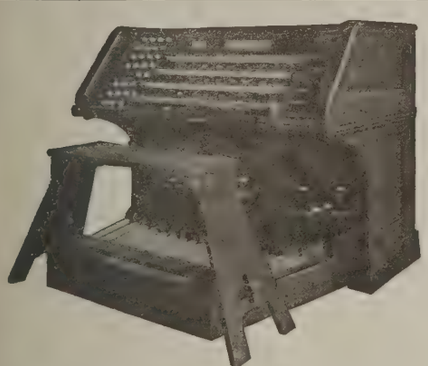

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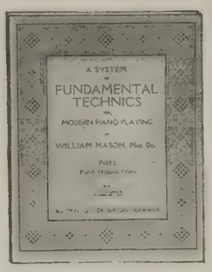

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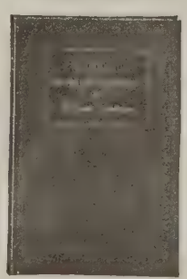

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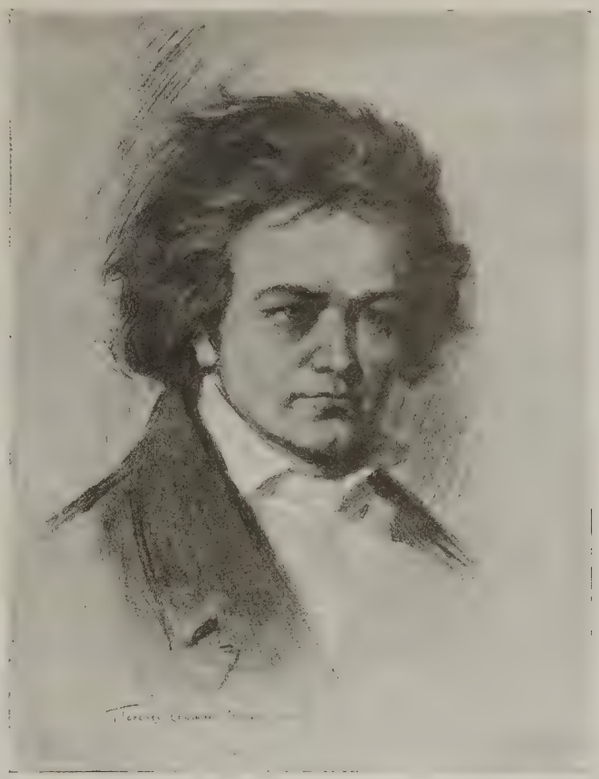

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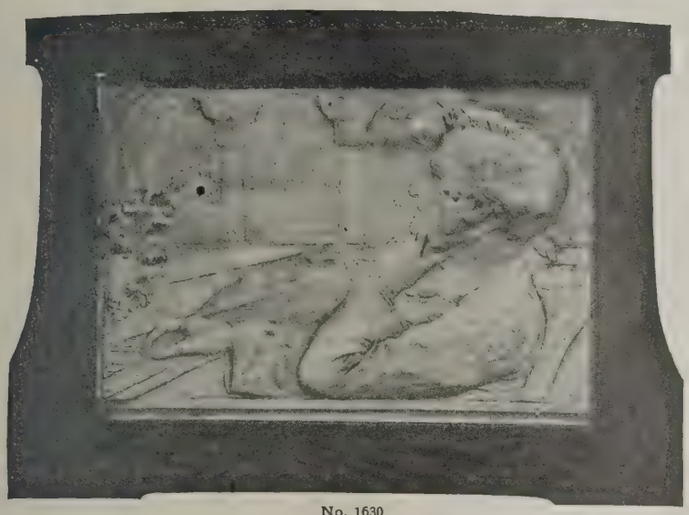

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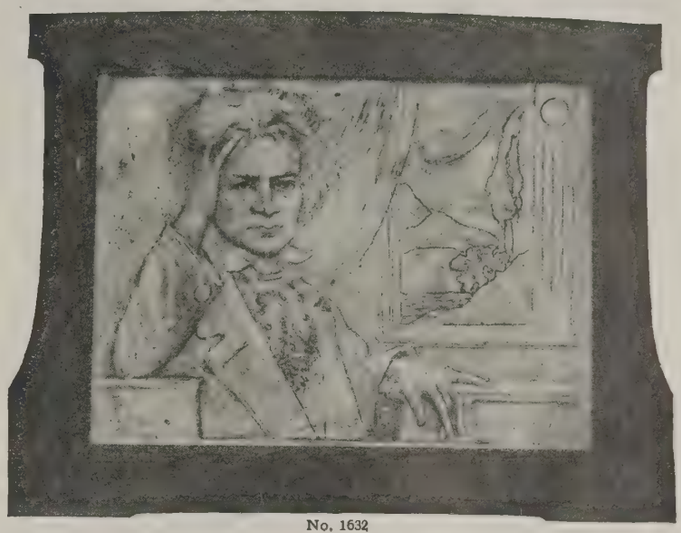

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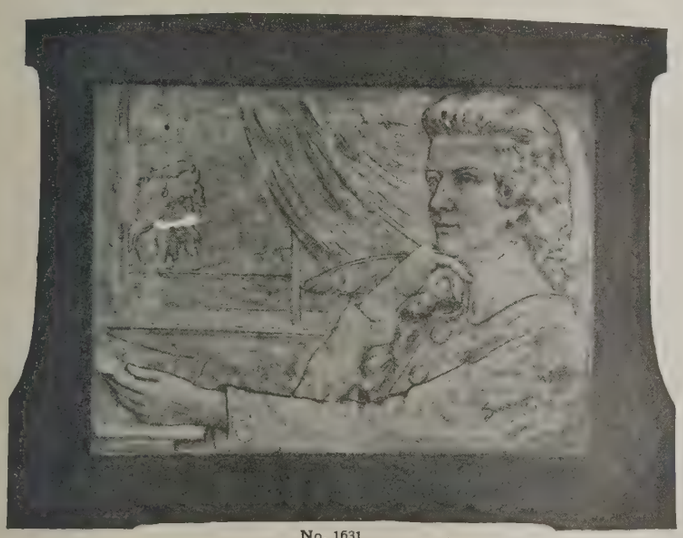

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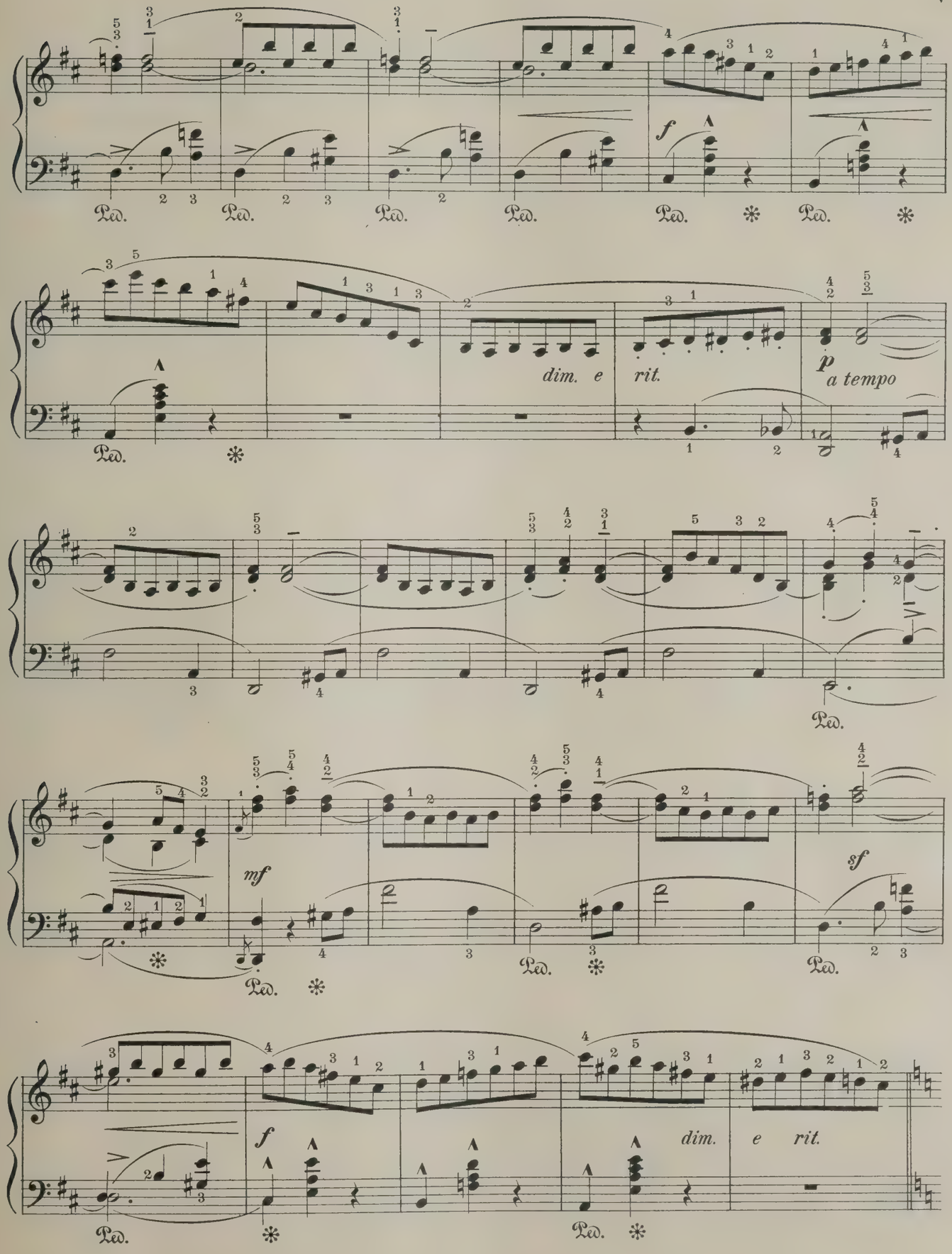
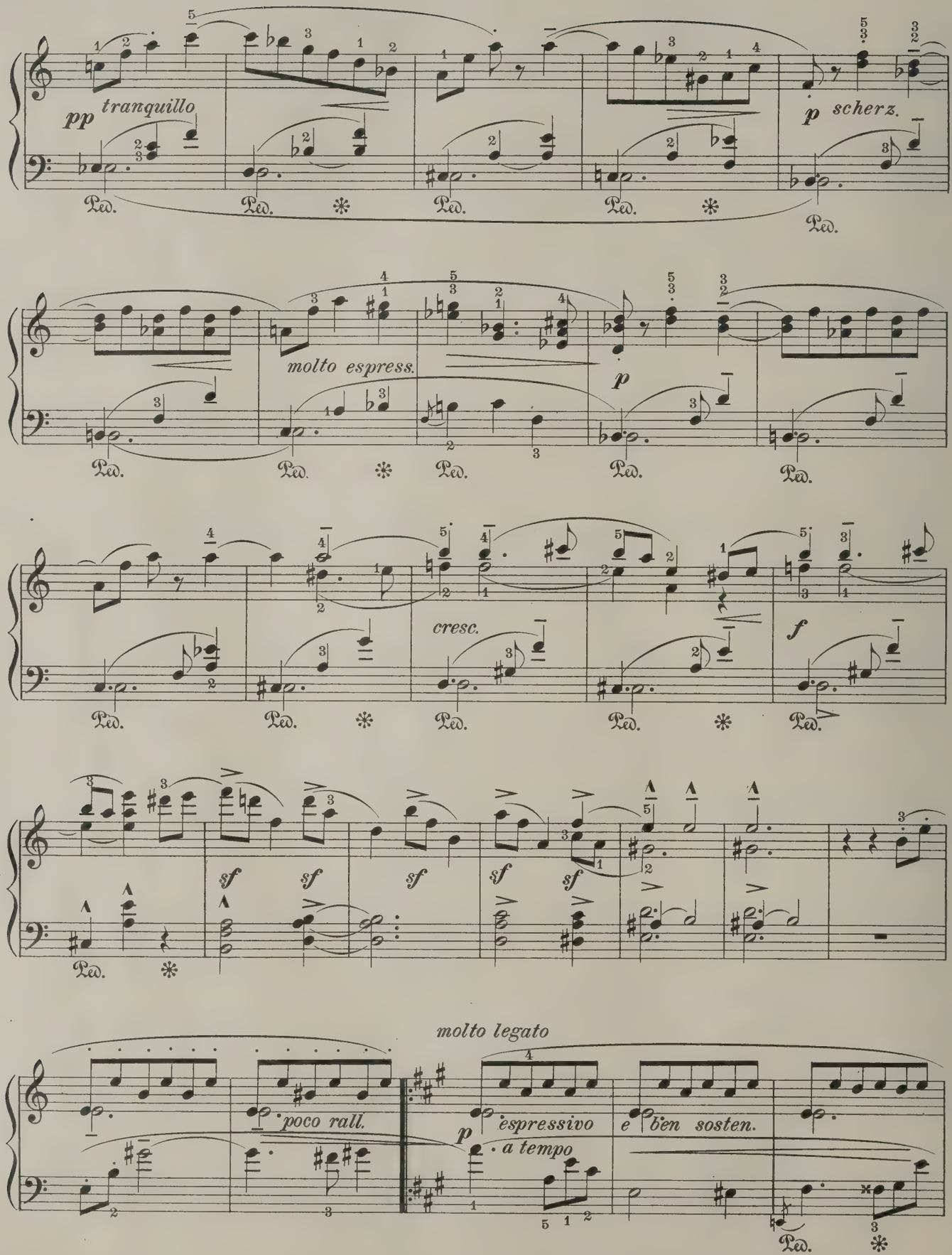
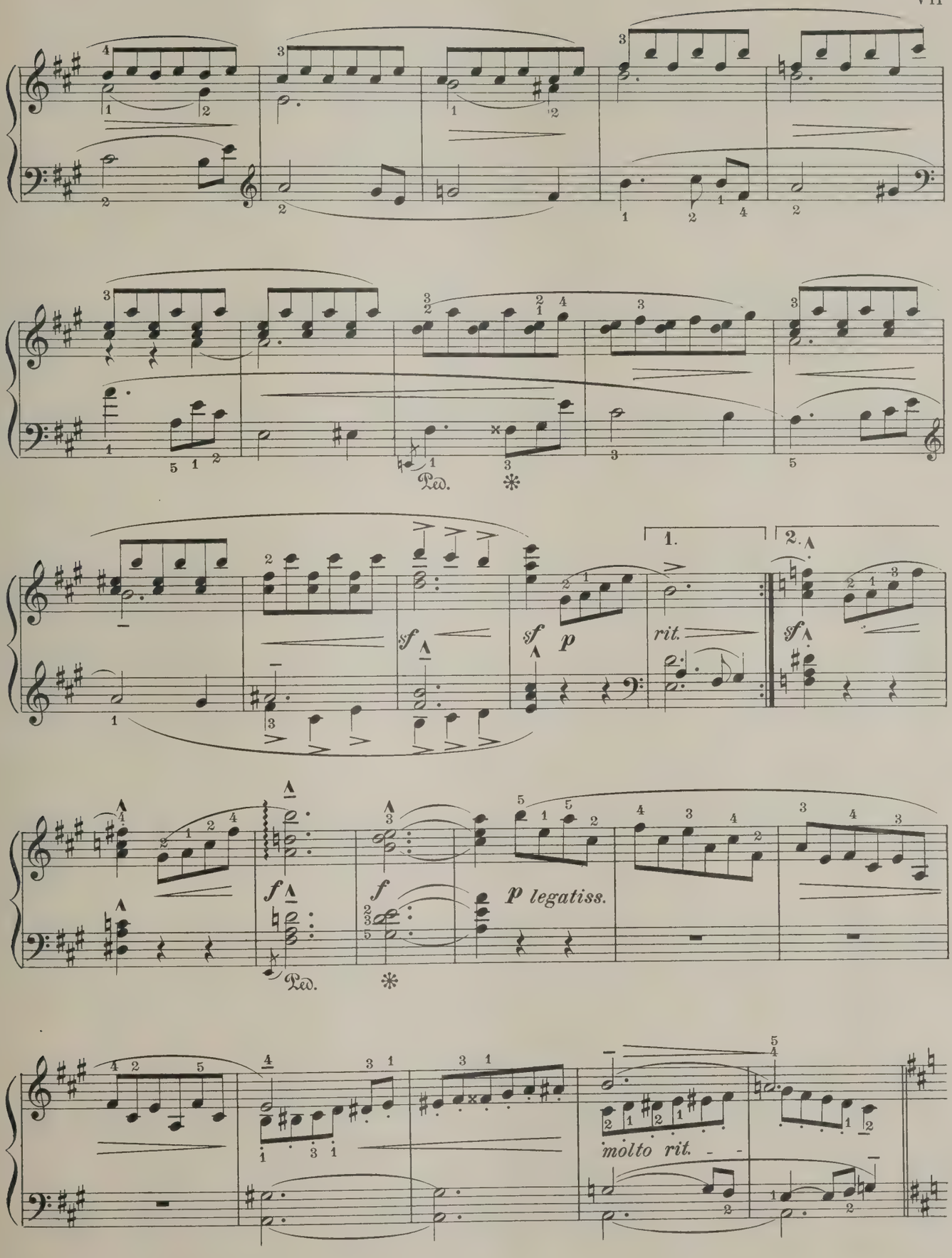
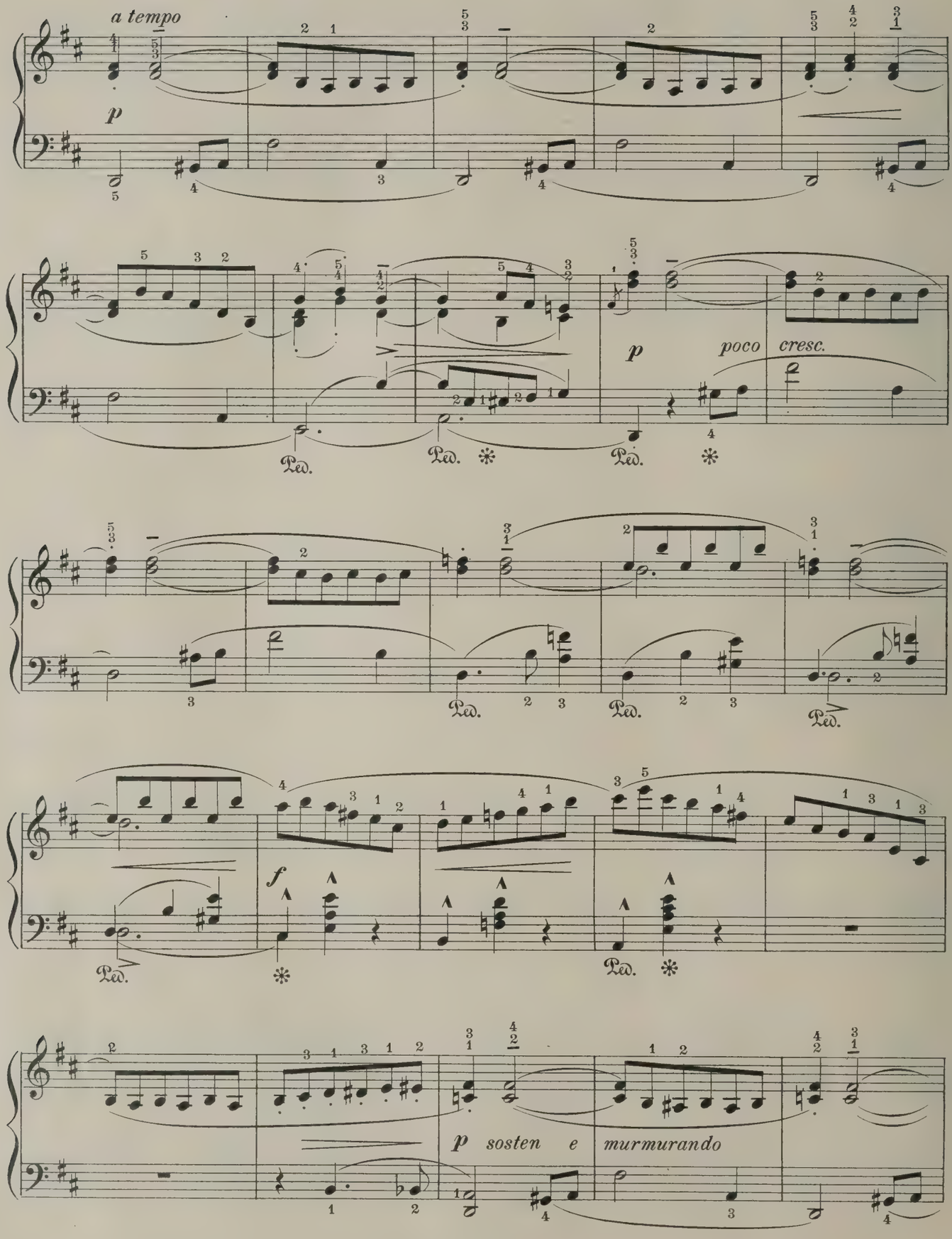
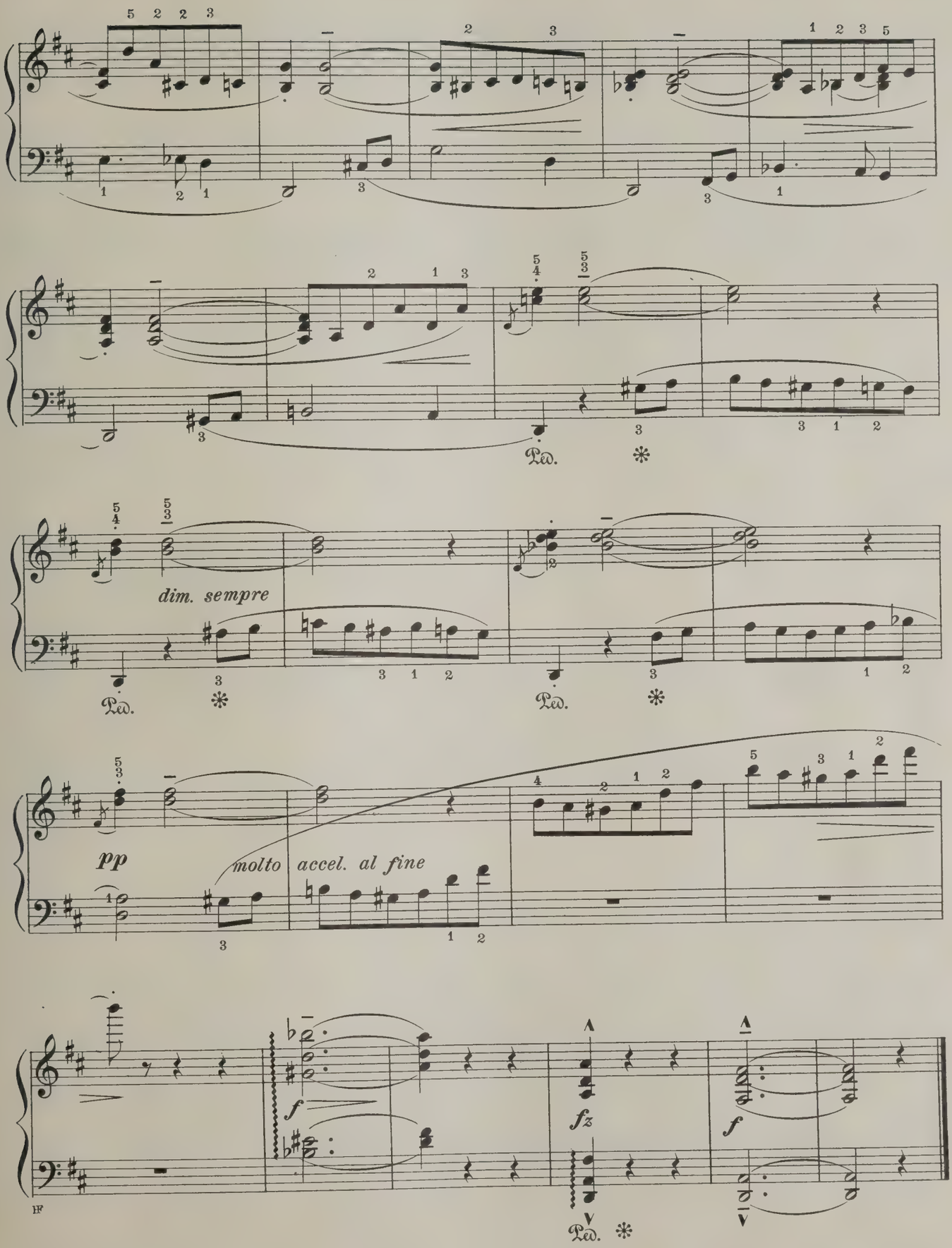

f
Ped.
dim. e rit.
p
a tempo
mf
sf
dim. e rit.


pp tranquillo
p scherz.
molto espress.
p
cresc.
f
sf sf sf sf sf
molto legato
poco rall.
p espressivo
a tempo
e ben sosten.
Ped.

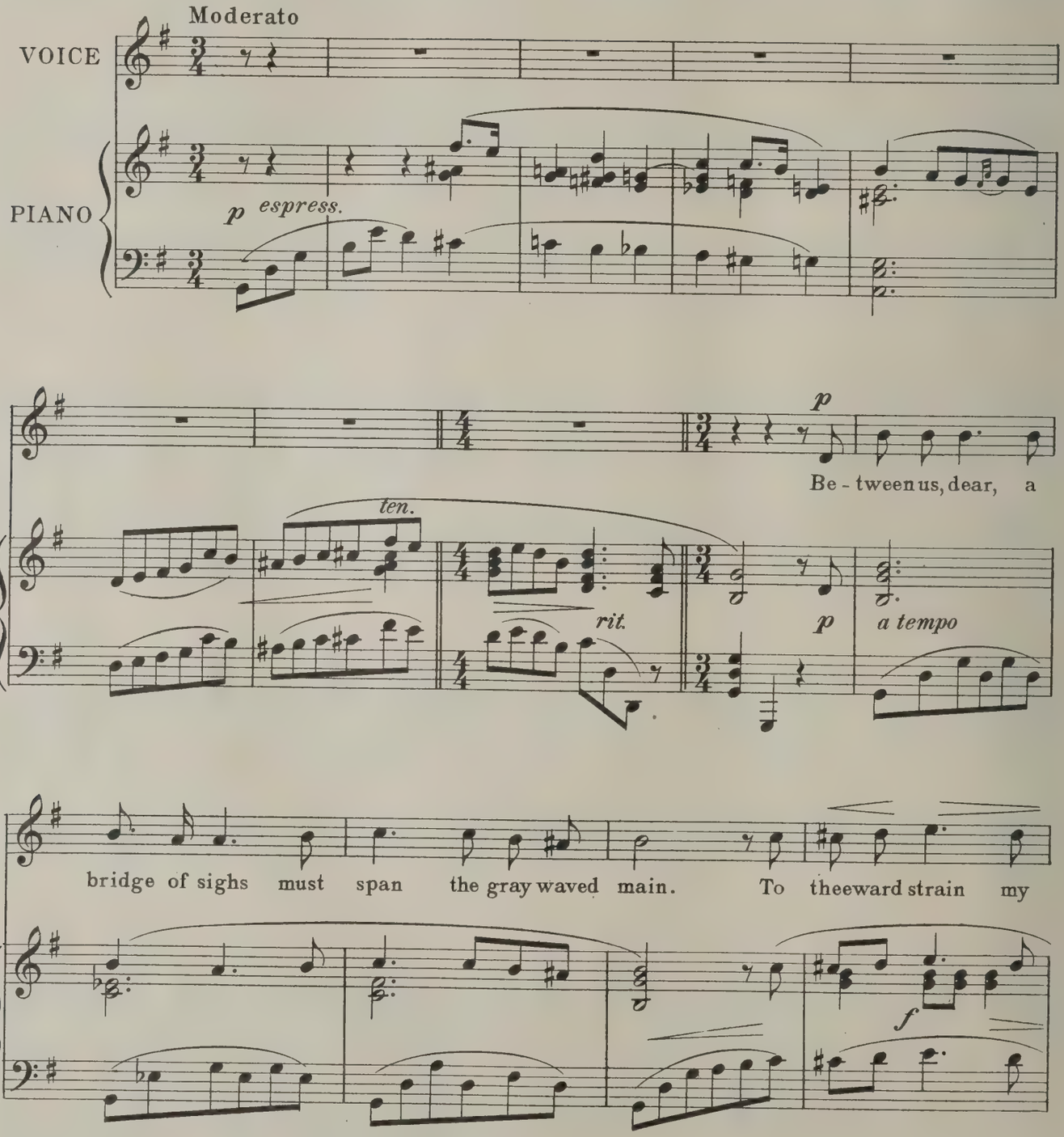

Ped.
1.
2.
sf
p
rit.
f
p legatiss.
molto rit.

a tempo
p
p
poco cresc.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
f
p sosten e murmurando


dim. sempre
Ped.
pp
molto accel. al fine
f
fz
f
HF

A BRIDGE OF SIGHS

MAIE WILLIAMS SPERRY

FREDERIC EMERSON FARRAR



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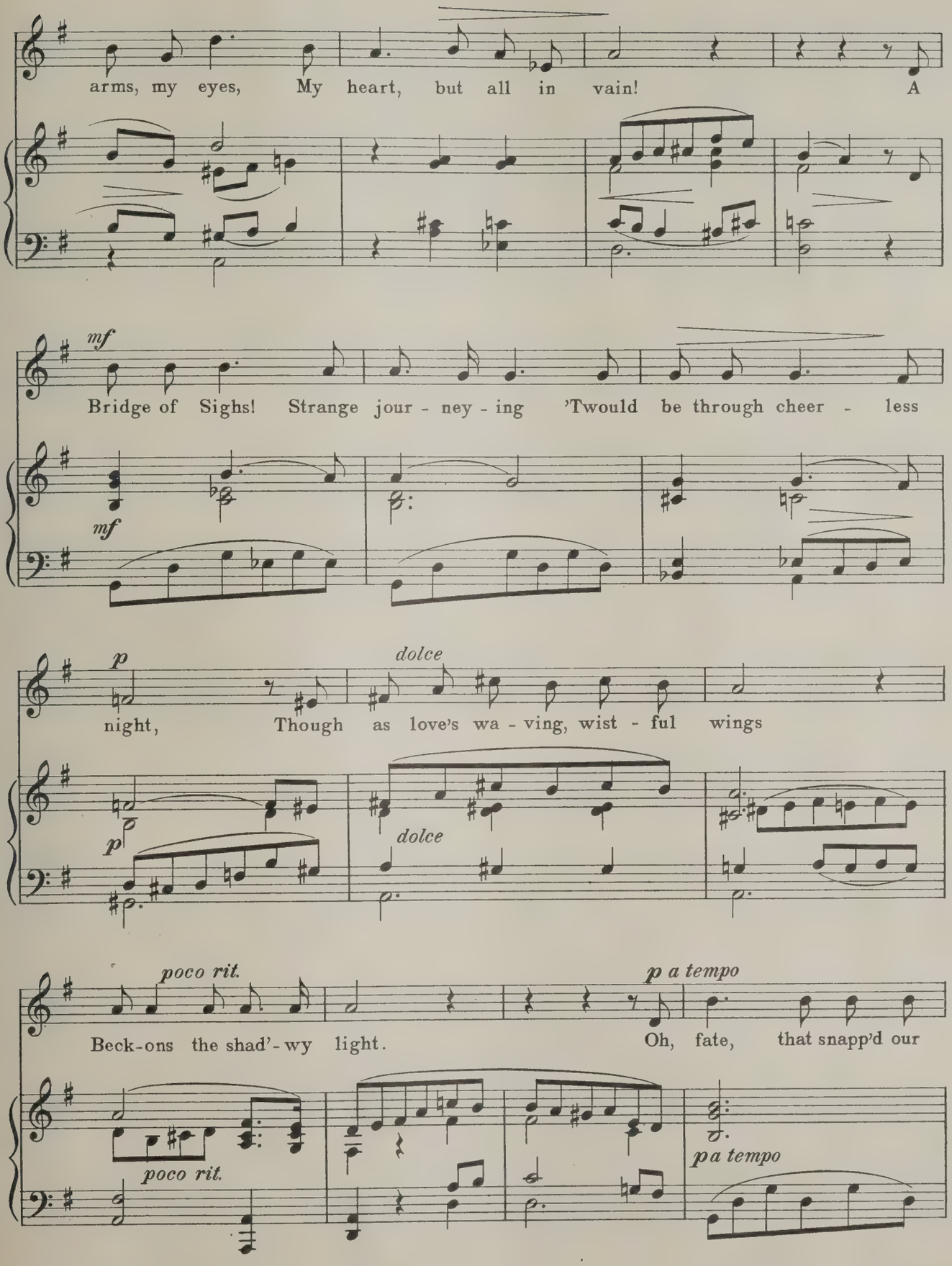
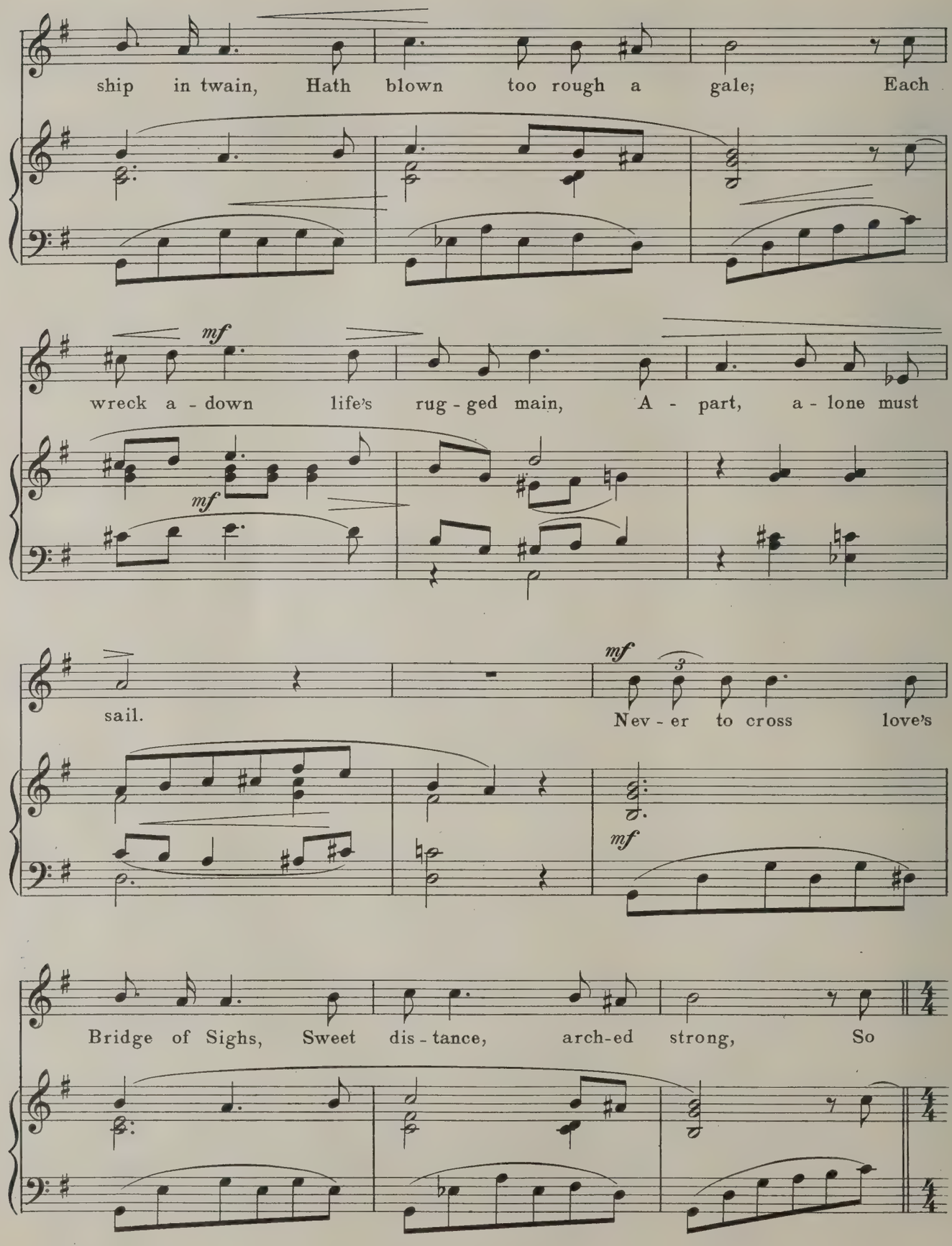
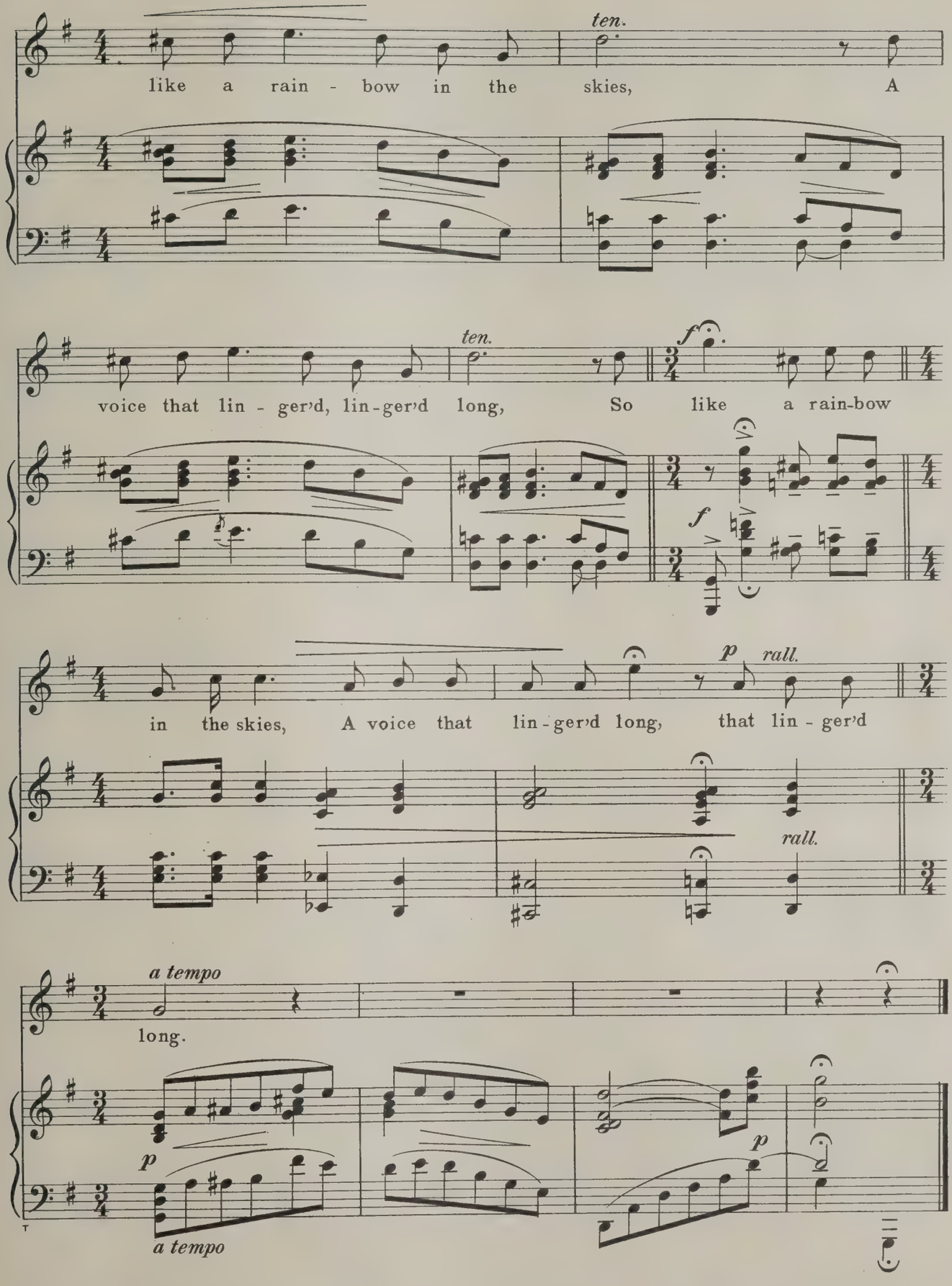

arms, my eyes, My heart, but all in vain! A
mf
Bridge of Sighs! Strange jour - ney - ing 'Twould be through cheer - less
mf
p
dolce
night, Though as love's wa - ving, wist - ful wings
p
dolce
poco rit.
p a tempo
Beck-ons the shad'-wy light. Oh, fate, that snapp'd our
poco rit.
p a tempo

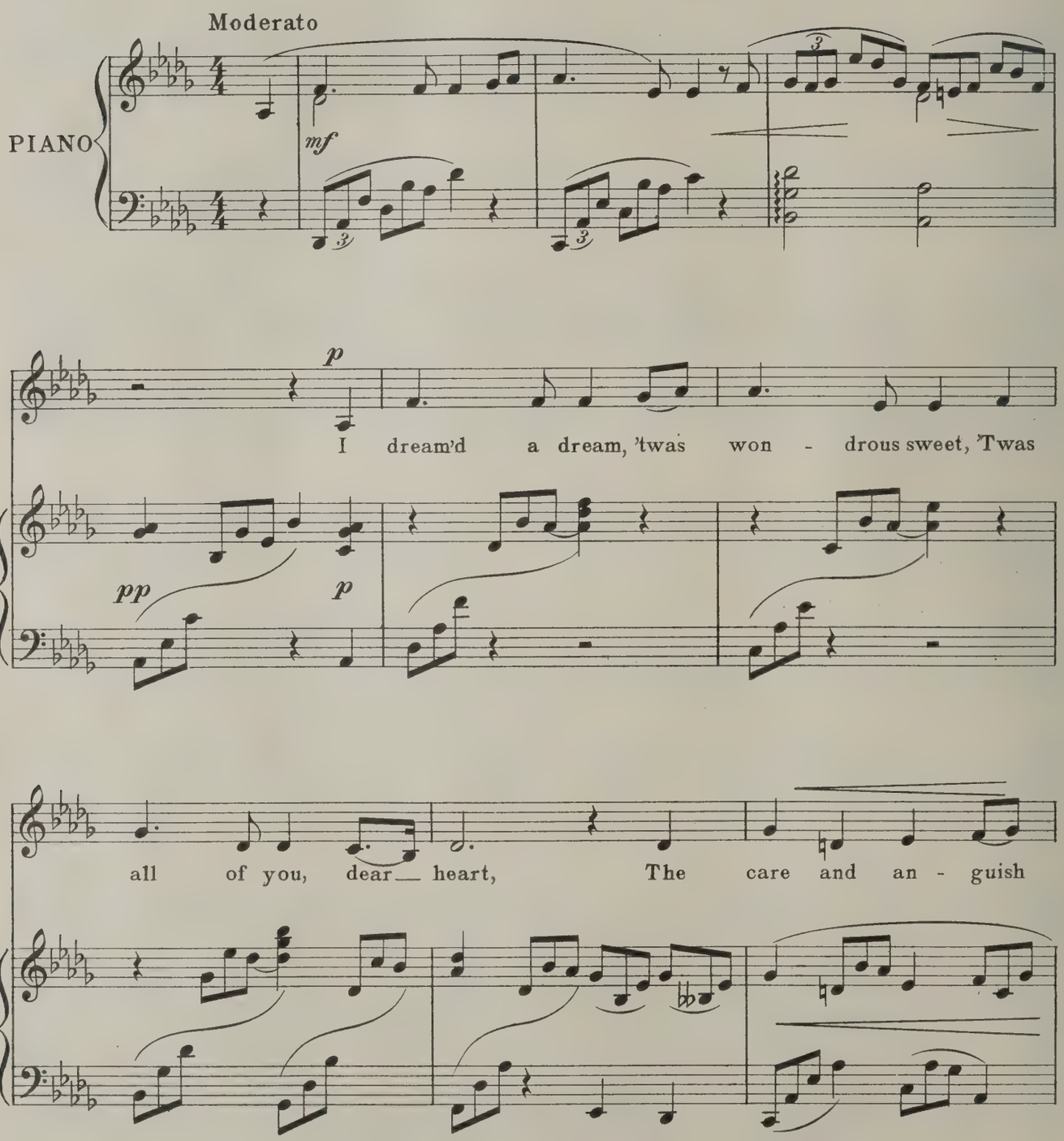

ship in twain, Hath blown too rough a gale; Each
mf
wreck a - down life's rug - ged main, A - part, a - lone must
mf
sail.
mf
Nev - er to cross love's
mf
Bridge of Sighs, Sweet dis - tance, arch-ed strong, So


ten.
like a rain - bow in the skies, A
ten.
voice that lin - ger'd, lin-ger'd long, So like a rain-bow
f
f
in the skies, A voice that lin-ger'd long, that lin - ger'd
p
rall.
rall.
a tempo
long.
p
a tempo
p

I DREAMED A DREAM

CLARA HAUENSCHILD

S. E. TAYLOR



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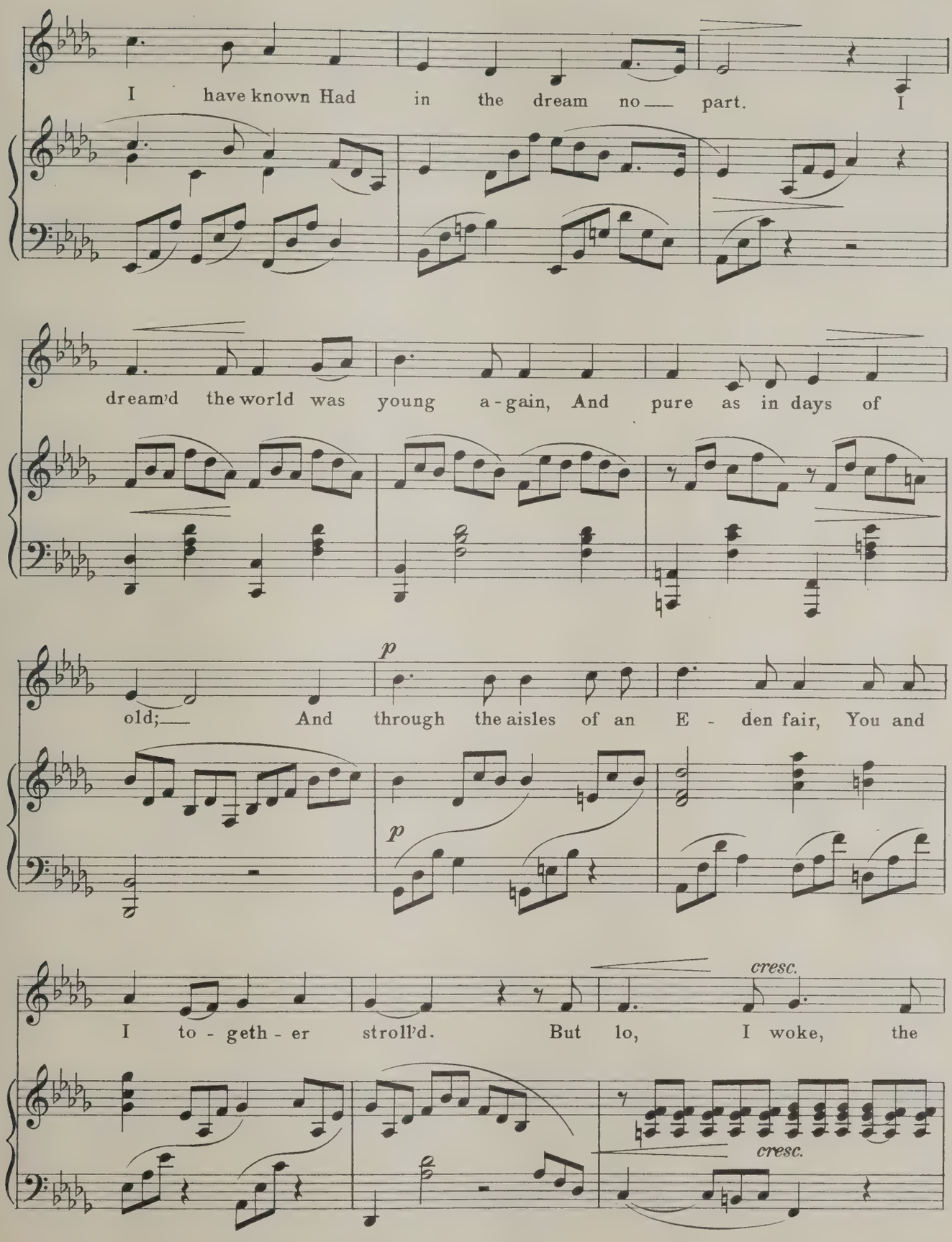
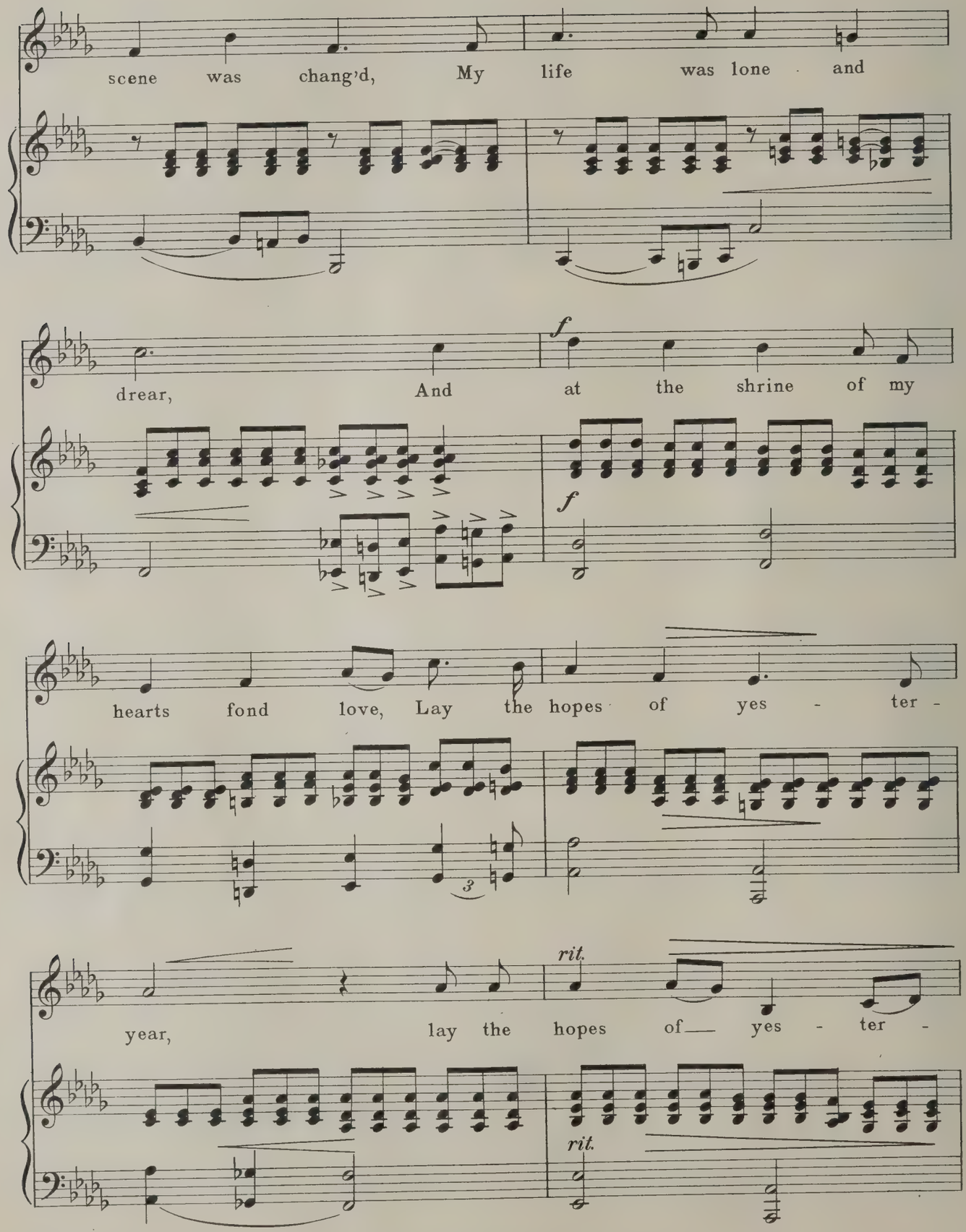
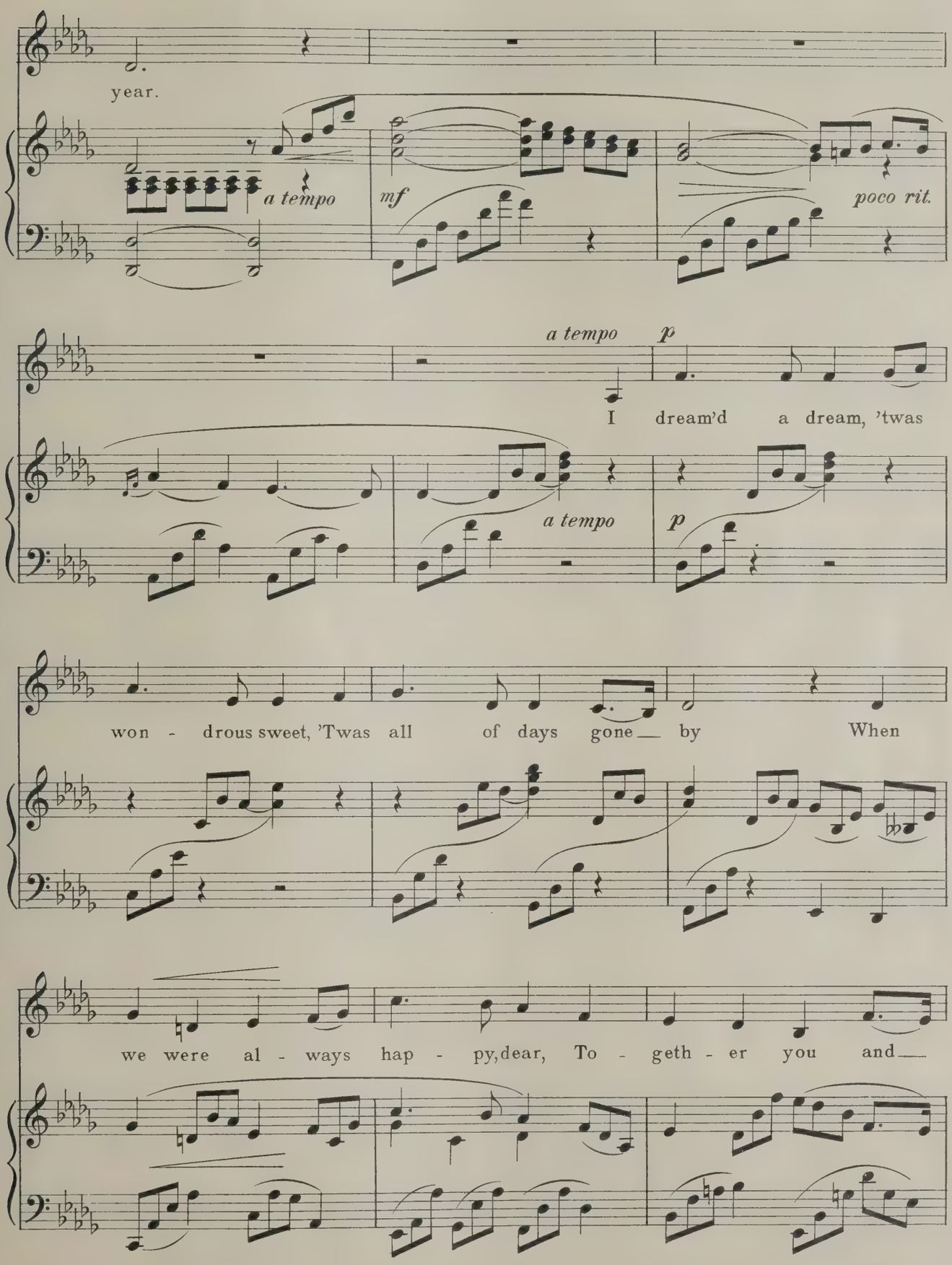
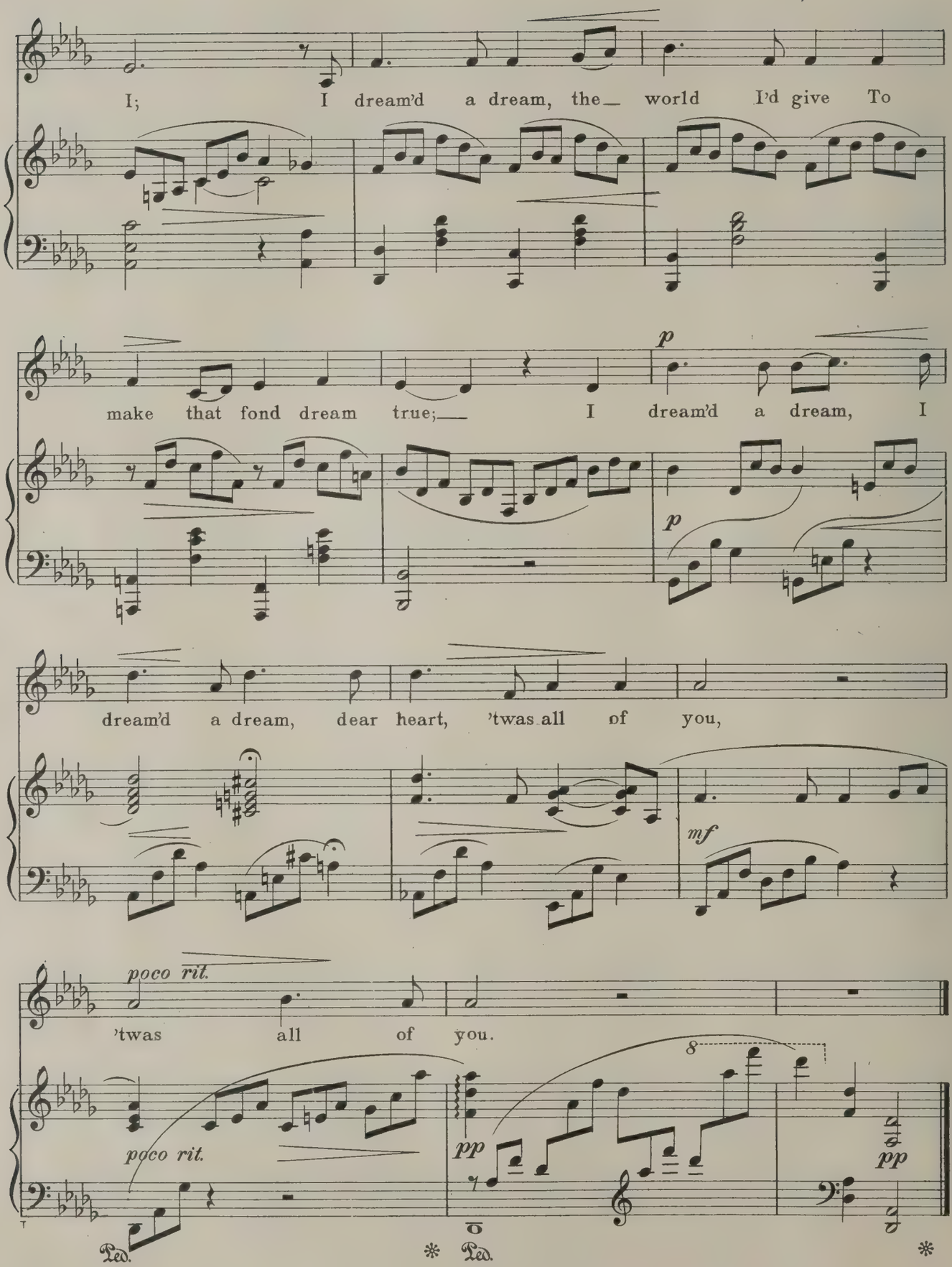

I have known Had in the dream no — part. I
dream'd the world was young a-gain, And pure as in days of
p
old; — And through the aisles of an E - den fair, You and
p
cresc.
I to - geth - er stroll'd. But lo, I woke, the
cresc.


scene was chang'd, My life was lone and
drear, And at the shrine of my
f
f
hearts fond love, Lay the hopes of yes - ter -
3
year, lay the hopes of yes - ter -
rit.
rit.

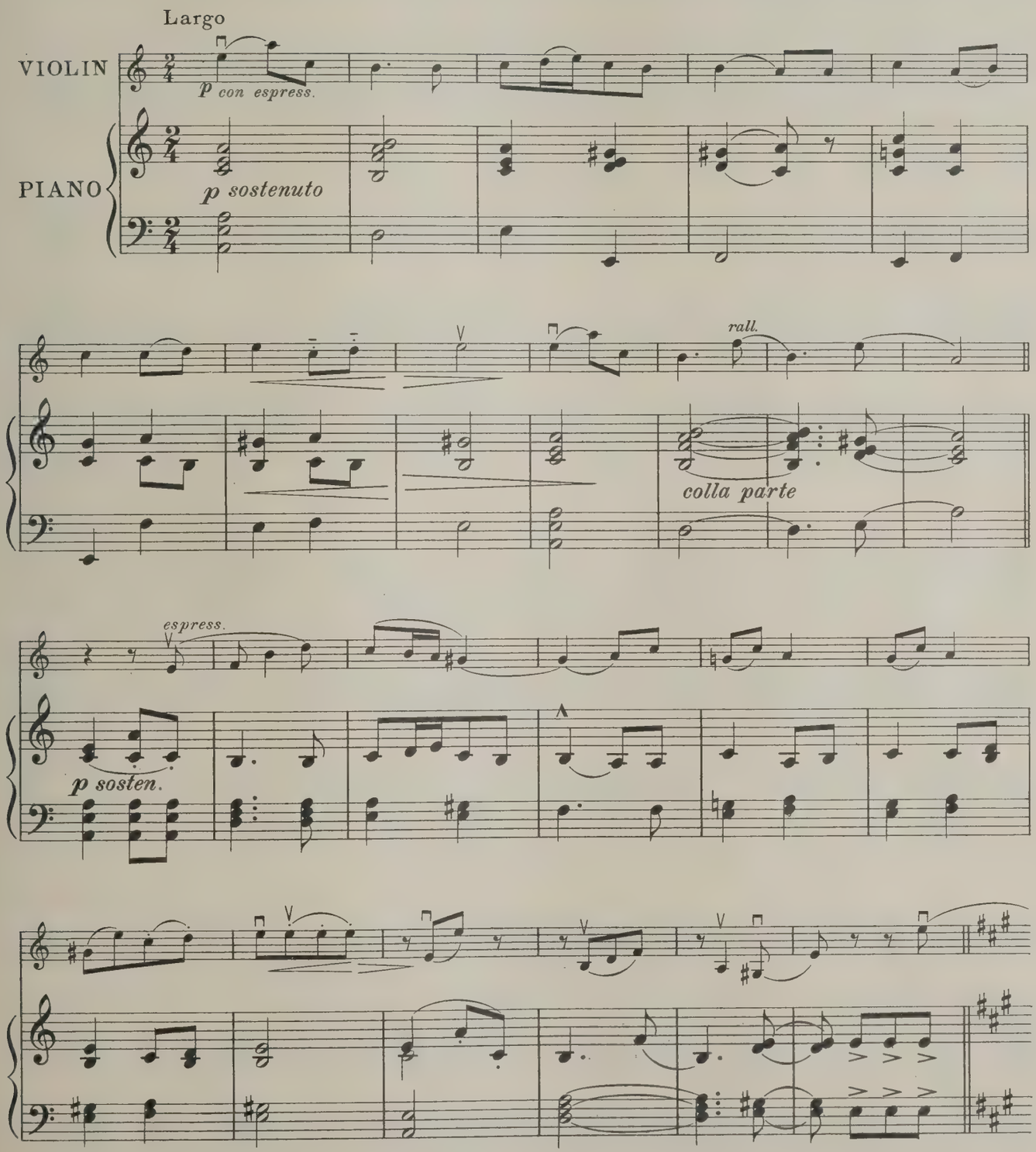

year.
a tempo
mf
poco rit.
a tempo
p
I dream'd a dream, 'twas
a tempo
p
won - drous sweet, 'Twas all of days gone by When
we were al - ways hap - py, dear, To - geth - er you and


I; I dream'd a dream, the_ world I'd give To
make that fond dream true;__ I dream'd a dream, I
dream'd a dream, dear heart, 'twas all of you,
'twas all of you.
poco rit.
poco rit.
p
p
mf
pp
pp
8
Ped.
Ped.

THE SNOWDROP

(HOPE)

GEORGE LOWELL TRACY



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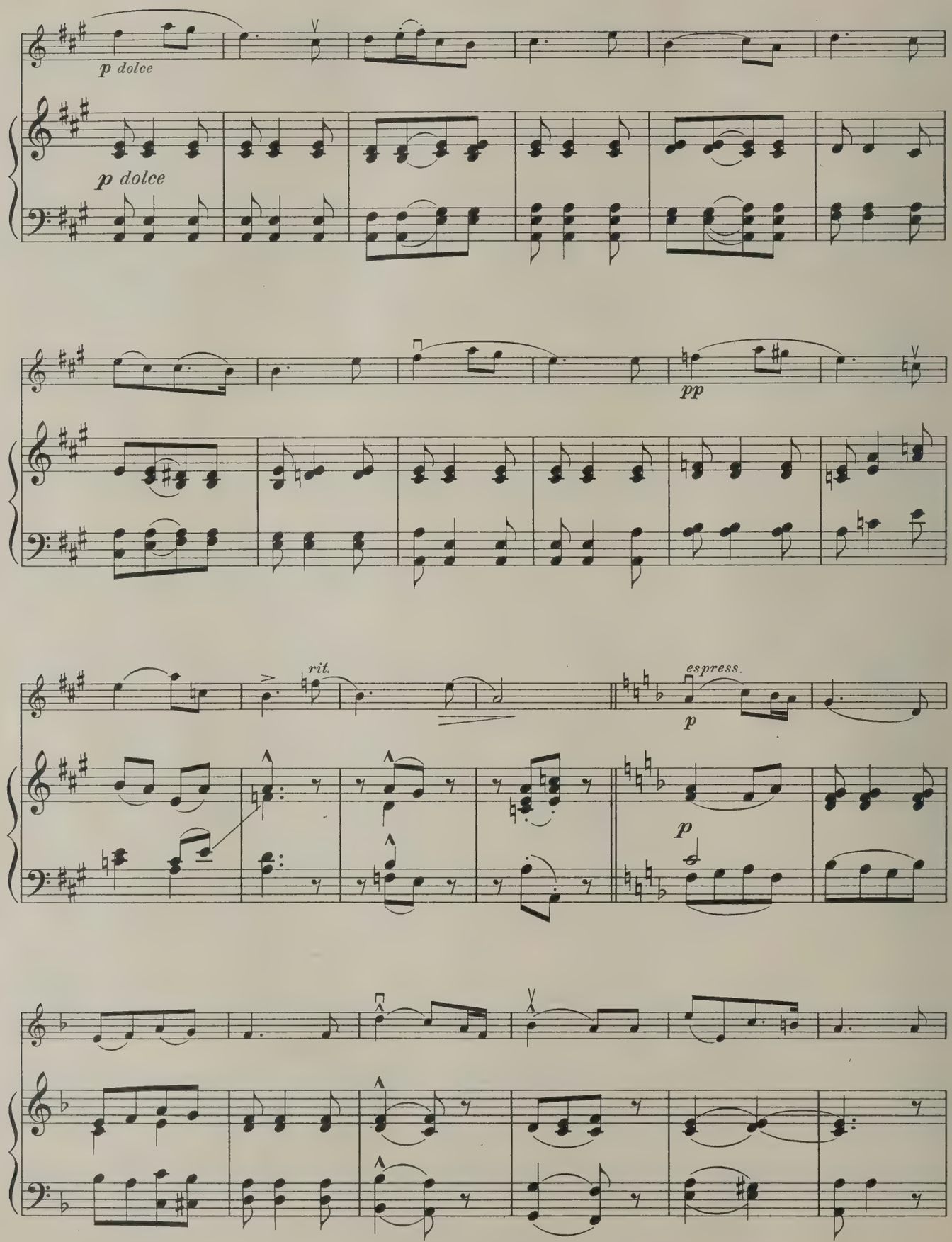
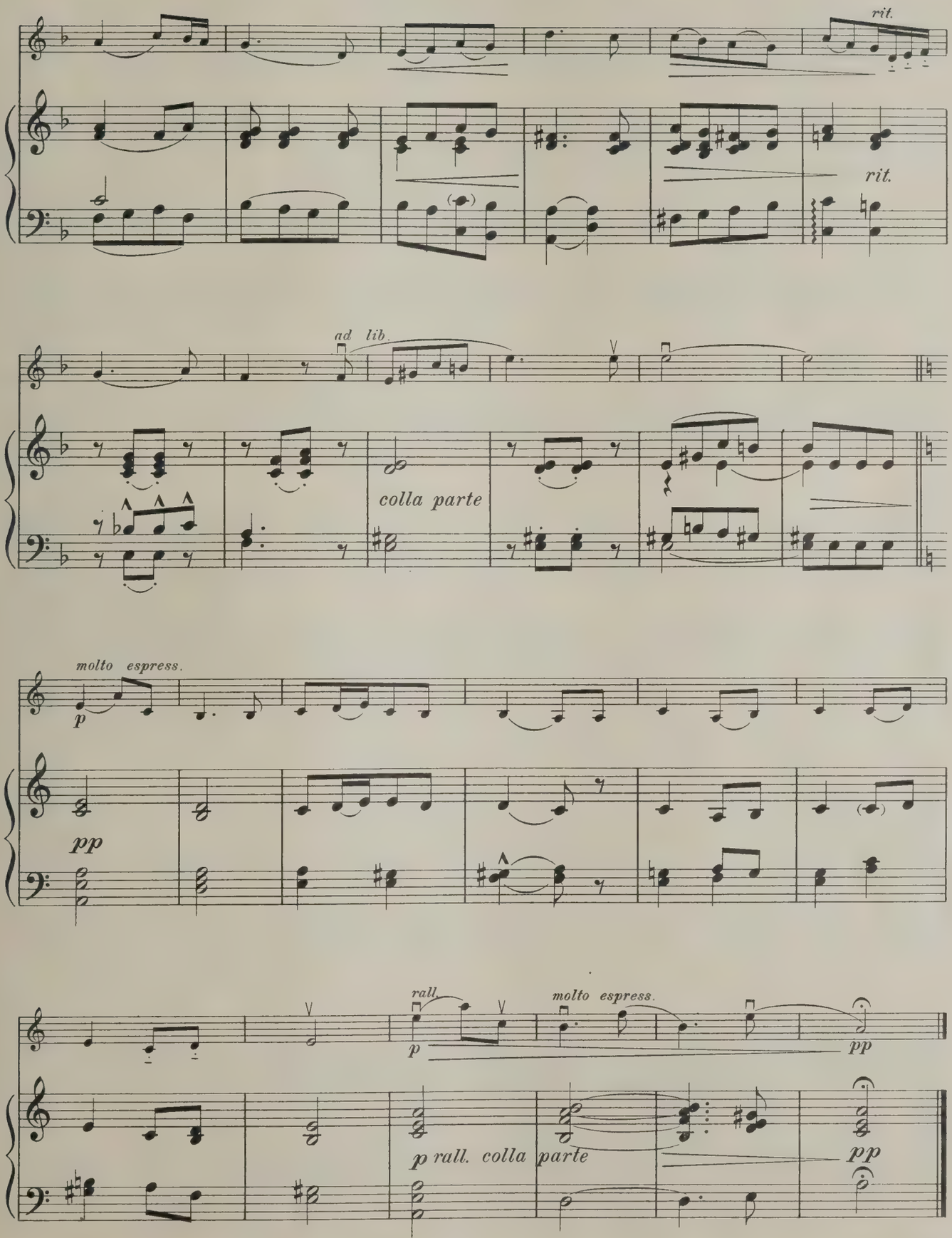
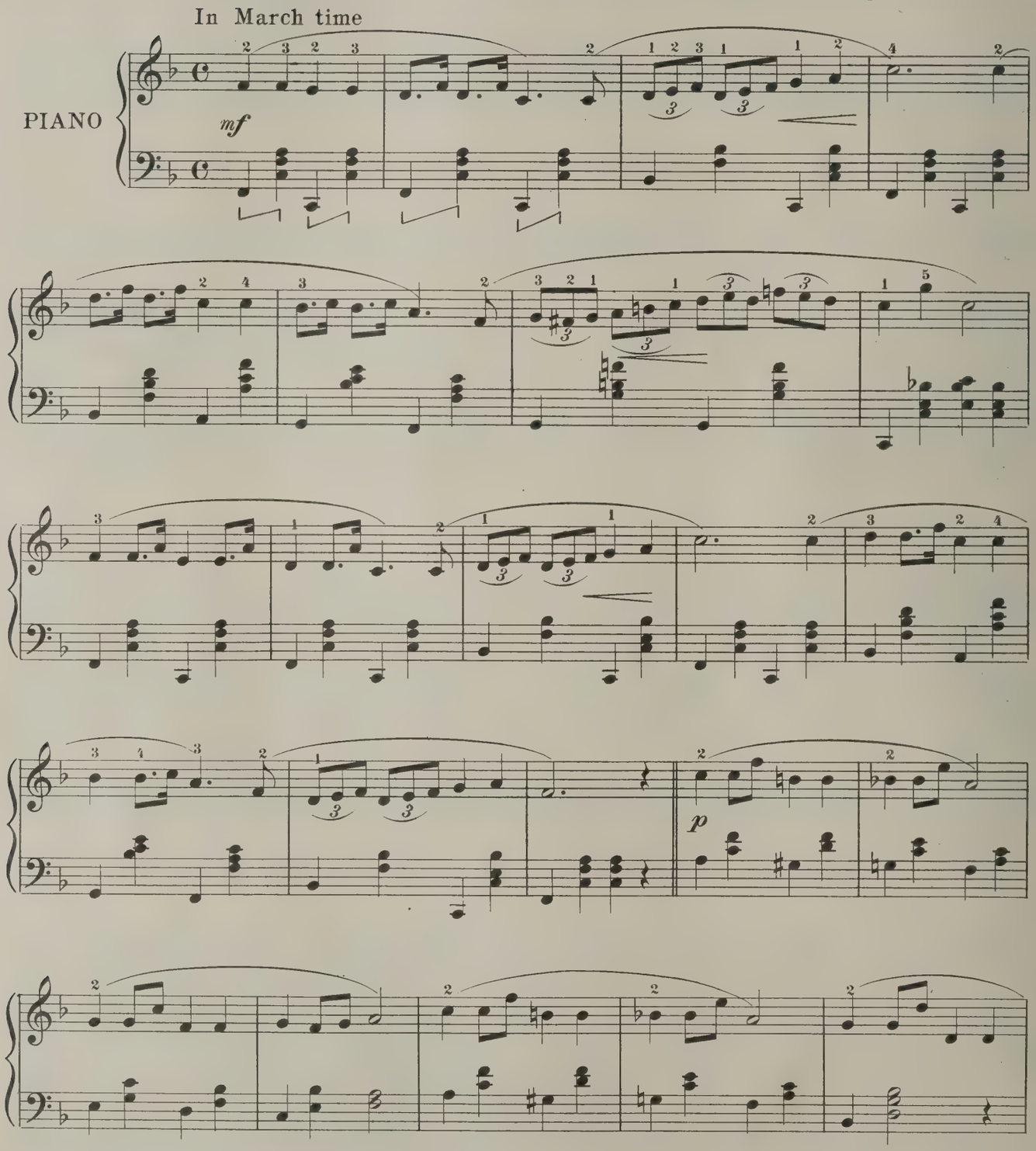

p dolce
p dolce
pp
rit.
espress.
p
p


rit.
rit.
ad lib.
colla parte
molto espress.
p
pp
rall.
molto espress.
p
pp
p rall. colla parte
pp

AT THE CARNIVAL

MARCH

FREDERICK A. WILLIAMS
Op. 41



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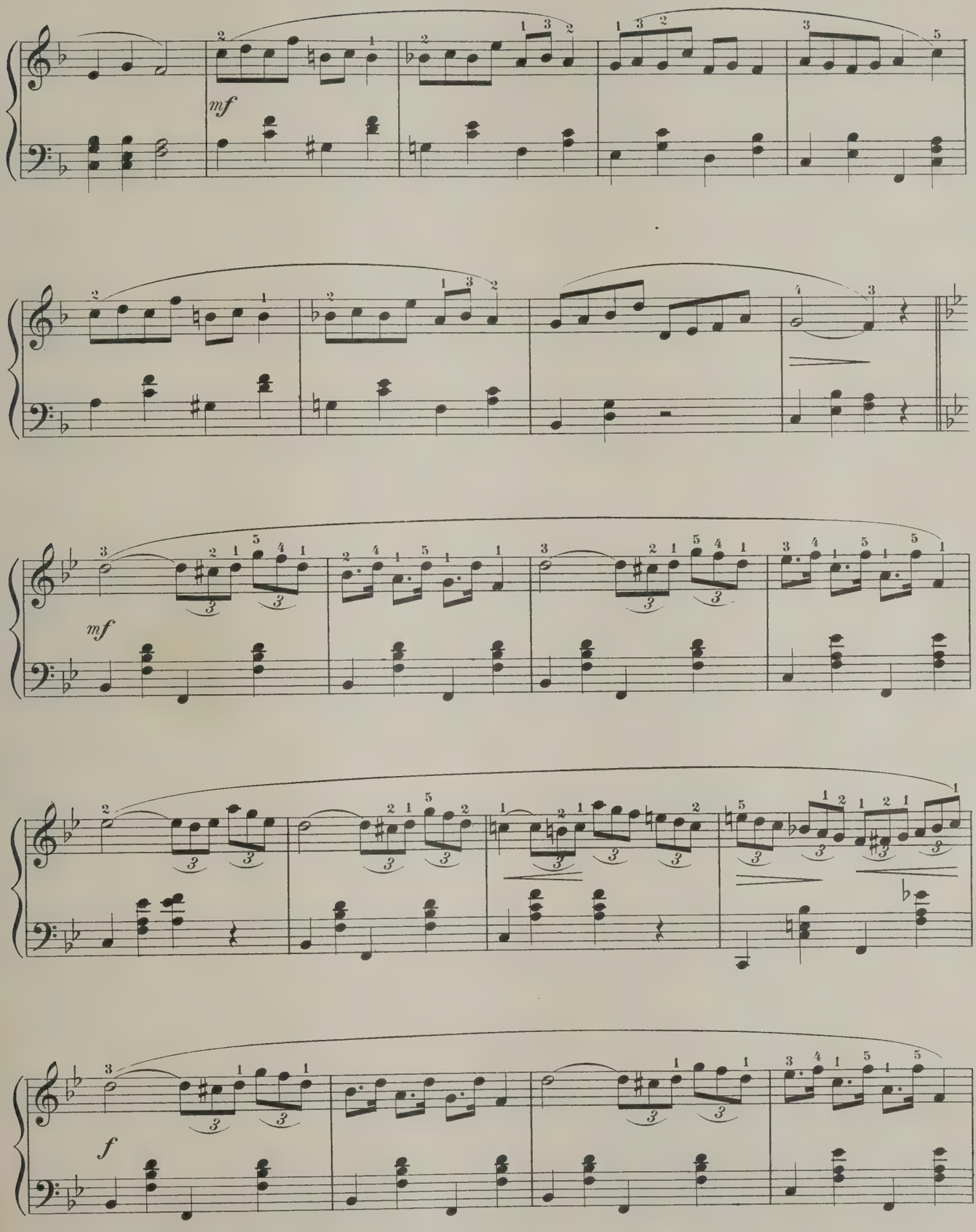
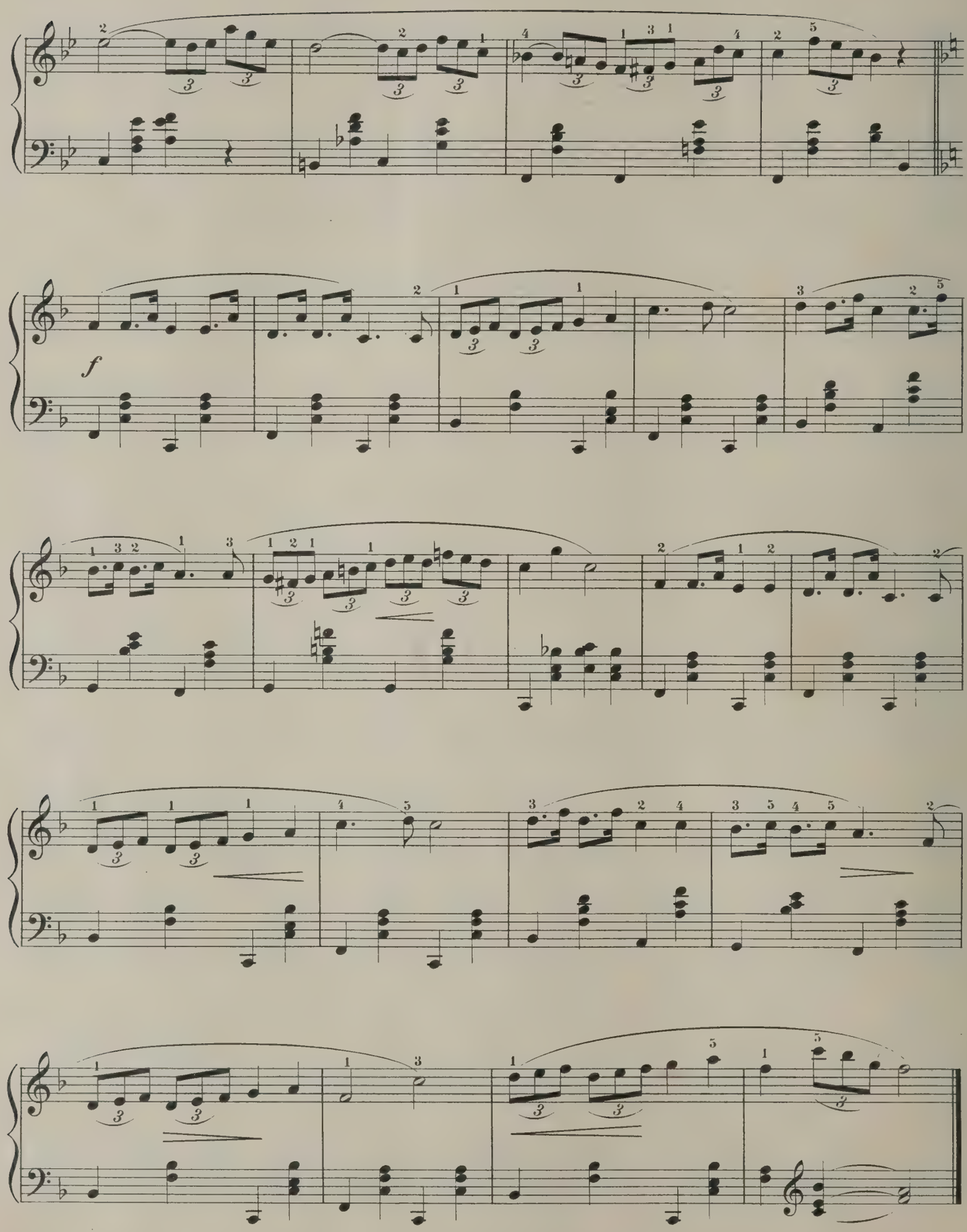

mf
mf
f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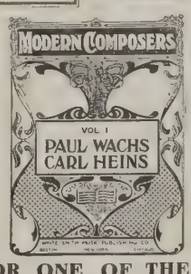
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PUBLISHERS' NOTES

EASTER MUSIC — Although Easter is more than ten weeks away, it is not too early to begin planning the musical part of the program. Easter is the most important festival of the Church year, and its celebration should enlist the best efforts of choir leaders and choirs in the performance of appropriate music. On page 59 of this magazine are given short descriptions of several of the most successful cantatas published in the last few years. A list of new anthems and choruses will be found on page 55. Louis R. Dressler's *Christ is Risen* is an effective Easter song.

Our complete catalog of Easter music will be sent to any address on request. Music published by us will be sent for examination. For those not familiar with our publications we will make selections ourselves of such numbers as we can especially recommend.

LENTEN MUSIC — The Lenten season also offers occasion for impressive musical services. *The Seven Last Words of Christ*, by Theodore Dubois, and *The Story of Calvary*, by P. A. Schnecker, are two excellent cantatas. The former is a dramatic work suitable for a large chorus with soloists. The latter is effective for performance by singers of average proficiency.

CHOIR AND CHORAL MAGAZINE — The February *Choir and Choral* magazine contains three new Lenten anthems. The price of the magazine is 10 cents. The yearly subscription price for the twelve issues of the year is 50 cents. Those wishing to take advantage of the reduction in price to order the *Choir and Choral* magazine for the year may have their subscriptions begin with the January number, providing they are received before the edition is exhausted.

SHAKSPERE SONGS — *Shakspere Songs*, compiled and edited by Dr. Charles Vincent, is a collection that will prove of exceptional interest to vocalists, to musical and Shakspere Clubs, and to all who are familiar with the works of the great playwright.

The contents of this volume have been drawn from many sources. It is divided into four parts, as follows: — I. Songs mentioned by Shakspere in his plays. II. Songs possibly sung in the original performances. III. Settings composed since Shakspere's time to the middle of the nineteenth century. IV. Recent settings. The adaptations to the piano of the accompaniments of the older numbers have been made to correspond as nearly as possible with the originals.

Part I contains: *Heart's Ease*, mentioned in *Romeo and Juliet; Heigh-ho for a Husband*, in *Much Ado about Nothing; Green Sleeves*, in *The Merry Wives; Light o' Love*, in *Two Gentlemen of Verona;* and *Farewell, Dear Love, Peg o' Ramsay*, and *Three Merry Men*, mentioned in *Twelfth Night.* The second part contains settings by Byrd, Robert Johnson, Dr. John Wilson, Thomas Dallis, and Thomas Morley. The examples given in this part prove that the music written for and performed in the plays of Shakspere's period was refined and artistic in character. The third part includes songs by Purcell, Dr. Arne, Haydn, Linley, Bishop, Schubert, and Rossini. It will be a matter of interest to many to learn that Rossini composed a song to Shakspere's words which can be rendered as effectively in English as in Italian. It was written for the opera *Otello*, and is characteristic of the composer. It is also interesting to find that Schumann has set to music one of Shakspere's songs. This is included among the "Recent Settings." Most of the numbers in this section are by contemporary composers. Among the number is a new song by Samuel Coleridge-Taylor.

The volume will be one of the Musicians Library, and will be issued at an early date. There will be two editions, one for high voice and one for low voice, and they will be obtainable in both paper and cloth bindings.

EARLY ITALIAN PIANO MUSIC — In the sixteenth century Italy was first in all the arts, — in sculpture, in painting, in literature, and in music. Palestrina was called upon to reform church music, and he composed masses of a beauty that has never been equaled. Luca Marenzio composed his madrigals and Monteverde invented the opera. The example of these geniuses was followed by a host of lesser composers; schools for music were founded; the French, Belgian, and Spanish musicians who one hundred years before had gone to Italy to teach now came to learn and to admire. Though a great deal of the music written in Italy in the sixteenth century was vocal — all Palestrina's masses, in fact all religious music, was unaccompanied — instrumental composition was not neglected. At the beginning of the seventeenth century Frescobaldi produced his works for *Organo e Cembalo*, and later on Corelli and Viotti wrote for the violin.

That the musical inspiration which arose in Italy in the sixteenth century should have been continued far into the eighteenth shows how strongly the instinct must have been and how excellent the musical tradition. The learning of these masters of the olden time and their knowledge of music will astonish those who are not familiar with their compositions.

Early Italian Music, edited by M. Esposito, includes the best instrumental works of the old Italian writers. Such composers as Frescobaldi, Alessandro and Domenico Scarlatti, Durante, Porpora, and Martini are represented. The collection includes ten Toccatas by Alessandro Scarlatti which have never been published before. In view of the strides made by modern composers, one can hardly realize that such music was written at a time when Bach and Handel were still boys and one hundred years before Beethoven.

The volume is one of the Musicians Library and will probably appear next month.

TWO SONGS BY COLERIDGE-TAYLOR — *Once Only* and *She rested by the Broken Brook*, two poems by Robert Louis Stevenson, have been recently set to music for low voice by Samuel Coleridge-Taylor. Both songs are well suited to the voice and have effective accompaniments. They are of moderate length and will make excellent recital numbers.

TONE PICTURES BY JOSEF LÖW — In his *Tone Pictures*, Op. 191, Josef Löw has performed a feat of skill in confining the primo part to five keys without dulness or monotony. An agreeable variety is found in these twenty-three pieces. They also have the not too common trait of corresponding in spirit to their titles. The teaching value of these progressive numbers is twofold: first, in developing the sense of rhythm; second, in awakening the purely musical perception of the young player. In his aim to arouse musical feeling — delight in music — to awaken the artist and to attain a relatively artistic performance in even the simplest music, the teacher will find this collection invaluable.

A new edition of the work, edited by Heinrich Kiehl, is now in preparation and will appear at an early date. The price of the book will be $1.00. In advance of publication, however, we offer it for 40 cents, including postage, when orders are accompanied by cash.

A NEW GREGORIAN MASS — We are about to issue an easy Mass in Gregorian style, by Arthur F. M. Custance, entitled *Missa Immaculatae Conceptionis*. In this work all the conditions of the Motu Proprio have been complied with. There are no extended introductions or interludes for the organ nor repetitions in the text. In the *Gloria* and *Credo* the choir begins with the words "Et in terra" and "Patrem omnipotentem," instead of repeating the words sung by the priest. The work is for mixed voices, and can be sung by the ordinary boy choir if desired.

The price will be 50 cents, post-paid.

CASORTI'S TECHNICS — In August Casorti's *Technics of the Bow* can be traced the influence of Meerts. The work of Casorti surpasses that of Meerts in its brevity and its directness, its closeness of form, and its practical statements of the essentials of bowing. In the application of the bow to the strings Casorti insists on the bow being held loosely in the fingers and with wrist higher than the bridge so that the weight of the arm may not fall upon the string. The pressure of the bow will then be conscious and not the result of the weight of the arm. Casorti's work is particularly helpful on the following points: the carriage of the hand in the *grand detaché*, the unaccented *grand detaché* on one and on two strings, and the bouncing bow (*sautillé*). Great importance is also attached to the retention of the bow. Casorti advises practicing one-minute strokes every day.

We are about to issue a new edition of this work edited by Benjamin Cutter. An English text has been provided and English terms have been employed in addition to the foreign bow names found in the original edition.

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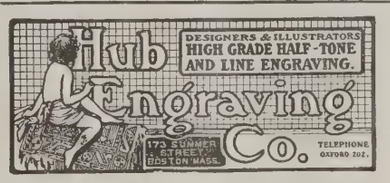

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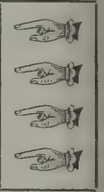

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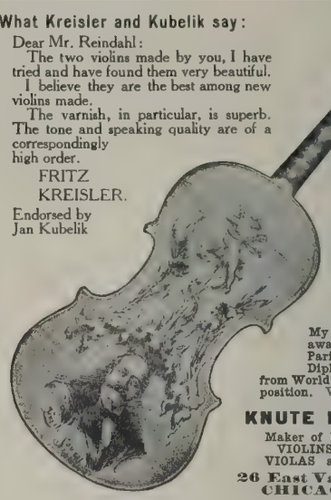

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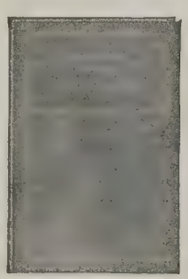

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THE School of Music of Northwestern University, located at Evanston-Chicago, on the shore of Lake Michigan, has inaugurated a Department of Public School Music. The course includes certain subjects selected from its long established theoretical courses, practical public school music methods under a thoroughly trained and experienced specialist, and observation of actual work among children in the public schools of Evanston. Opportunity is offered for other studies in College, Academy, and Music School. The environment is perfect, and social advantages superior.

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Compositions for the Pianoforte

By G. A. Grant-Schaefer

On the Water. (2a) 50
Twilight. (2c) 40
South Winds. (2c) 50
On Guard. (2b) 50
Valsette Gracieuse. (3b) 50
At Evening. (3c) 40
Butterflies. (3c) 50

The pieces comprised in the accompanying list of recent publications have already brought the name of the composer into prominence as a musician of original and graceful, fancy and artistic taste, with a congenial appreciation of the peculiarities and special capacities of the pianoforte. The pieces rank from second to third grade — most of them third grade — and none of them contain any rigid technical demands.

A romantic spirit pervades them all and gives them a decided charm. "On the Water" and "Twilight" are quite easy of execution, and are simple melodies of a meditative description, gracefully and quietly harmonized. "On Guard" is an effective march, also easy and simple. The other pieces are distinguished by piquant, ornamental, and striking figuration.

Four Compositions for the Pianoforte

By Theodore Lack

Op. 176. Song of the Nymphs. (3c) . . .60
Op. 178. Sonnet. Song without Words. (3b) .50
Op. 179. The Sylphid. (3b) 50
Op. 230. Waltz at Twilight. (3b) 60

The quartet of piano compositions under the titles "Song of the Nymphs," "Sonnet," "The Sylphid," and "Waltz at Twilight" serve to confirm their author, Theodore Lack, in the position which he has won in the front rank of composers of recital pieces of the best class.

They may be ranked as third-grade pieces; but all of them, and especially the first and third, are well worthy of the attention of fourth-grade players.

New Musical Stories

Eight Piano Pieces

By Ludvig Schytte

Op. 139

No. 1. At the Village Forge. (3a) 50
No. 2. In the Ball Room. (2b) 50
No. 3. Agitation. (2c) 50
No. 4. The Æolian Harp. (3a) 50
No. 5. Dragonflies. (2c) 50
No. 6. Madrilena. Spanish Dance. (2c) . .50
No. 7. The Troubadour. (3a) 50
No. 8. Shooting Stars. (3a) 50

The name of this composer is a sufficient guaranty for good, solid, musicianly work in whatever department he undertakes.

These eight new piano compositions are ideal teaching pieces; the first four are advanced second grade, and the last four for third-grade pupils. Especially valuable are they for their great variety of legato five-finger work, including contraction, extension, substitution, crossing, etc. Artistically, they will evoke admiration, no less than for their technical merits, and all bear the stamp of originality and virility.

The titles are happily chosen and give a clew to the character of the contents.

Twelve Album Leaves

Piano Compositions

By Hans Harthan

Op. 75

No. 1. Allegro Moderato in C major. (3b) . .30
No. 2. Allegretto Grazioso in B major. (4b) .40
No. 3a. Moderato in G minor. } (3b) . . .30
No. 3b. Moderato in D minor. }
No. 4. Andantino in F major. (3a) . . .30
No. 5. Lento in E♭ minor. (3c) 30
No. 6. Allegro Vivace in G♯ minor. (4c) . .40
No. 7. Allegretto Grazioso in G♭ major. (4a) 40
No. 8. Allegretto in F minor. (3c) . . .30
No. 9. Con Moto in A♭ major. (4a) . . .40
No. 10. Allegretto in A major. (3b) . . .30
No. 11. Poco Allegretto in B minor. (3b) . .30
No. 12. Vivace in E♭ major. (3c) 30

A noteworthy group of piano compositions, characterized by intrinsic musical beauty as well as technical merit. Very valuable for teaching purposes; still they are by no means mere etudes, but, in effect, short recital pieces of a graceful and poetical nature.

As to difficulty, they vary from second to third grade, Nos. 1, 3, 8, 9, 10, 11, and 12 being easier than Nos. 2, 4, 5, 6, and 7. The difficulties are largely of interpretation rather than of mere digital execution.

Much attention is given to phrasing and to modulation, and much desirable opportunity for reading and playing in keys that are generally neglected. There is an abundance of independent left-hand work of many kinds and also of pedal practice.

Twelve Recreations for Violin and Piano

By Carl Bohm

Op. 366

No. 1. Adagio Religioso 50
No. 2. Rococco. Gavotte Gracieuse . . .50
No. 3. Slavonian Dance 50
No. 4. Espagnola. Spanish Dance 50
No. 5. Scène de Ballet. Mazurka Elegante . .50
No. 6. At the Spinning Wheel 50

The first six of this set of elegant *morceaux* for the violin have been recently published. They will prove welcome additions to the *répertoires* of violinists. They are essentially violin solos, and most of them are fully up to the level of concert display. They all involve third-position work, but the composer has been careful to avoid impracticability, and ordinarily skilful players will find them very effective. They are to be highly recommended also for their teaching purposes. Purity of intonation, sureness of attack, precision in rapid passages and double stopping, delicacy, sonority, lightness, breadth, and many desirable graces of style are to be learned from their pages. The piano accompaniments are not difficult.

Eight Hand Piano Arrangements

L'Ensemble, Morceaux Favoris

Arranged for Two Pianos and Eight Hands

By Edmund Parlow

BOHM, C. Op. 357, No. 4. Rosetta. Fantasie-Mazurka. (3c) 1.25
FINK, W. Op. 355. Sounds from the Ebro. Bolero. (3c) 1.25
GURLITT, CORN. Op. 178, No. 19. Viennese Waltz 1.25
HACKH, OTTO. Op. 336, No. 1. Sevillana. Morceau de genre. (3b) . . . 1.25
ORTH, L. E. Op. 29, No. 5. In Uniform. (2c) 1.25
SARTORIO, A. Op. 174, No. 5. The Victor's Return. March. (2c) 1.25

There is hardly anything more entertaining to piano students of the earlier grades than participation in the performance of arrangements for eight hands on two pianos. In the case of many such students, it is the nearest approach to orchestral or concerted playing that they ever make. All the details of their practice together, and the effects produced by their combined execution, invariably prove delightful to the participants.

Aside from the pleasure which such pieces give to the ear, they are of great educational value in teaching the performer to keep strict time, and to keep his wits about him and preserve his calmness and self-possession under all circumstances.

This collection of eight-hand arrangements by Edmund Parlow are capitally constructed adaptation of six selected and brilliant recital pieces.

The list includes two marches, a waltz, a mazurka, a bolero, and a Sevillana.

Little Recreations

Six Easy Pieces for Violin and Piano

By Edmund Parlow

Op. 89

No. 1. Cradle Song 40
No. 2. Valsette 40
No. 3. In Dauntless Mood 40
No. 4. A Cosey Chat 40
No. 5. Sweet Dreams 40
No. 6. Little Heroes 40

This set of little violin and piano pieces will be of great service to young violin students in more ways than one. Technically, the violin parts afford abundant illustrations of elementary first-position work in bowing, fingering, phrasing, staccato, legato, crescendo, decrescendo, simple double stopping, etc.

The themes are pleasing to the ear and effectively harmonized and contrasted. But, more than that, the compositions have a positive artistic value, because they are constructed in the true chamber music style, and will therefore serve to educate the young violinist in that important branch of the art, and to set him fairly on the road toward correct *ensemble* playing.

In other words, these pieces are not mere violin solos with a colorless, vapid piano accompaniment. They are genuine duets, both instruments carrying an equally important part, and the motives being interlaced and exchanged between the two in the true classic manner. Still, both parts are quite easy and simple, and both are carefully fingered.

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THE PARIS CONSERVATORY

Translated from Mr. Philipp's manuscript by F. C. Burkart

ISIDOR PHILIPP

I have received numerous letters asking for information about our conservatory. The following lines will tell how admission may be obtained. The instruction given at the Conservatory is free of charge. All students live outside. The lessons are given in the Conservatory itself from 9 A.M to 4 P.M. three times a week, and last two hours each. Classes studying musical composition meet but twice a week.

Admission is obtained only by way of an "examination" (for classes studying solfeggio, harmony, composition, and organ) or a "competitive examination" (for classes studying singing, elocution, and instrumental music).

The "examinations," as well as the "competitive examinations" for admission, take place every year from the 15th of October to the 15th of November. There is only one competitive examination for each department: singing, pianoforte, violin, etc. Each of these competitive examinations takes place within seven days after the registration list has been closed.

The applicants are expected to appear at the secretary's office on or after the first of October, within at least five days before the date named for the competitive examination, in order to make application for registration on a special formula and deposit a verified copy of their certificate of birth and a certificate of vaccination. In addition to their certificate of birth applicants of foreign nationality are expected to present a translation of said document made by an expert translator. There cannot be more than two students of foreign nationality in each class, and they are not allowed to compete for the prizes before their second-year course at the Conservatory.

When registering for the pianoforte and violin classes, each applicant must indicate on his application formula a list of pieces which he offers to play as a test. Three pieces are required, both for the pianoforte and the violin.

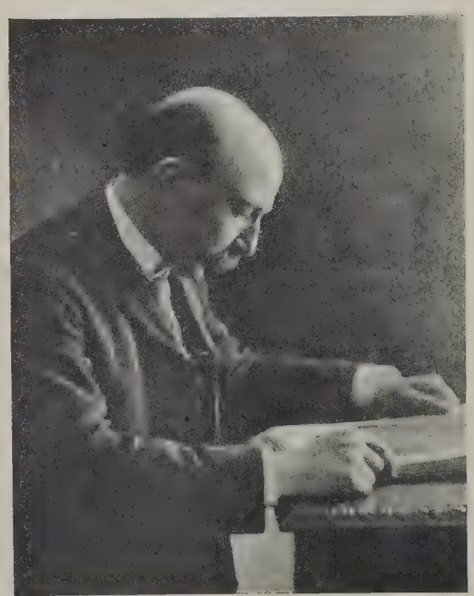
The tests for admission by way of competitive examination consist: —

(1) For the classes studying instrumental music (except pianoforte and violin), in the execution of a piece, the choice of which is left to the applicant; and the playing at sight of a manuscript piece.

(2) For classes studying vocal music, pianoforte and elocution in two tests. As a first test the applicant will be heard —

(*a*) For classes studying vocal music, in a piece of his own choice, and in reading at sight a manuscript selection given for that purpose.

(*b*) For classes studying pianoforte and violin, in one of the three pieces of his own choice designated when registering and a manuscript piece given as a test to be read at sight.



ISIDOR PHILIPP

(*c*) For classes studying elocution, in one scene of his own choice — or in two, if he appear as a tragedian and a comedian — contained in the list presented at the time of his registration.

The applicants named by the jury will be the only ones to be called for the second test. On that occasion the jury will decide according to the list presented by them in what piece applicants for classes studying pianoforte will be heard again. Applicants for the singing classes will be heard by the jury either in the piece used at the first test or another one chosen by the applicant himself; also in very simple exercises on the emission of the voice.

The classes for the study of solfeggio, harmony, and composition are reserved for students who are members of other classes of the Conservatory. Nevertheless, outsiders may be admitted, while the seats hold out, by the director or on a recommendation given by one of the special teachers (to whom the students have applied previously), after the candidates have proven that their knowledge and capacity are sufficient to warrant making an exception. Students cannot be members of the solfeggio and harmony classes at the same time, nor belong to the harmony as well as to the composition class. No applicant can be admitted unless he fulfils the conditions of the minimum or maximum age stated below. No exceptions are made to this rule.

The maximum number of students in the different classes and the maximum length of time that may be devoted to the studies are given in the accompanying table.

Each applicant should, on registering, prove that he had not passed the age limit on the first of January of the year in which he presents himself for the competitive examination.

Classes.	Age for Admission.		Number.		Maximum Length of Time for Studies.
	Minimum on Oct. 1.	Maximum on Jan. 1.	Of Classes.	Maximum of students in a class.	
	Years	Years			Years
Solfeggio (instrumental performers). (Men and Women)	9	13	12	11	4
Harmony. (Men and Women)		22	6	12	5
Piano Accompaniment. (Men and Women)		22	1	12	5
Organ and Improvisation		22	1	12	5
Singing — Men	18	26	8	10	4
Singing — Women	17	23			
Piano. (Men and Women)		18	5	12	5
Piano (preparatory classes). (Men and Women)		14	4	12	3
Harp. (Men and Women)		18	1	12	
Viola		18	5	12	
Violoncello		20	2	12	5
Bass Viol		22	1	12	
Violin (preparatory classes)	9	14	2	10	
Flute, hautboy, clarinet		18	1 for each instr.	10	3
Bassoon, French horn, key-horn, trumpet, trombone		23	1 for each instr.	10	5
Elocution — Men	16	24	6	10	3
Elocution — Women	15	20			

Gabriel Fauré is director of the Conservatory.

The best-known professors are: Ch. M. Widor, Lenepven (composition); Guilmant (organ); Delaborde, I. Philipp, L. Diémer (pianoforte); Lassalle, Duvernoy, Lhérie, Madame Caron (singing); Loëb (violoncello); Berthelier (violin); Taffanel (flute); Gillet (hautboy); Leroux, Nidal, Marty (harmony); Hasselmans (harp).

A MUSICAL TOUCH

MADAME A. PUPIN

Every one has observed how differently the same piece will sound when played by different pianists. One will glide lightly with facile fingers through the piece as if it were a mere nothing. A second will execute the piece with all the confidence of a thoroughly mastered technique. A third will ignore technique entirely and make exaggerated

ANNETTE ESSIPOFF

contrasts in dynamics, in a futile effort to play with expression. The playing of the fourth will be marked by extreme simplicity: there is no display of technique, but you soon become aware that a lovely tone poem is singing out from the keys of the piano: a heart history is interwoven with the thrilling phrases. Something the other players did not find in the piece is being revealed to you. It is the content of the piece, which this player alone has found, and has been able to translate into feeling.

On thinking it over afterwards you find that the last player had as much ease as the first, had the same mastery of technique as the second, and a fuller comprehension of the means of expression than the third, yet you were only conscious of the effect of the whole, and not of the details of the effect.

There are some persons who say that the piano is not a musical instrument, that you cannot get expression out of cold ivory. This is true for the persons who say it. *They* cannot play the piano with expression, for they seem not to understand that the expression must come from within the player.

There are others that think, or at least act, as if the piano were an instrument only for the display of digital dexterity. They aim at a dazzling exhibition of technique, tremendous *tours de force*, and never think of a piece as being a picture of varied hues which conveys its message to the soul through the ear.

A good grand piano is the most satisfactory instrument we have. All others, with the exception of the organ, require an accompaniment. A grand piano is a miniature orchestra, and all who would play the piano well should know the orchestra from frequent hearing, and be familiar with the tone colors of the different instruments.

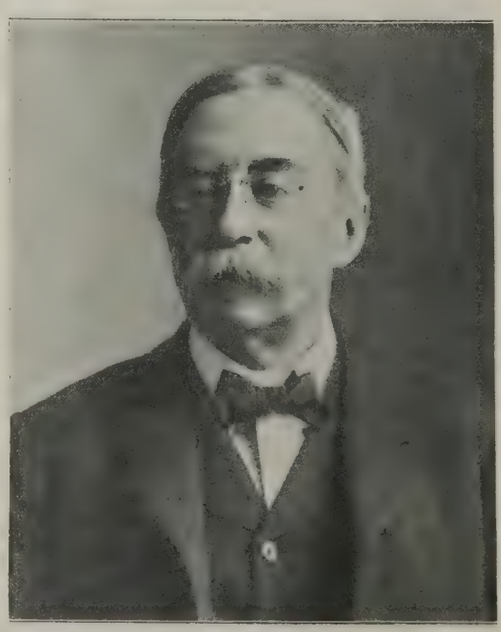
Technique is indispensable, but technique is a ladder to an inaccessible height. When we have reached the height we forget the ladder. That is, technique is not the aim and end of piano playing, but the means to the end.

The players who charm you most, do so by their musical touch, their command over all shades of tone, from *pianissimo* to *fortissimo* and their power of translating the poetic images in their minds into tone. Such a player was Madame Annette Essipoff. The idea of her technical equipment did not occur to you while listening to her playing.

Now what is a musical touch? Do all players have it? If not, can it be acquired, and how?

Dr. William Mason says that hardly one player in a hundred listens to his own playing, and that is why so few have a musical touch. He has invented a little study, on the familiar air of *Home, Sweet Home*, which he calls a pedal study. To play it one must have a musical touch and use the pedal properly. Otherwise the study will be a dismal failure. But played according to the intention of the composer, it is one of the most unique pieces ever written for the piano.

I know that this statement is true that people do not listen to their own playing. How many know what kind of a tone they are going to get, when they strike a key? How many are there who conceive the tone in the mind first, and get the tone they have conceived? There are some persons who can fix their attention on only one thing at a time. If the mind is concentrated on the execution, they cannot listen to the tone. They do not try



DR. WM. MASON

different ways of striking a key in order to get different qualities of tone. Perhaps they sing while practicing. Those who do so will never get a musical touch, because they do not listen. Perhaps they make too much use of the metronome. A metronome is intended to hold you back to a tempo slower than that at which you wish to play, or to lead you gradually up to a tempo faster than that at which you are able to play at present. A metronome should never be used in practicing a melody: such a habit will generally drive all expression out of a melody.

Above all things, do not think it necessary to keep strict time. A piece played in strict time sounds like a hand-organ, or like a school boy reading his composition and disregarding commas, colons, and periods. Remember that music, like speech, has its periods, phrases, inflections, ejaculations, etc., and if these are disregarded, the music will be flat and meaningless.

Louis Plaidy says, "Counting aloud with a sharp accent both in counting and playing, has an undeniable influence upon the even development of the fingers." How many count in the way Plaidy meant? Many students count as they play, instead of playing as they count; so their counting is aimless. Counting should be done in a monotone, with voice pitched nearly at middle C. Some young and thoughtless teachers sing their counts. They do not realize how they are defrauding their pupils, by preventing them from listening to the tones they make. Counting should be sharp, quick, and decisive, to impel the fingers to quick action. Singing counts cannot be sharp, quick, and decisive. Better no counts at all, than singing the count.

Everything we do while practicing must be towards an end or, in other words, have a decided aim. If our habits of practice lead us away from that end, we must abandon those habits. One of the highest aims we can have is to acquire a musical touch, and that we cannot have without listening. Therefore listen, and you may find twenty shades of tone, where you only knew of one before.

THE INSTITUTE OF MUSICAL ART

Four hundred and fifteen is the present enrollment of students in the endowed Institute of Musical Art, New York City, of which Frank Damrosch is director. This is the school for which James Loeb gave $500,000. Of this total of 415 students — surprisingly large for the first year of such an institution — 350 are enrolled in the regular courses, and the others are attending special lecture courses, or taking post-graduate work. So many additions to the faculty have been made that it now numbers 51. Of these 8 are in the department of voice culture and repertory, 16 in the pianoforte department, and 7 in the course for stringed instruments.

The Institute students, in the last fortnight, have listened to two important recitals. At the first of these Mr. Sigismund Stojowski played three Beethoven Sonatas, Op. 111, Op. 57, and Op. 53. At the other recital the Kneisel Quartet played two movements from the *Terzetto* of Dvorák; the Beethoven Quartet, Op. 18, in G major; and the Quintet by Schumann, the piano part of which was played by Mrs. Thomas Tapper. The students were also privileged to attend the rehearsals of the New York Symphony Orchestra, of the Symphony Concerts for Young People, and of the Oratorio Society. They were thus enabled to hear several times such works as Brahms' Symphony No. 3, Beethoven's Seventh and Second symphonies, Debussy's Prelude to *L'Après Midi d'un Faune*, Goldmark's *Sakuntala* overture, and Beethoven's grand *Missa Solemnis*. Such influences upon the musical development of young students cannot but tend toward producing lasting and valuable impressions.

HANS ENGELMANN

When we open some work on musical compositions we find record of the work of men whose labors were almost wholly confined to the higher forms of music; rarely do we find mention of certain men whose names are household words in families that are musical. In a well-known *Dictionary of Musicians*, for example, the name of Carl Bohm, a composer of music for the masses, does not have the honor of mention; yet his many compositions have given pleasure and musical food for thousands of children and adults the world over. Franz Behr, who, under his own name and several pseudonyms, has written a great number of pleasing compositions, is not mentioned in the same work.

A composer, resident in the United States, who has a reputation not limited to this country, who has written more than one thousand different pieces, most of them educational in character, is certainly deserving of mention in the roster of workers in music. The mere fact that a man has elected to confine his efforts to the easier grade of composition should not debar him from recognition; the test should not be grade of difficulty, but how *well* he has done the work. In that light Mr. Hans Engelmann, of Philadelphia, has a record that many a composer, who has worked in more ambitious lines, may well envy. The readers of THE MUSICIAN will be interested to know about Mr. Engelmann and some of his pieces.

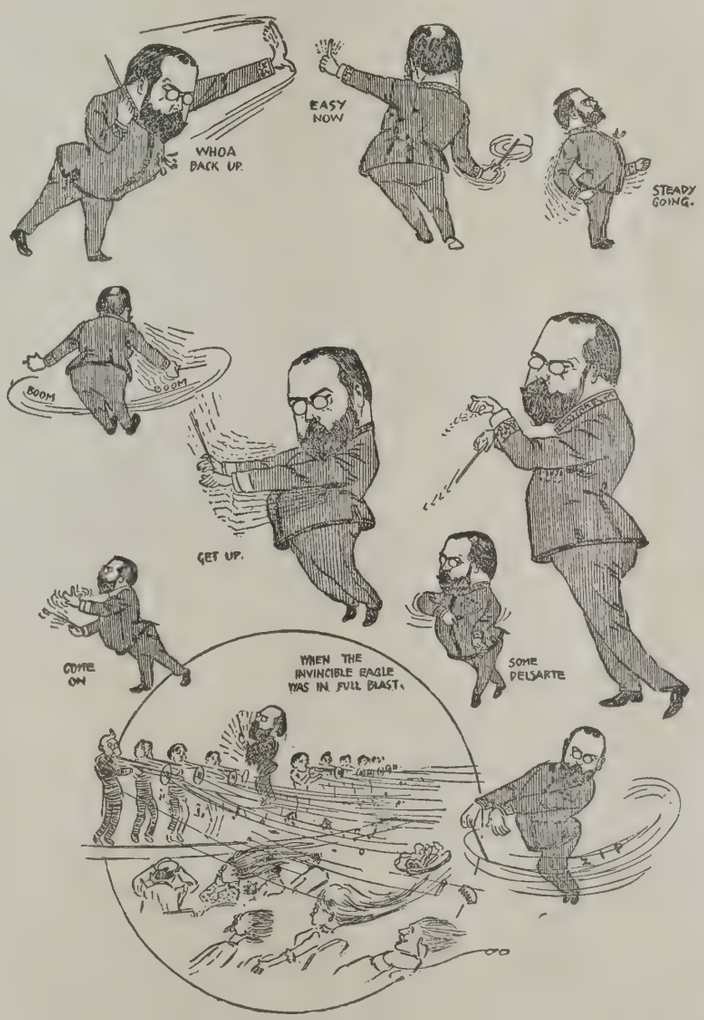
It is seldom that a man shows marked power in any one direction without there being some hereditary disposition toward that line. Mr. Engelmann is not an exception to this principle. His family has been musical for generations. He was born in Berlin, Germany, in 1872, his father being in the household of Emperor William I; when in the army a first cornetist. Another member of the family, Mr. Engelmann's uncle, was formerly a first violinist and concertmaster of the Berlin Philharmonic Orchestra. Therefore he enjoyed, as a boy, a thoroughly musical and artistic atmosphere. He commenced the study of music at seven years of age, in Berlin, continuing it later in Leipsic. His general education was carried up to the Gymnasium (High School). At one time he intended to enter the medical profession, but did not carry his studies very far. The family idea was that the boy should be trained for a business career in spite of his evident inclination for a musical life. His parents felt that the profession of music was a precarious one, and strongly opposed his entering it, but to no avail.

Before these matters were finally settled, in 1891, Mr. Engelmann left Germany for a trip to the United States. He was so much impressed that he determined not to go back, but to make his home here. His first efforts at earning a livelihood were not in music, but within a year from the time he arrived in Philadelphia he had definitely turned to a musical career, publishing his first composition in 1892. Since then he has written about 1100 compositions, instrumental and vocal, many of them being arranged for band and orchestra, a line of work very congenial to Mr. Engelmann. At present he devotes his time to private teaching, conducting an orchestra of thirty men, and composition. His pieces have been brought out by the leading publishers of this country, a number of them being reprinted in Europe.

When we look through Mr. Engelmann's compositions, barring a few of his largest and most difficult pieces, we find certain marked characteristics. Among these are a pronounced faculty for effective melody, strong rhythms, and a clear harmonic basis. By far the best of his pieces are in the dance rhythms, his marches, of which he has written about fifty, being equal to any others of the same style and grade. In sets of waltzes, or short waltzes with two or three connected themes, he is very happy, owing to his fine sense of rhythm and suave melodic style. One of the most successful of his late compositions, *Melody of Love*, shows him at his best in pieces of the popular type. In his compositions for teaching purposes Mr. Engelmann is the equal of any other American composer, and his works are ranked, by competent judges, with those of European composers like Lange, Bohm, Behr, Lichner, and Krug, whom he also resembles in the productiveness of his muse.

THE TRAINING OF CHILDREN IN SYSTEMATIC WORK

OCTAVIA HUDSON

I have been teacher of piano for six years, always having from fifteen to twenty children under my instruction. The first two years I spent a great part of my time in trying to impress upon the children the great importance of careful, systematic practice. Something I found must be done; talking was of little good. So I set to work thinking. (How much more one can do when he *thinks*.) To tell my pupils to practice well and have a good lesson, but with no other instruction save the illustrations at the lesson, which were all too soon forgotten, was not all that was required if I would be successful. I have been rewarded for four years, by carefully prepared lessons, systematic practice, and rapid advancement on the part of my pupils, which is due largely to "Practice Records," "Practice Guides," "Report Cards," and "Metronome Record of Scale Practice" which I have printed by the thousand.

SOUSA IN ACTION
(From the Boston *Herald*)

The "Practice Record" is divided into three daily practice periods (sections); this is brought once a week. Every minute having been recorded by the pupil, each record is printed for five weeks.

The "Practice Guide" is a three-page folder. Each page is given to one practice period. On each page is printed various forms of technical work, such as "Finger Exercises," "Wrist and Arm Touches," "Thumb Exercises," "Scale Exercises," "Scales, Chords, and Arpeggios." Below is a list of various studies used. Bach, Heller, Czerny, Streabbog, and a number of others. Last on the page is the word "Pieces." Opposite the studies and pieces is printed the various forms of practice, "Meas. Marked E. H.," "Meas. Marked H. T.," "Each Period R. H.," "L. H.," "H. T.," "All E. H.," "All H. T." Opposite each of these terms is the words "minutes" for technical work, and "Times" for studies and pieces, to be filled at lesson with the *number.*

The "Report Card" has twenty-one sections. One for each lesson and one for the average. On the card are printed the following: "General Improvement," "Position," "Finger Action," "Wrist and Arm Action," "Time," "Phrasing," "Connecting Tones," "Scales and Arpeggios," "Fingering," "Quiet Hands," "Expression," "Melody and Accompaniment," "Pedal," "Musical Terms."

Each term is marked as follows: 4 (Poor), 7 (Fair), 9 (Good), 8 (Improved), 10 (Excellent).

The "Metronome Record of Scale Practice" is a two-page folder upon which are printed the names of all major and minor scales and arpeggios, with all forms of practice (different touches, etc.), "E. H.," "H. T.," "Thirds," "Sixths," "Tenths," "Double Thirds," etc.

My pupils spend fifteen minutes of the hour and a half daily practice on scales and arpeggios. Ten minutes are given to other technical work. A part of one lesson each week is devoted to scales, arpeggios, and chords; when speed is recorded on "Metronome Record." How hard the children work to go a few notches farther each week! But speed is not the only important thing. A pure, clear tone, a perfect legato, a crisp staccato, delicate, and sparkling, which the children know is to be gained only by a good finger action, flexible wrists and correct use of first, third, and fourth fingers. Other technical work is taken at next lesson; the two days being known among the children as "scale day" and "exercise day."

All practice, scale records, and report of each term on card, which averages one hundred as the highest, is recorded in the year-book, and all reports read at the yearly recital.

Does all this pay a busy teacher? What would not any earnest teacher do for the advancement of her pupils? It takes only a few moments at each lesson to mark measures for special practice, divide studies and pieces into motives (,), phrases (;), or periods (.). Write metronome number for practice, fill the blank practice guide, record scale practice, the number of hours practiced during the week, and write a report of the lesson.

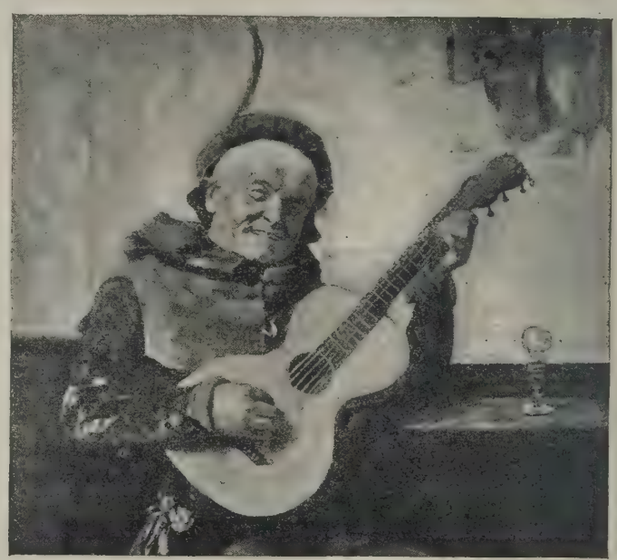
By this means the pupil is stimulated to thorough, systematic work, and the practice hour becomes a pleasure instead of drudgery.

IDEALS

E. R. KROEGER

Does the average teacher of pianoforte playing or singing do any more for a student than listen to a lesson and criticize the work in hand? Is the student's labor other than merely accomplishing technical results, with possibly the addition of a little superficial polish to cover them? In other words, do most music teachers or students have ideals?

Judging from general results, the answer seems to be in the negative. At pianoforte recitals, pupils seem to play their selections with the sole aim of reaping personal applause, and the teachers seem to be content. Music as an art seems to be lost sight of. Gymnastics or exaggerated interpretations have taken its place. Is it not a degradation of music?



Here we have an art full of the sublimest beauty. Great masters, gifted by God, have created works sufficient for the soul's adoration. The gamut of human emotion and human experience has been sounded in these master compositions. The ordinary individual of taste and sentiment should feel humbled in spirit when hearing or playing them. But it is a truth that vanity causes the majority of pianists to overlook the God-given beauty of these works, and seek personal adulation.

Great was Salvini, who so acted Othello, that he seemed to be in truth the jealous Moor. Great also was Booth, who appeared to be the melancholy Dane himself. Great was Liszt, when he so interpreted Beethoven's Sonatas that Wagner said, "This is not mere reproduction, but real production." True artists sink themselves as much as possible in trying to bring forth the author's or the composer's ideals. Should the teacher not constantly strive to hold an ideal up to the pupil's eyes?

Yes, the lesson should not resolve itself into commercial exchange. The teacher should not say to himself, "This lesson means so much money to me"; nor should the student say, "Thank Heaven, this lesson is over; no more of Professor Smith until next Monday." The teacher should rather say, "I am glad to have awakened in the boy an appreciation of the beauty and artistic worth of that movement by Beethoven"; and the student should say, "What a delightful lesson! Surely that Beethoven Andante is full of loveliness."

Then, again, the materialistic musician reveals himself in his work. At his recitals he seems to be influenced by the box-office receipts. His playing is cold and calculating. The idea of his being an humble interpreter of Beethoven and Schumann does not occur to him. No, these composers simply wrote music in order that he might have an opportunity to display his ability before a public.

How can such a pianist awaken ideals or stir the imagination of his audience? The mark of the dollar is on all he does. Commercialism is the spirit which animates him. True and sympathetic interpretation will never come until this position is abandoned. A love for truth and beauty for their own sakes must be instilled.

The performer should endeavor to eliminate eccentricities and mannerisms, and to assume an objective standpoint. He must reverence his art as a medium of communication between his creator and himself. As a result, his listeners will feel touched and inspired by his playing, and will be convinced that he has been drinking deeply of the divine essence which flows through all art.

WHY WE SHOULD STUDY ABROAD

J. W. JEUDWINE

From time to time we see in musical journals articles urging young musicians to study in America, rather than to go to Europe.

I believe that the arguments by which this position is supported are fallacious, and, as the question is a very important one, I should like to show the other side of the shield, and give the reasons why, in my opinion, every young American who can afford it should go to Europe to study.

The arguments invariably used are: That the subjects of study can be mastered as well at home, our teachers being in fact superior to foreign teachers; that the young musician is inclined to idle away his life in the foreign city in the company of his people; that the difficulty of language is sufficient to offset any advantage that may accrue, and that the "atmosphere" is no more musical than it is on this side.

It goes without saying that every one of these advocates for home products have themselves enjoyed and have profited by the advantage of European education in music. It will be patent to any one who reads their opinions that they are piano teachers.

Whether foreign teachers are inferior or superior to home talent is a matter of opinion which can only be judged of by results. Results show this, that the very large majority of eminent teachers of piano now teaching in this country, including those who are so urgent that we should all study at home, have received a great part of their training in European schools. That does not prevent them apparently from being perfectly capable of transmitting to others what they were taught over there. According to them, there are no teachers left on the other side worth knowing, the race of good teachers having died out with their instructors. Still, the argument cuts both ways. It argues in favor of the capacity of the foreign teachers who made them what they are.

The question of language, also, has two sides. The pupil may be put back in his studies for a while by his want of knowledge of the teacher's language. But he is an indolent student, who would never have succeeded anywhere, if he does not make it the opportunity to learn another language, perhaps two, which will not only make his musical life more full, but will open to him a world of literature, and broaden his general sense of beauty and possibly of morality. The best musicians everywhere are men with this double knowledge.

So there again the balance seems fairly even.

It is said that students waste their time with men of their own country, in pleasure. This is an argument hardly worth controverting; the man who would do this in Dresden would do it in New York, and he would have equal or greater opportunity for playing the fool. There is, at any rate, one advantage about foreign travel; mere national vanity brings out all the rivalry that a man has in him. An American in Europe, among a number of British, French, and Germans, is not half as likely to be indolent and careless as he would be if subjected to the temptations of New York or Boston.

There remains the musical "atmosphere," and on this practically the whole question rests.

I notice that all these writers who recommend home study advise the student *eventually* to go to Europe to obtain breadth of view. This admission that there is something to be learnt in Europe begs the whole question. It is this very enlargement of musical horizon that we lack in this country, and which from our present material conditions we cannot yet attain.

If we survey the past history of music, we see the centre of musical life shifting from one part of Europe to the other, from England to Holland, to France, to Italy, to Germany, Venice learning from the Flemings and Vienna from the Italians. There is no national school which has not in its making blended the ripe maturity of the older thought with the more audacious vigor of its youth.

SERGEI VASSILIEVITCH RACHMANINOFF
(Who visits the United States this season for the first time)

If the centre of music is to shift to us, and there seems no reason why it should not do so, it will be accomplished by engrafting the many-sided completeness of European fruitfulness on to the rushing sap of our young musical life

The defect of our musical opportunities is the lack of choral and orchestral music, and it is in these that the musical "atmosphere" consists. The teacher who looks to the piano first and last as the sole exponent of music, knows no music, any more than a man who buries himself in scientific books or novels, and has no acquaintance with the theatre, the pulpit, the debate, or conversation, can be said to know language.

All the greatest works written have been vocal, orchestral, or chamber music, and they are practically unheard in this country outside of the very large towns. How little opportunity there is for any music except the piano outside of the *very* few big towns is not realized by the men who cry after home manufacture, and who invariably live in the big towns themselves and are piano players. Because they hear from time to time a good deal of the last fashions in choral and orchestral music, they are apt to imagine that every one hears not only that, but the older classics as well. They do not realize how absolutely destitute of music, apart from the piano, the smaller towns are, or that the great majority of people live in the small towns, or that the musicians who teach in the small towns have, as a rule, heard almost as little as their pupils.

The music in Europe may or may not be good; that is often a matter of good or bad digestion, or of national vanity; but it is going on all the time. With us it is intermittent, confined to great centres and obtained at considerable expense. That is a very sufficient reason why the student should, if he can afford it, study in Europe.

Those men who have changed the centre of gravity of the musical world, Mozart and Handel, for instance, who carried the supremacy from Italy to Germany and England, did so by combining the better seasoned, better balanced productions of the older school with their own freedom from the hampering influences of tradition. In both instances there was new departure in their work after they had studied Italian methods.

This cry for home consumption ignores the best interests of the country. Foreign travel benefits the publisher by creating a wider demand; the man who has been educated in Europe and has heard variety is far more awake to the use of a variety of music. He will use more new publications than the one who has stayed in one place at home. It benefits the concert company. The traveled man will use every opportunity to hear the music which, from his experience and from the force of contrast, he will more keenly feel the want of. It benefits the pupil, to whom is given a choice of work, and it benefits the American composer, who is far more likely to be appreciated by the man who has heard both old and new music in Europe, than by the man who stays at home and steeps himself in Wagner and Strauss because it is the fashion, and who is innocent of those who went before except as they appear on the piano. And it helps the vocal soloist and the orchestral player, who will get ten times the number of engagements that they would otherwise find.

If language is a difficulty, there is London, with four times the advantages for hearing music of New York, and with special advantages for choral music and church music. Whatever the country visited, do not let us stunt our magnificently growing school now by building a wall of exclusion round our students.

We have good teachers of piano and violin who have learned in Germany; but that is not all. Do not let us deprive the young generation of hearing all the music of all kinds. That will create a demand for more of the same kind; and, better, it will stimulate production and publication, and give to music in every form a stimulus which we shall surely lack if our young teachers and pupils are persuaded to stay at home.

One can understand a tailor objecting to an American bringing home a foreign-made coat, to the injury of the tailors of New York. Surely we musicians ought to be on a somewhat higher level than that, and not try to raise the price of our work by advocating a doctrine of musical protection.

MUSICAL COMPOSITION

DR. PERCY GOETSCHIUS

In a former issue of THE MUSICIAN I laid great stress, in my *Sober Definition of Music*, upon the dignity of music as a science. And I beg the present reader to bear this in mind; for all that here follows emanates from the point of view that music, taken seriously, is one of the greatest of the sciences, and that the musician who would excel in his art, and do it justice, must be as profound a student as the master of Greek or higher mathematics.

TECHNICALLY

Composition is the manipulation of tones.

The composer of music does with tones what the sculptor does with marble, the poet with words, the mathematician with numbers. Sound in general, and tone in particular (localized sound), are the music writer's art-material; and the medium upon which he depends, in himself and in his auditor, is the sense of hearing. As with the sculptor and poet, the calibre of the composer is gauged, primarily, by his skill and ingenuity in manipulating his material. There can be no reasonable doubt about this; for the composer is no uncommon mortal, subject to special laws of life. Historically, he has never been known to differ in any marked respect from his fellows; he is precisely as noble and as ignoble, as sane and as eccentric, as benevolent and as splenetic as the sculptors, poets, mathematicians, and cobblers, whose command of their profession and success in it (all things being equal) depend upon the skill they have acquired. It is not even reasonable to make a distinction between the great geniuses and the smaller talents; that, in the former, the knowledge which begets ingenuity was inherent in mysterious antenatal processes, while in the latter this knowledge had to be gained by hard and long study, has nothing to do with the fundamental proposition that it is *knowledge*, skill, ingenuity, which gives the man his standing in his profession.

Soberly stated, then, the successful composer is a skilful manipulator of tones.

Let us examine into the nature and resources of his material: —

The *Tone* itself, though intangible, is a material phenomenon, resulting, like color, from the rapid vibratory action of some form of matter. The degree of rapidity peculiar to each separate tone provides a standard for the degrees of relationship (or its absence) between different tones. Upon this scientific principle of relationship are based those two groups of closely allied tones called the *Chord*, and the *Key* (or scale, — which is merely one of an infinite number of dispositions of the seven tones which constitute a key). Chords are fairly numerous, and, in their many different embellished and figurated forms, comprise a wide range of possibilities.

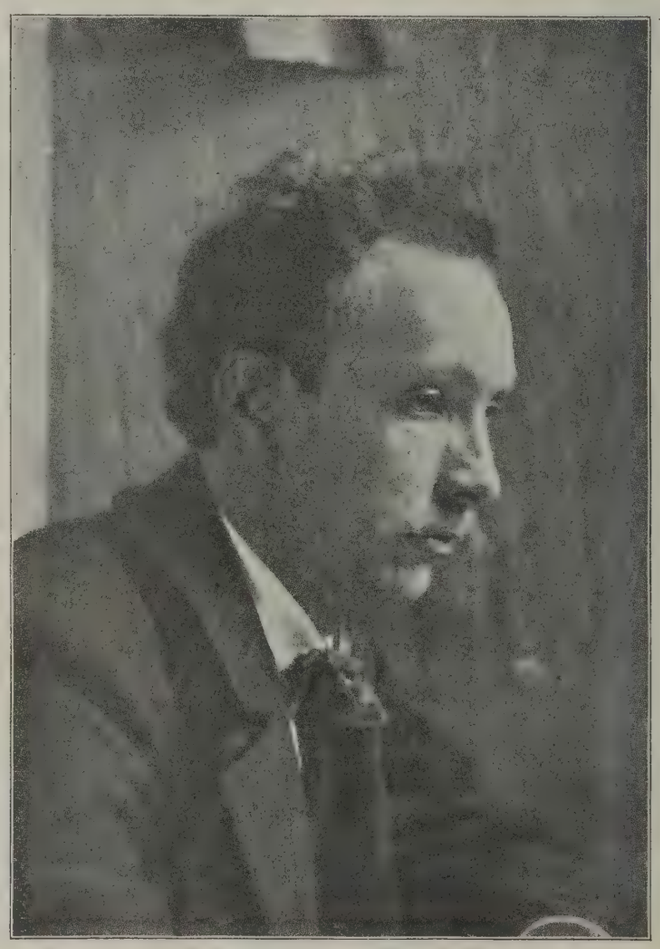
Perhaps the first test of the composer's "skill" is his ability to recognize not only the sensation of tone (as distinctly as he would feel the prick of a needle), but to define every grade of relationship, near and remote, between any two or more tones, whether in the same chord and key, or not.

The same principle of relation determines the conditions known as *Consonance* and *Dissonance*. These, — which, for brevity, I shall call opposing conditions, — are of the utmost importance to the composer. Consonance, or an agreeable blending of the tone-sensations, is the condition upon which acceptable music must necessarily be grounded, and which should largely predominate over that of dissonance (antagonism of tone-sensation); for music is acknowledged by all sane judges to be a discourse of sweet (agreeably blending) sounds, with just sufficient intermixture of discord to accentuate the beauty and normality of the prevailing concord. The "skill" of the composer is therefore attested, further, by his judgment in so balancing concord and discord as to prevent excess of either.

To the distinction of tone location is added that of tone duration. Whatever relative quality a tone possesses is surely emphasized by increasing its length, and weakened by shortening it. Therefrom has issued a purely mathematical system of measurement and division, called the principle of *Rhythm*, simple at its roots, but ramifying into such a complex of results as it has taken centuries to develop and regulate, and such an infinitude of possibilities as no mind can yet encompass.

This same rhythmic or metric system, applied in wider proportions, determines, finally, the conditions of *Form* or structural arrangement in music, without which the composer would be as powerless before the stupendous array of his resources as would a general be before a mutinous regiment, — or a builder, surrounded by every particle of his building material, but without an architect's plan.

Every thoughtful musician knows that this account of the material of the tone-art is not exaggerated; that still other resources might be enumerated. Does any reader suppose that this opulent and intricate system was developed in a day? Or can our would-be composer master it in a day or two, think you? Well for him if he sensibly systematize his studies, and quietly gain one step after another until the eminence is achieved, no matter how long it takes.



RICHARD STRAUSS
(From a recent photograph)

Many composers do, it is true, win a certain kind and degree of success without much study. This is so well known that I am careful not to omit reference to the fact, and an explanation of it. Such, known as "popular composers," owe what success they enjoy to two circumstances: First, to their wit in limiting themselves to a few fundamental resources; they either cannot or will not venture out into phases of intricacy that would obviously overtax their powers, and betray their ignorance. And, secondly, to the formidably general ignorance of the great body of the music-loving public, to whom anything beyond these fundamental resources is so very apt to be unintelligible. The popular composer's stock in trade consists of two or three familiar keys, five or six chords (including one that has a striking dissonant character), a few primary rhythmic figures, and one invariable structural design. Out of these, by consulting his *memory* chiefly, he can "compose" a whole opera, or a score of operas,— and the mass of the public is with him. There are even degrees of "skill" among these popular writers; some of the recent rag-time ditties challenge my admiration, — so great is the elemental power of the simple fundamental resources of tone-association, vitalized by quaint rhythmic pulses.

But no one honestly respects the mariner who dallies along the coast, while the whole ocean lies invitingly before him. It may be safer for him; but the wider interests of humanity honor the Columbuses who discover new territory. Originality is, I believe, the offspring of Ingenuity, — the kind that comes from exhaustive knowledge of all the resources at hand.

Artistically

Of this side of composition it is not easy to give a sober definition; for the qualities which transfigure the technically equipped composer into the prophet who has a message to render, are spiritual and emotional. Their operation is exhilarating, inspiriting; their very mention so stirring that it is apt to put sober reflections to rout.

And that is precisely where the great difficulty lies, and where the most defeats are experienced, in the work of the composer. He is so liable either to give free rein to the emotional impulses, to the injury of the technical vessel that *must* shape and hold them; or to congeal the real spiritual content, in his cautious guarding of technical propriety.

The point of contact, where the transition from the technical to the emotional plane may be made, is found, I think, in the faculty of *Imagination*. Of this the composer should possess a great deal, for it is the magic essence that endows material with life. Technical study without imagination, though possible, remains comparatively barren. But this quality need not be lacking; fancy may be infused even into technical discipline; and musical material is so replete with teeming suggestion as to arouse and stimulate, perhaps even create, the imaginative faculty, in an enthusiastic student.

To this faculty, he who would become a great composer must add a keen dramatic sense, a great soul, and an expansive nature, fraught with some message he is destined to deliver. That is, he must have something to impart, broadly, grandly, lovingly, with dramatic eloquence and effectiveness.

He must achieve his end solely through the medium of legitimate tone-association. Surely he must know the power and significance of every resource of his material, as well as the poet knows every shade of meaning in every word of his language. His success will be measured by his command of the medium through which he speaks. No amount of genius can atone for faulty, unintelligible utterance; but skill and ingenuity of expression are *almost* equivalent to a real message. In all ages the tone critic has attached far less weight to what was said, than to the way it was said.

MAN'S BUSY-NESS

"Isn't a man as good as a dollar? You who have a little more means than you need for your living expenses, put a sum into a legitimate venture. You go away and say, 'Now for the dividend.' What about the dollars? Is it idle? From the cashier's hands it goes into the market. It thunders along the steel rails. It thrusts its prow into the surf. It makes its circuit around the factory band. It is rolled out of the mill in barrels. It is folded off the looms. Or it lies in the capitalist's pile of mortgages, greedily counting months and years, crying out, 'O time, give me your interest.' By and by it will come back to you in magnificent income.

FRITZ ERLER'S PORTRAIT OF STRAUSS

BRAIN AND BODY

The trouble with the average American who earns his bread by the sweat of his brain is that he does not sufficiently exercise his body. He gives himself little or no time in which to get out of the rut of his especial calling. His mind frequently becomes narrow, and his body oftentimes becomes diseased. He should, every day, when his work ceases, give his attention to some form of bodily exercise, entering into it heartily and continuing it steadily. He will then enjoy his food and rest, and will be able to begin another day's work with his mind clear and his body alert. For those who engage in college athletics no physical recreation is, of course, necessary; but for those who forego athletics, exercise, either in the gymnasium or elsewhere, must be provided. Habits of exercise early acquired are easily continued, and as the mind becomes more vigorous, so will the body; for if the body be weak or diseased it will lessen the faculties of the mind, and will, as a rule, prevent the accomplishment of the desires of ambition. — *St. Nicholas.*

"Everything else is on the move. Should your faith in yourselves, in your convictions, in the governing laws of God's providence, and in the promised return for every invested effort and God-given impulse, remain stagnant and unproductive? Do not these thoughts stimulate us? Can we not see that we have within us a power that some of us have only half used? Let us, even in these lower and material matters, throw aside every false measure, and in our abounding faith see the only limit of our blessing."

A SUCCESSFUL BOY'S ADVICE TO BOYS

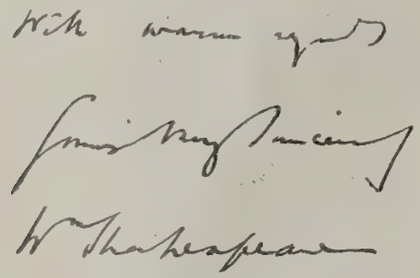
Be friendly, not bold. Give attention to business. Show a clean face, neatness, politeness. Attract attention by modesty. Don't be "fresh." Be a boy among men, and a man among boys. Watch out for opportunities. Men are always looking for boys willing to work. They don't want players.

THE VOICE

Conducted by WILLIAM SHAKESPEARE

All communications regarding the Voice Department of THE MUSICIAN should be sent directly to the Editor-in-Chief. Students who follow the work which is outlined in this Department may write freely regarding any further helps and hints that they need. If there is any point in your study or teaching which you desire to have discussed here, please communicate with us about it.

In acting for a time as Editor of the Voice Department of THE MUSICIAN, *I feel that I must first express my admiration of the earnestness of purpose and high standard of this journal, in which I have read with the deepest interest many valuable articles.*



BREATH CONTROL

Tartini's description that the bow should be balanced and lightly pressed on the strings of the violin in such a manner that it seems to breathe the first note it gives must be of the greatest interest to the singer, for the master evidently had the art of singing in his mind's eye. The balancing or poising or pressing lightly concerns the breathing of a singer as much as it concerns the bowing of the violinist.

The first thought of the vocal student is how to take and where to hold his breath so as to enable him to press it out slowly, and then how to make all the tones of the voice respond in fulness to this held-back pressure.

The two principal factors in the art of singing will be found to be (1) the control of the breath, and (2) the "placing of the voice" or poising of the vocal instrument in such freedom that we become unconscious of its existence, as in the most natural talking.

Imperceptible and inaudible breathing has always been considered one of the signs of a great singer. He attains perfection in his art when he is able to conceal the means of its accomplishment. Towards this goal let the student constantly aspire.

Lablache was asked, "How does Rubini breathe?" The celebrated bass replied, "Although I held Rubini's hand for several minutes whilst he was singing in a duet, I was unable to discover how or where he breathed."

The poet says, "My bosom heaved with many a sigh." Now, the raising of the chest requires the use of muscles which fix rigidly the points of the shoulders; and this generally involves the raising of the shoulders also, and invariably causes a contraction of the throat and tongue. The result is the sighing and gasping which is too often heard during singing, and which may well be called a distortion of natural breathing. It may be observed in sufferers from asthma or bronchitis, but this labored respiration was evidently not that adopted by Rubini.

A master could scarcely put the matter more concisely, or, as we may say, more in a nutshell, than by advising the pupil to breathe in any way, so long as he avoids all use of the points of the shoulders to raise his chest in front. The student *must* then make use of the diaphragm and the powerful rib-raising muscles of the back under the shoulder-blades, for there are no other muscles to use.

On page 17 in Part I of my *Art of Singing* I have suggested an exercise for acquiring a right control of the breath. If we had merely to warm with our breath some object for, say, half a minute in silence, we could after very little study attain this right control, but a skilful use of the voice requires something more than the breath control, and what this is we will now consider.

GIOVANNI BATTISTA RUBINI

A student may have been speaking, perhaps for eighteen years, a language consisting chiefly, not of sustained vowel sounds, like Italian or French, but rather of rigidly pronounced consonants. She may have fallen into the habit of stiffening the vocal instrument whilst talking (perhaps through the harshness of the language itself, perhaps through imitation of those around her), and this habit will distort the sound of her voice still more when she endeavors to *sing*. Probably the greatest factor in the training of a singer is the practice of resting on open vowel sounds, thereby insuring freedom in pronunciation and the sonority which is sure to follow. Indeed, the manner of using the voice, or as it is termed the "production of the voice," is often a matter of serious concern to those who have been speaking rigidly all their lives. The Italian would not have the same difficulty as one of the English speaking races. The sensitive ear would remedy the production of an unmusical sound more rapidly than one unaccustomed to hear music. So most students have to pass through some drudgery and preparation with regard to this troublesome business, "voice production." They seem to require some preliminary preparation apparently unnecessary to the gifted few who naturally speak with freedom and sonority. The student asks: What is voice production? How can I acquire it? How did the old masters teach it?

By voice production is meant the art of producing the most beautiful and resonant sounds of which the voice is capable, associating these with speech and expression. To acquire this art it is necessary that the singer should have some knowledge of the vocal apparatus.

In order to balance or sustain the larynx in position, certain powerful muscles, running from the tongue bone (near the Adam's apple) to the jaw and to the back of the throat, are brought into action. These form the floor of the mouth. On feeling under the chin with the finger and thumb whilst singing an ascending scale, we observe a change in their action with every change of note. Whenever the note is louder or bigger, a greater support about this spot seems to be necessary.

It is of vital importance that the student should poise or balance the larynx by a natural use of the muscles supporting it. Yet it is but human nature that he should be tempted to take a short cut and sing at too early a period grand and big notes.

Now, in playing the pianoforte or the violin, stiffening the arm is apt to give the student the idea that he is able to produce powerful effects. Later on he discovers his error, for his rigid manner prevents his playing with expression and in reality he has lost command over his instrument.

So it is in singing. By stiffening the muscles under the chin, which support the larynx, the singer is enabled to sing loudly but wrongly. He will find that his jaw, which should be floating and unconscious, is rigidly held; that his tongue and throat and lips, which should lend themselves to the most perfect pronunciation and tone, are fixed and unnatural. The upper lip and the eyes, which are the "mirror of the soul," are incapable of expression, unless we are satisfied with that of embarrassment and despair. In Part I, page 24, I have suggested an experiment for proving that it is the placing muscles which interfere with the muscles of pronunciation, and *not* the muscles of pronunciation which impede the placing muscles.

The great sign of faulty production is that the jaw has become fixed and rigid, and every note and every movement of the tongue is accompanied by a movement of the jaw. Now, all masters agree that the jaw, tongue, and throat should act independently of each other; that the pupil should

sing with the jaw floating, as in yawning, with the throat open and unconscious, with an easy facial expression, and with the upper lip raised (as in smiling) whenever the upper, medium, and the head notes are produced.

I am aware that some masters assert that as we ascend the scale we must "cover the tone," — in other words, that as it is impossible to sing *ah* on the ascending passage with a rigid production, it is well to distort the pronunciation towards the vowel *oh* and evade the difficulty of a right *production* by altering the *pronunciation*. With this I cannot agree.

With the unconsciousness of the jaw, throat, tongue, and lips, together with a right control of the breath, the different changes of register in time reveal themselves, without affecting the *ah* in the least. This was the practice of the old Italian school, which held that "he who cannot pronounce and hold the breath, cannot sing."

Other teachers have found it helpful to practice the pupil in the conscious raising or lowering of the soft palate. Others again have insisted on the holding down of the tongue so as to prevent its being raised and hunched back as often happens when we are rigidly placing or rather displacing the voice.

Personally I have found that freedom of the tongue comes with the freedom of the throat and jaw, and that the soft palate then unconsciously acts rightly and with similar ease.

Apparently the old Italian masters acquired a perfect production not only by avoiding all distortions, but by inculcating the most serious study as to whether every note could sound fully to the least possible breath, discarding as wrong such notes as demanded a greater pressure than the student was able to control.

By insistence on the note speaking to a measured breath control, faulty rigidities *must* eventually disappear, and freedom of jaw, tongue, lips, and face, coincident with the right production, take their place.

In order to bring about this balance of voice, freedom, and controlled breath the old singers practiced before a mirror which disclosed every rigid facial expression, and revealed how much breath the singer was using by the glass becoming more or less dimmed. Their art was either to loosen the instrument until no other way was left to control the breath except the use of the breathing muscles; or on the other hand, first to prepare the breath pressure and *then* seek for the looseness of the instrument, which must not only *speak* to this right breath control, but must indeed *demand* it.

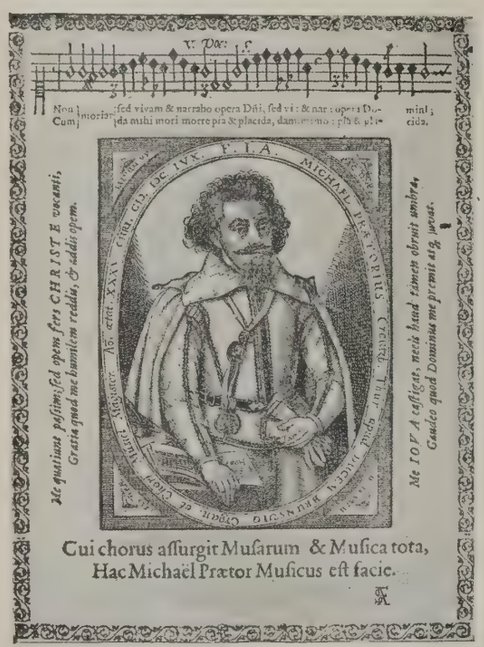
LETTERS TO YOUNG MUSIC TEACHERS

Teaching Children How to Practice

J. KATHERINE MACDONALD

"You may lead a horse to the water, but you cannot make him drink." This proverb expresses exactly what constitutes our chief stumbling-block in the teaching of the piano; for though we may have the most admirable system as far as leading our unwilling little horses is concerned, we have accomplished nothing till we have found a way to make them absorb what we give them.

There is the danger, in modern methods, that we lose sight of the truth that there is no royal road to learning. Perhaps the study of the piano has one great advantage over most other studies just in that respect — it is impossible to make it altogether easy and pleasant. Some sacrifice must be made. Self control and moral discipline are absolutely necessary in order to learn the management of any musical instrument. A really wise teacher will try to make pupils understand this as early as possible. We all thoroughly realize that the first hold we have on the pupil's mind is that of interest, but we must not suppose that making things interesting is tantamount to making them easy, nor should we let our pupils themselves run away with that idea. There is nothing more



MICHAEL PRAETORIUS
(1571 – 1621)

salutary than the habit of conscious effort — a habit that teachers seem to be in danger of neglecting in the pleasant modern style of education. But as the effect of a true and vital interest is to stimulate the pupil to make this conscious mental effort, we find that the awakening of interest must still be our first, though not our final aim.

In the case of very little children who have lessons nearly every day and who have as yet no "practicing" to do, the difficulty is not so great. Still, it helps matters very much to devise games and rhymes to fit the exercises, and to compare the fingers to soldiers or to troublesome children. While they are still at the kindergarten stage this make-believe instinct, so strong in children, can be appealed to with very helpful results. This baby treatment should not, however, be kept up too long, nor should fantastic nursery names be given to things that have their own legitimate music names. And as soon as the child is seven years old three lessons a week should be enough, and in the intervening days he should prepare his lesson by himself.

It was just at this point that the lack of understanding on the part of the teacher used to put such stumbling-blocks in the way of the poor little pupil. Children must have a definite mark to aim at, and very often the unwillingness to practice is caused by a helpless bewilderment on the part of the little pupil as to what he must do. In order to make things clear to him we should go through the lesson, occasionally, exactly as if he were practicing.

The objectionable exercise should be repeated a definite (rhythmical) number of times and when done should be marked down in his practice book. He should be taught from the very first to listen to every tone he produces, as, apart from the inestimable importance of this habit — from the musical and artistic point of view — it pleases and arouses interest in the child's mind.

At first the exercises should be played in one strength of tone and the conscious effort to make the tones "match" will always be made willingly. Later on accent and shading can be introduced.

But during the first few months exercises should be reduced to a minimum and most of the work done on the little pieces. There are many cleverly written little tunes nowadays within the comprehension of small minds and the compass of small fingers that could almost be called miniature works of art. Such are the Margaret Martin melodies and the easy little pieces by Newton Swift. Before beginning to teach a piece I would play it once or twice to give the child an idea of its general meaning, after which the form should be explained and the different phrases compared and contrasted. Then the pupil should be taught to practice it phrase by phrase, or measure by measure, according to the difficulties met with — first with each hand alone, then with both together.

As soon as possible each phrase should be played at the keyboard, for this accustoms the child to memorize and helps him both in understanding and in fingering. Sight reading, which should be begun soon, must be reserved as a separate study.

While the exercises should be played in one strength of tone, we should introduce accent and shading as soon as possible. Although the first thing to be aimed at is correctness as regards tempo, notes, and fingering, we want, of course, to do more than that, and have the little pieces played with intelligence and taste; so the more variety of tone one can introduce, the better. Changes of tempo, however, are more difficult to introduce, except in the case of a particularly clever child; for the original beat is apt to be entirely lost. So I should never mention such a thing as an *accelerando* — accidental ones being only too common — and would rarely introduce a *rallentando*, and then only at the end of a piece.

The aim of education should be twofold — to arouse admiration for all that is high and beautiful and to teach self-control. In the piano lesson there is ample opportunity to follow this dual aim. We can train the little one to love symmetry and design in rhythm, sensuous beauty in tone, as well as to admire the works of the great masters as soon as they can grasp them — and short bits of melody from the classics can be taught to children at a very early age. If we succeed in awakening sentiments and energies such as these in the young mind committed to our care, the hours spent at the piano will by no means be lost.

CLUB PROGRAMS FROM ALL NATIONS

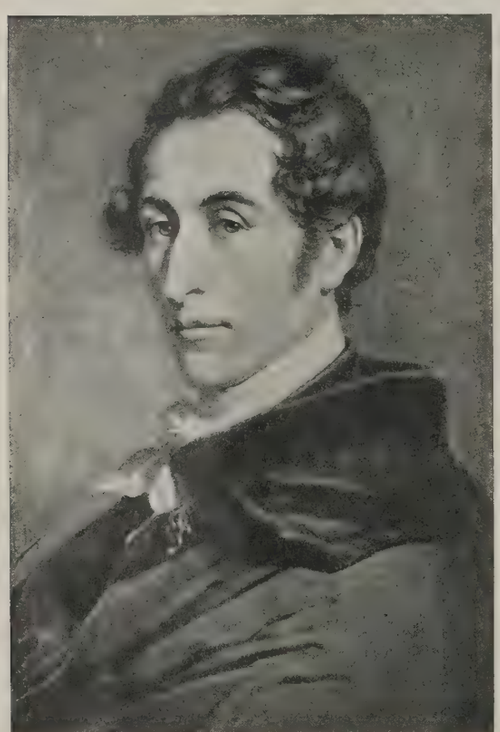
IX. ROMANTIC AND MODERN GERMANY

ARTHUR ELSON

In every issue of THE MUSICIAN this department will present an elaborate study of a national school. The purpose will be to give a correct chronologic summary of the school, its principal representatives, to indicate a practical club program, and to review the presentation of the subject by means of a list of queries.

Clubs planning to use this material may address correspondence concerning any feature of the work to the EDITOR OF THE MUSICIAN. Every assistance will be given to clubs, classes, and private students. The editor will be glad to lend help to those desiring to secure speakers on topics relating to music.

The so-called romantic school of Germany found its first expression in opera, and its greatest popular triumph in the works of Carl Maria von Weber (1786–1826). The scope of this school was large; it dealt with opera in strong and original fashion, and based much of its force on the employment and treatment of legendary lore familiar to every one. The camps and courts of chivalry, the humble peasant life, the many supernatural traditions of the Fatherland, — all added their lustre to its brightness. In music, too, the appealing beauty of the folk song lent its charm, and went directly to the hearts of its hearers. The success of the school was attained in an instant. "Greater glory there cannot be," said Weber, when *Der*



CARL MARIA VON WEBER

Freischütz aroused all Germany to frenzied enthusiasm; adding then, with his usual modesty, "To God alone the praise."

Destined to be a child prodigy and rival the young Mozart, Weber did not fulfil his father's desire in this direction. The wandering life of theatrical people, to which his father was forced to subject him, threatened to injure his constitution and character, but gave him the facility of expression that told so well in his later works. The comic opera *Abu Hassan* was well received, but *Der Freischütz* (1821), with its popular flavor and legendary interest, was the epoch-making work of his career. *Preciosa* was of slightly earlier date, but *Euryanthe* and *Oberon* belong with the new school, the small success of the former being due to a weak libretto.

The world thinks of Weber as an opera composer, but he was active in nearly all great musical forms. His two symphonies are not important; but the *Concertstücke* and the *Jubel* overture remain favorites, as also the well-known *Invitation to the Dance*. There are many pieces for solo or concerted instruments, four piano sonatas, and a number of lesser works. His vocal compositions include two masses, several cantatas, some good part-songs, and many solos remarkable for their fire and brilliancy.

Ludwig Spohr (1784–1859) is regarded by some as the real founder of the romantic school. It is true that some of his operas antedated those of Weber, but they never achieved anything like the same degree of success. *Alruna*, *Faust*, and *Zemire and Azor* all preceded *Der Freischütz*, but failed to awaken any truly national enthusiasm. *Jessonda*, *Der Berggeist*, *The Alchemist*, and *The Crusaders* won later triumphs, but their music was too involved, too chromatic in character, to reach the popular heart as that of Weber did.

Spohr, too, won fame in other fields. *The Last Judgment* and *Calvary* are worthy oratorios, while *The Consecration of Tones*, one of his nine symphonies, was for many years a concert favorite. His noble sentiment and warmth of expression made him seem the peer of Weber and Mendelssohn, at least in former years, and would hold their own now but for his deliberate excess of modulation. In speaking of this quality, Naumann writes, "If, as Salieri says, some composers are like men who jump through the window when the door is open, we may well say of Spohr that he passes the open door at least six times before he decides upon entering."

A composer of later date, now also relegated to a second rank because of his fatal facility, was Joseph Joachim Raff (1822–1882). Raff's rare melodic genius was not wholly restrained by artistic discretion, and at times his amazing fertility of invention invests his work with an artificial flavor. His fondness for program music, too, was another quality that prevented him from achieving the very highest artistic success. Yet his *Lenore* and *Im Walde* symphonies are still heard, and his violin music, from concertos to cavatina, shows the utmost melodic charm.

Next to Weber and Spohr Heinrich Marschner (1795–1861) was the chief operatic figure of the new romantic school. His place is less important than theirs, however, for he was in some degree a follower, an imitator. Of his works, three still survive in Germany — *Hans Heiling*, the most important; *The Vampire*, a weird, supernatural tale; and *Templar and Jewess*, based on Scott's *Ivanhoe*. Schumann's criticism of the last is a good estimate of Marschner: "The music occasionally restless; the instrumentation not entirely lucid; a wealth of admirable and expressive melody. Considerable dramatic talent; occasional echoes of Weber. A gem not entirely freed from its rough covering."

With Marschner are often classed Lindpaintner and Reissiger, but neither showed any real inspiration. Both wrote what is called *Kapellmeister-Musik*, and both are nearly forgotten now. In a lighter style, half romantic, half comic, and wholly enjoyable in their vivacious sweetness, are the works of Kreutzer and Lortzing. The former's best work is the *Nachtlager vor Granada*, while the latter's *Czar und Zimmermann* is a tuneful portrait of the adventures of Peter the Great in the Saardam shipyard. With these two should be classed Nicolai, whose *Merry Wives of Windsor* contains much melodious music.

Meyerbeer (1791–1864) won his triumphs in France, and wrote in a more cosmopolitan vein. *Robert le Diable*, *Les Huguenots*, *Le Prophète*, and *L'Africaine* form a renowned quartet of grand operas, while *Dinorah*, *L'Etoile du Nord*, and the music to *Struensee* win further laurels. But Meyerbeer was not animated by high ideals and even in his most dramatic moments he wrote to please rather than to educate.

Seldom has any man received such different estimates. His great biographer, Mendel, quotes the old saying that Germany excels in harmony and part writing, Italy in vocal melody, and France in choral work and instrumentation, and then adds that Meyerbeer sums up all these excellences. *Per contra*, Wagner, at first his admirer, became unsparing in attacks on his blatant vulgarity, and even the gentle Schumann accused him of "going over to the circus" in his effects.

Mendelssohn and Schumann are in different ways exponents of what may be termed the romantic movement in instrumental music. Felix Mendelssohn-Bartholdy (1809–1847) shows in all his music the elegance and grace of a nature sensitive to beauty and working out its career in happy surroundings. The note of deep emotion, born of struggle and adversity, is lacking in his works; he could no more be expected to portray this phase of music than an artist could paint a storm at sea without having

ROBERT SCHUMANN

seen the ocean. His least successful works are those in which he attempts dramatic power, such as the *Ruy Blas* overture. Yet if he could not present strong passions, he showed absolute genius in the lighter and more dainty side of musical expression. Over-admired during his lifetime, especially in England, Wagner's attacks have caused him to be rated too low. The modern radicals are apt to mistake simplicity for weakness, and few of them could equal the exquisite clearness and delicacy of Mendelssohn's instrumental pictures. He has well been called *Le grand paysagiste*.

His *Midsummer Night's Dream* overture remains a perennial delight, and a wonderful achievement of youthful genius, for he wrote it when only seventeen. From this epoch dates also his great octet for strings.

In piano music, he has enriched the *répertoire* with the great *Variations Serieuses*, the six preludes and fugues, Op. 35, and the brilliant E minor fugue. With orchestral accompaniment, the Capriccio and the E-flat Rondo are still favorites, while the two concertos hold their own. For the solo instrument, the *Songs without Words* form a set of delightful musical miniatures. For violin the great concerto ranks with the best works in this form, while the two 'cello sonatas are also noteworthy among the chamber works.

In the songs there is an artless sweetness that makes a direct appeal to the heart. "In more ambitious choral form, the music to *Antigone* and *Œdipus* are masterworks of their kind, while *St. Paul* and *Elijah* remain the most popular oratorios except Handel's *Messiah*. The orchestral works, however, show the composer at his best. Among the overtures, the finest is the inimitable *Hebrides*, catching the faint, mysterious rhythm of the ocean in truly marvelous fashion. The Scotch Symphony, too, gives further tone-pictures of that solemn Northern land, Ossianic in their majesty. Robert Schumann (1809–1856) was in many respects the reverse of Mendelssohn. Schumann represents the deeper and more emotional side of the art, an earnest romanticism of thought and intellect. Lacking the exquisite grace that Mendelssohn often shows, he presents a more fundamental and more reflective style in his music. Where Mendelssohn makes us admire and

enjoy, Schumann makes us think and feel, often with the utmost intensity of heartfelt sympathy.

Schumann was *par excellence* a composer of piano music. Even his orchestral works seem like glorified piano passages, and in the solo works he is almost always at his best. A noble and notable list they form, the *Papillons*, the *Carnival*, the *Phantasiestücke*, the *Kreisleriana*, the *Noveletten*,

HEINRICH MARSCHNER

the *Faschingsschwank*, the great *Etudes Symphoniques*, and the rest. Each new generation is in turn amazed at their depth of sentiment, their rich imagination, their inexhaustible wealth of musical ideas.

In his songs, too, Schumann has sounded a note of deeper emotion than almost any other vocal composer. Franz has more of delicacy, Schubert shows a more artless pathos, Strauss and the modern writers strive for a more complex utterance of feeling, but the world has yet to see a more perfect emotional expression than that of the cyclus *Frauenliebe und Leben* and the *Dichterliebe*, the former written to celebrate the composer's happy union with Clara Wieck.

Passing over the opera *Genoveva*, the *Faust* cantata, the *Manfred* music, the chamber works, and the piano concerto, we come to the symphonies, and must pause again in admiration of their warm richness of imaginative beauty. They sum up in their happy measures the roseate dreams of humanity in the enthusiasm of youth; they transport us to the Fortunate Isles, where we may while away long afternoons of golden sunshine; and they reflect truly the noble words that Browning has put into the mouth of Abt Vogler, —

"All we have willed or hoped or dreamed of good shall exist;
Not its semblance, but itself; no beauty, nor good, nor power,
Whose voice has gone forth, but each survives for the melodist
When eternity affirms the conception of an hour."

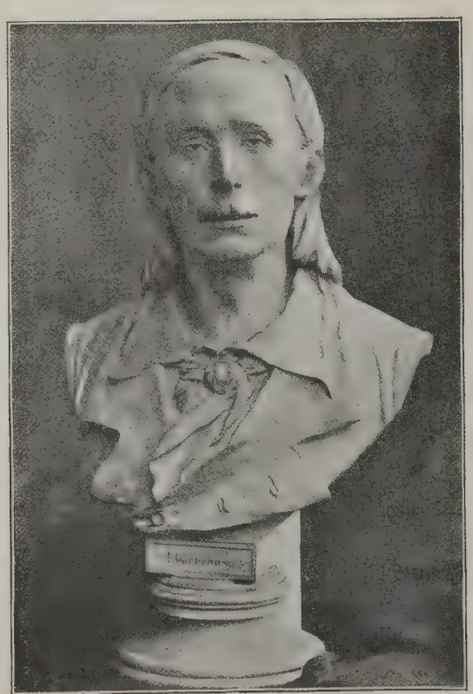
The chief apostle of strict symphonic form in later days has been Johannes Brahms (1833–1897). Schumann's famous description of their meeting, where Brahms played his own works, is well worth citing. "There were sonatas, or rather veiled symphonies," says the critic; "songs whose poetry might be understood without words; piano pieces, both of a passionate nature and a most graceful form; sonatas for violin and piano, each so unlike the others that they seemed to flow from many different springs." Also, in later years, came the great *German Requiem*, the *Ode of Destiny*, the bright *Academic Overture*, and the four noble symphonies.

It is the consummate mastery of form and figure treatment in the sonatas and symphonies that made von Bülow speak of the three great B's in music as Bach, Beethoven, and Brahms. The lesson of the symphonies is one that we need to-day. The examples of Liszt, Wagner, and Strauss have led nearly every composer into the freer style of rhapsodical utterance, but Brahms has shown us that form need not be a fetter, and need not impede the expression of great musical thoughts any more than in Beethoven's day.

Two men deserve mention in the operatic field. Hermann Goetz (1840–1876) died while still a young man, but not before he had composed *Der Widerspänstigen Zähmung*, a delicious comedy based on Shakespeare's *Taming of the Shrew*. He is also credited with a worthy symphony. Peter Cornelius (1824–1874), one of Liszt's renowned disciples at Weimar, won his chief fame with the *Barber of Bagdad*. This Oriental comedy has a rather weak plot, but its music is marked by rare taste and feeling, united with many happy touches of humorous orchestration. It is said that many excellent scenes in the *Meistersinger* were suggested by this work. Two later operas, *Der Cid* and *Gunlöd*, were little more than an echo of Wagner's later style.

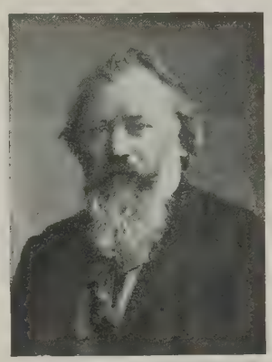
Richard Wagner (1813–1883) has long been the world's acknowledged master in opera; and it seems strange now to think of the time when his works were assailed as radical, noisy, and altogether without meaning. But every great musical advance has been received thus. In Benjamin Franklin's autobiography he laments that music is no longer the simple affair of his childhood, but has become complex and abstruse. Beethoven's works were attacked in similar fashion, and in our own day it may be that our dread of the later Strauss will turn to admiration in the next generation.

Wagner's theories, briefly rehearsed, were not absolutely new. The libretto, best written by the composer, should be worthy; the music should always reflect the spirit of the words, Wagner's own expression being that "Music is Truth"; the music should not break the work into separate vocal numbers, which he likened to a string of single pearls, but should form a complete whole. Thus far the earlier operas accord with his ideas, — *The Flying Dutchman*, *Tannhäuser*, and *Lohengrin*, at least. But in the later music-dramas the *Ring*, *Tristan*, and to some extent *Parsifal* and the *Meistersingers*, he adopts definitely the use of *Melos*, or endless melodic recitative, and the device of *Leil-Motiven*, or guiding motives to depict each character or event.



PETER CORNELIUS

Wagner's reforms in the interest of dramatic truth came at a time when they were needed to offset the baleful influence of Rossini's meaningless tunes. But the greatness of his works lies in their own innate beauty. His librettos are great dramas in themselves, moving with stately majesty and affording scenes of epic grandeur. His marvelous orchestration opened an entire new world of tone to the ear, a richly woven texture of color undreamed of before his day. His themes, pregnant with impressive meaning, are built up into orchestral passages of unequaled power. His music cannot be described; it must be heard. Elsa's dream, the flowing Rhine, the



JOHANNES BRAHMS

glories of Walhalla, the wild ride of the Valkyries, the exquisite Magic Fire music, the enchanting Waldesweben, the magnificent *finale* of the *Ring*, are but a few of the many Titanic achievements that have made Wagner one of the immortals in the art of all ages.

Carl Goldmark (1830–) is of Hungarian birth, but has identified himself wholly with Germany. His first decided success was the *Sakuntala* overture, but he achieved his greatest renown with the *Queen of Sheba*, in 1875. This opera, delayed by jealousy, won deserved triumph in nearly all civilized countries, for Goldmark's sumptuous genius was at its best in portraying Oriental subjects. In *Merlin*, too, the music shows the most luscious charm, although the work is handicapped by a confused libretto. *Heimchen am Herd* is in the simpler style introduced by Humperdinck, and sets Dickens' *Cricket on the Hearth* to music of appealing and sympathetic fervor. *Die Kriegsgefangene*, *Götz von Berlichingen*, and *Der Fremdling* are later works.

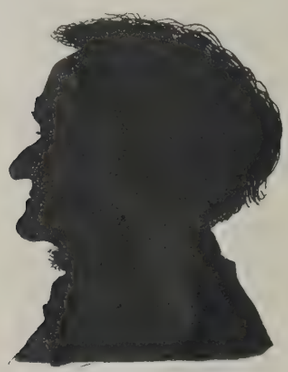
In the instrumental field, Goldmark shows the same rich profusion of glowing harmonies. The *Rustic Wedding* pictures are less striking than the tonal canvases of the modern radicals, and the E♭ symphony is seldom heard, but the overtures hold their own well, — *Penthesilea*, *Spring*, and the dignified *Prometheus*, as well as the earlier *Sakuntala*.

Engelbert Humperdinck (1854–) is known chiefly by his *Hänsel and Gretel*, which brought him fame at one stroke. This setting of the old fairy tale of Grimm, altogether delightful in itself, has almost founded a new school of fairy opera. The reasons for its success were twofold: first, its own beauty; second, the fact that it came at a time when Germany had been bombarded with grandiose, but unsuccessful music-dramas, and craved something simpler. Humperdinck's later operas, *Dornröschen*, *Die Königskinder*, *Saint-Cyr*, and *Die Sieben Geislein*, show much beauty, but arouse less enthusiasm than their great predecessor; and *Das Wunder von Köln* is not likely to reverse the verdict.

Among the later German opera composers, Wilhelm Kienzl has aroused great interest with *Der Evangelimann*, a true story of crime and forgiveness between brothers. Max Schillings has produced the Viking opera, *Ingwelde*, and the medieval *Pfeifertag*, but neither is more than a weak imitation of Wagner. Cyril Kistler, after many attempts at music-dramas, has drifted into a simpler and more pleasing style. August Bungert has attempted a Hexalogy on Homeric subjects, but without popular success. Siegfried Wagner has written four operas and

scored four failures. Eugen D'Albert's works, if not planned on the largest scale, present much delightful music: *The Ruby, Gernot, Ghismonda, Cain, Die Abreise, Der Improvisator,* and *Tiefland* have all won more or less success. Hugo Wolf's bright *Corregidor* wins him less fame than his remarkable songs, while Ludwig Thuille's *Gugeline* is another fairy opera. Strauss' *Guntram* and *Feuersnoth* do not hold the boards, in spite of much glorious music; and now comes *Salomé,* more involved and more vehement than either. But the name of Strauss brings up other questions.

Richard Strauss (1864–) started out in an orthodox path, and his symphony in F minor is a worthy work,



RICHARD WAGNER

showing the influence of Brahms. But the sea-change he suffered at the hands of Alexander Ritter soon became evident. *Aus Italien,* the set of free tone pictures of that historic country, once appeared involved, but is simplicity itself when compared with the later tonal rhapsodies. Each of the great symphonic poems that followed arouses our amazement at the composer's mastery of the orchestra, and sooner or later compels our admiration. A grand series they form, — the powerful *Macbeth;* the passionate *Don Juan; Tod und Verklärung,* grandly triumphant; *Till Eulenspiegel,* with its inimitable humor and irony; *Also Sprach Zarathustra,* sublime in its mysticism; *Don Quixote,* a bold attempt at the most definite sort of program-music; *Ein Heldenleben,* strange and repellent in some of its themes, but colossal in their development; and now the tangled *Sinfonia Domestica,* which the London critics have shown themselves ready to

"First endure, then pity, then embrace."

The technical mastery of Strauss is beyond all praise. He wields the forces of the largest modern orchestra with absolute ease and entire unconcern. He throws gigantic thoughts upon his musical canvases, and clothes them in vivid colors. But the thoughts themselves, the themes of which they are built, are not always beautiful, and sometimes decidedly ugly. Is Strauss playing with us, and trying to see how far he can impose on our credulity? Ernest Newman, once his most ardent champion, now inclines to this belief; but even granting it, we must still pay tribute of homage to the glorious revelation of beauty in the earlier symphonic poems.

In his songs, too, Strauss has shown that he can produce the most entrancing melodies when he desires. Chromatic in character, sometimes vague at first, they grow into musical gems of the most perfect unity. Their modulations, strange at the outset, become clear on repeated hearing, and seem natural, correct, inevitable. They have almost founded a new lyric school.

The symphonic poems of Strauss have formed a text for endless discussions on program-music. It is not the highest function of music to tell a story; the Bach fugues and the Schubert symphonies tell none. But the fashion of giving titles to instrumental works, especially symphonic poems, must of course suggest certain moods to be reflected in the piece. Where these are merely general, such as *Tasso; Lamento e Trionfo,* they are eminently fitting; but the wind-machine and the bleating sheep in *Don Quixote* must surely make us pause. Music is meant to paint emotions, and not definite objects or events.

Germany boasts other orchestral composers, — Hausegger (1872–), whose *Dionysiac Fantasie, Barbarossa,* and *Wieland der Schmied* show a gorgeous richness of melodic beauty; Mahler (1860–), whose efforts to broaden the symphonic form have been interesting if not always successful; Weingartner, famed also as a conductor; and Nicodé, less important, but once a leader in the program style. In the field of song, too, Mahler has won eminence, nor should we forget, among older vocal works, the lyrics of Jensen and the ballads of Loewe. In organ music, as well as in ultra-modern songs, Max Reger has recently won eminence. Max Bruch, famed for his violin concertos, has made a name for himself in the field of epic cantata, with *Frithjof, Odysseus,* and others, and still holds a place of activity. All these names show that Germany is still a musical leader among nations, and retains a firm grasp upon the sceptre of supremacy.

Questions

1. What are Weber's chief operas, which won the greatest success, and why?
2. What are Spohr's great works, and what is their most noticeable defect?
3. What can you say of Meyerbeer's style of composition?
4. What is the difference between Mendelssohn and Schubert?
5. What are Mendelssohn's chief orchestral works?
6. Name as many of Schumann's piano works as you can.
7. How do Schumann's songs compare with the *Lieder* of other composers?
8. Why is the orchestral work of Brahms so valuable?
9. What are the main points of Wagner's operatic theories?
10. Which of Wagner's works are called music-dramas, and how do they differ from the earlier operas?
11. What are the chief qualities of Goldmark's music?
12. In what field did Humperdinck become famous?

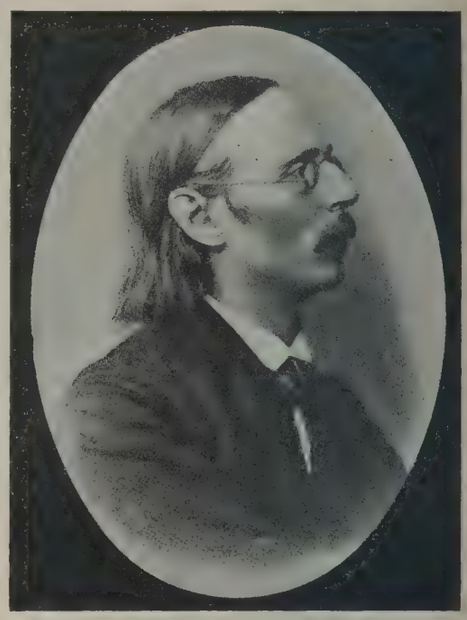
CARL GOLDMARK

13. Name as many of the later German opera-composers as you can.
14. What are the chief symphonic poems of Strauss?
15. Describe the songs of Strauss.
16. What do you think are the limitations of program-music?
17. Name some modern German orchestral composers.

Programs

I. Easy

1. Selection from "Kinderalbum"..... *Schumann*
2. Songs. (*a*) Morgengruss..... *Mendelssohn*
   (*b*) Auf Wiedersehn..... *Mendelssohn*
3. Songs without Words, Nos. 9 and 22.... *Mendelssohn*



PETER CORNELIUS (MUNICH PERIOD)

4. Songs. (*a*) Seit ich ihn gesehen..... *Schumann*
   (*b*) Der Grüne Hut..... *Schumann*
5. Träumerei. Arranged for Violin..... *Schumann*
6. Songs. (*a*) Widmung..... *Franz*
   (*b*) Schwertlied..... *Weber*
7. Arrangement from "Der Freischütz," Cramer.. *Weber*

II. Medium

1. Fablian..... *Raff*
2. Songs. (*a*) Im Walde..... *Schumann*
   (*b*) Schlummerlied..... *Franz*
3. Selection from Stimmungsbilder, Op. 9..... *Strauss*
4. Songs. (*a*) Sapphic Ode..... *Brahms*
   (*b*) Und schläfst du, mein Mädchen.. *Jensen*
5. Cavatina. For Violin and Piano..... *Raff*
6. Songs. (*a*) Penelope Weaving. From "Odysseus"..... *Bruch*
   (*b*) Traum durch die Dämmerung... *Strauss*
7. Allegro and Scherzo from Scotch Symphony. Arranged for Piano..... *Mendelssohn*

III. Difficult

1. Grillen..... *Schumann*
2. Songs. (*a*) Lied vom Winde..... *Wolf*
   (*b*) Am Ufer des Manzanares..... *Jensen*
3. Prelude and Fugue in E minor..... *Mendelssohn*
4. Ballad. Archibald Douglas..... *Loewe*
5. Selection from Violin Sonata..... *Thuille*
6. Songs. (*a*) Nachtgang..... *Strauss*
   (*b*) Serenade..... *Strauss*
7. Etudes Symphoniques..... *Schumann*

THE FOREIGN MAGAZINES

ARTHUR ELSON

Guide Musical, Nov. 12, 1905. *Les Droits de Musiciens.* Julien Torchet.

Newspaper enterprise is evidently not unknown in France. When the director of the Folies-Dramatiques was forbidden to give Carré's *Volcan d'Amour,* because he had incurred the displeasure of the Society of Authors and Composers, the journal *Le Matin* took the theatre

into its own hands and gave the piece. There are in France two societies for the prevention of cruelty to authors, — the one mentioned above, dealing with dramatic works, and the so-called "Little Sister," or Society of Authors, Composers, and Editors of Music. Where the "editors" (*i. e.*, publishers) need protection is hard to see, as they are generally able to take care of themselves.

The first society was founded by Scribe, who, of course, profited enormously by the resulting royalties. The second arose in a restaurant. Paul Henrion, a composer of popular *chansons*, entered, ordered some light refreshment, and was charmed to hear the café musicians perform a number of his works, which the audience applauded and encored. Rising to go, he was confronted by the waiter, demanding pay. "I am Paul Henrion," he replied. "Pay me first for my music." A lively argument with the proprietor followed, to the delight of the customers, but Henrion finally carried his point, and soon afterward founded the society.

After reciting this much of history, M. Torchet advances excellent arguments to show that not even now does the composer receive adequate return for his work. The librettist, usually a broken-down writer, draws his material from the dramas of others, trims it here and there for musical purposes, perhaps throws in a few rhymes, and is then ready to enjoy his royalties. He can produce dozens of librettos each year, if need be. The composer, however, labors long and earnestly over hundreds of pages of orchestral score, is met with derision if his work shows even faint resemblances to that of other composers, and is lucky if he can produce a dozen operas in a lifetime. Yet the royalties must be equally divided between composer and librettist! More than this; if the music is performed on the concert stage, apart from all text, the librettist must still receive an equal share. M. Torchet suggests that composers pay a fixed sum for librettos, publishers be satisfied with their regular profits, and the royalty go where it belongs, — to the composer. Meanwhile, who would not be a librettist in France?

Journal of the International Musical Society, November, 1905. Gabriel Fauré. Julien Tiersot.

The installation of Fauré as director of the Paris Conservatoire has been the occasion of many deserved tributes to that modest but gifted composer. Unlike most Frenchmen, he has not attempted opera; and if he has any symphonies in concealment, the public has heard no more than a few fragments of them. His field is essentially what is called *la musique intime*, — including two quartets, a sonata, numerous piano works, some sacred compositions, and the many songs that have made him known on both sides of the Atlantic. Born in a town near the Pyrenees, he showed such musical aptitude that he was sent to Paris, where he became a favorite pupil of Saint-Saëns at the Ecole Niedermeyer. After five years as organist at Rennes, he settled permanently in the capital. His life has been one of unassuming activity, — at first in connection with the National Society of Music, the progressive element; then as organist, in which capacity he succeeded his great teacher at the Madeleine; also as teacher of composition in the Conservatoire, and for some years critic of the *Figaro*.

His works are numerous, a recent harp impromptu bearing the Opus number of 86. From the first, his songs showed a rare and delicate fragrance in their melody, — such lyrics as *Les Matelots*, *Barcarolle*, *Lydia*, *Au Bord de l'Eau*, and others. Verlaine's *Fêtes Galantes* also furnished inspiration for his muse, while *La Bonne Chanson* formed the subject of an admirable cycle, Opus 61. Fauré entered the domain of violin music with a charming *Berceuse* (Opus 16), following it by the two quartets and a piano quintet. The *Elegie* for 'cello (Opus 24) is another favorite work. For piano, his *Valses*, *Caprices*, *Mazurkas*, *Ballades*, and *Impromptus* show an appreciation of Chopin and Schumann. In larger form are the orchestral suite for *Pelleas et Mélisande*, the incidental music for *Caligula* and *Shylock* (strange subjects for his gentle genius), the *Requiem*, the cantata *La Naissance de Venus*, and the lyric tragedy *Prometheus*, given in 1900 at the Beziers amphitheatre.

SIEGMUND VON HAUSEGGER

Musical Standard, Dec. 16, 1905. First performance of *Salome*. Paul Colberg.

When Strauss desired to get *Salome* performed, he had first of all to find a manager. Many were eager until they had seen the score. At last Count Seebach, Intendant of the Dresden Royal Opera House, nerved himself for the task, and Von Schuch, as conductor, struggled with the orchestral part. A foreign stage manager was needed to superintend alterations, and two new instruments were manufactured, — the celesta, a keyboard affair, and the heckelphone, something between the bassoon and the English horn. Then Strauss himself came to pacify the singers and musicians, and on December 9 the great event occurred.

The play is an almost literal translation of Oscar Wilde's drama, and the acting and scenery were admirable. As to the music, let the critic speak for himself: "The extraordinary and daring style in which Richard Strauss composes is well known. Triads connecting themselves in proper part progression are very rare occurrences. All rules and experiences in harmony seem to be turned upside down. Strauss does not, for instance, mind when the chord of C major is sounded, providing the situation may justify it, letting a trombone play an A♭ or a D♯ with *fortissimo*. With very few exceptions, like the love song of Salome or the preaching of Johannes, the music in this drama would not sound at all if played on the piano. Strauss, though, would only answer to this statement by saying: '*Salome* is not written for the piano; it is written for the orchestra.' But it is not only in harmony that Strauss is a revolutionist, as he even mostly denies all what we perceive as periodical structure, — the eight-measure system which Richard Wagner still had respected. Strauss' music could consequently never stand an analysation [*sic*] by picking it to atoms. . . .

"Yet in the connection of the whole, together with the orchestra, it sounded logical and marvelous. Everything on this remarkable evening was equal to perfection. Frau Wittig was at her very best as singer and as impersonator of the title *rôle*. The handing over of her *rôle* to Frl. Korb (from the ballet) during the dance was absolutely unnoticeable. Herr Burrian, as Herodes, was a splendid representative of this nervous and superstitious king. Equally well [!] was Herr Perron as Johannes, Frl. von Chavanne as Herodias, and all the representatives of the smaller *rôles*. The orchestration sounded enrapturingly beautiful. And the impression of the whole work was grand and overpowering. Therefore, at the close, the audience seemed to want many seconds to wake up from its dream, and then it burst out into extraordinary applause. Herr Strauss had to reappear on the stage twenty-five times, accompanied for about twelve times by the singers and Herr von Schuch. The composer may congratulate himself on having experienced this splendid performance. I doubt whether he will ever see equal perfection on other stages. For the Royal Opera House, of Dresden, this *première* has been a grand advertisement."

An article in the *Musical Times*, signed A. J. J., gives a laudatory review of Parry's new cantata, *The Pied Piper of Hamelin*. Parry's nineteen previous works in this form have all been in serious vein, not always free from the reproach of being called academic, but always lofty and dignified in style. This is his first important attempt in a humorous vein and seems to have met with complete success. The gnawing of the omnipresent rats, the excited debate of the town council, the entrance of the piper, the fatal plunge of the rodents into the river Weser, the greed of the mayor, the gathering of the children, and their disappearance with the magical musician, are all depicted with the utmost musical drollery.

MILITARY MUSIC

HENRY T. FINCK

One of the most surprising things about the recent war in the East was that the Japanese won their great victories without the aid of music. Some years ago Field-Marshal Lord Wolseley wrote a preface to *The Soldiers' Song Book*, edited by Cellier and Miller, in which he said that "Troops that sing as they march will not only reach their destination more quickly and in better fighting condition that those that march in silence, but, inspired by the music and words of national songs, will feel that self-confidence which is the mother of victory." Now, inasmuch as the Japanese so cleverly adopted so many other Western ideas as to warfare, why have they ignored music?

That they have ignored it almost entirely I am informed by Mr. F. C. Clarkin, who was the New York *Evening Post's* correspondent with the Japanese army for several months. They do sing occasionally in camp, but never on the march; and as for bands, where we have one for every thousand soldiers, they had only four or five in all Manchuria, or about one for every hundred thousand fighters; and these few did not play to arouse the courage and keep up the spirits of the men in action, but were kept in the rear and served only to enliven social functions in camp.

Does this indicate that music, after all, may not have the important function attributed to it in war time? It does nothing of the kind; it simply shows that the Japanese have so much patriotic enthusiasm that they can get along without music. They are fighting for their national existence, and to prove to the world that though small they are strong; and this, with their religion (which is chiefly patriotism) and their blind devotion to the Mikado, enables them to achieve wonders, even without the inspiriting strains of music. It enables them also to dispense with what might be called eye-music — the banner, which they use only to plant here and there on an eminence, to show that it has been taken.

Several Americans and Europeans who were with the Japanese army have complained of the absence of the music which they had always deemed a necessary accompaniment of the soldier's life. The correspondent of *Leslie's Weekly* wrote that he acknowledged his "weakness for the blaring of regimental bands, or the screaming, drawling skirl of pipers, as they lead the kilties on to battle. It is the absence of music, the lack of flaring campfires — each with its group of soldiers, with fire-flushed faces within the ring and the dark of night without, smoking their pipes and laughing loud and long as the story passes around; or singing, in swinging cadences, all those melodies we learned as youngsters, or the confidential chats of home — which the foreigner with this army misses most."

There is not the slightest probability that the Japanese example in this matter will be followed in other countries. Music has always been an inseparable companion of war, as of religion and social life, and is likely to remain so, because of its utility. The German army includes more than ten thousand military musicians, all of them able-bodied men who might as well be soldiers. We may be sure that the great and shrewd commanders of that army would not employ such an enormous number of men in that way unless they were convinced from experience that they can thus render more aid in war than an equal number of fighting men.

There are at least half a dozen different uses for musicians in connection with military life. One of them — that of creating a panic — is becoming obsolete. It is believed that one of the causes of Japan's easy victory in China a few years ago was that the Chinese relied too much on the power of their war gongs to frighten away the enemy. Savages in various parts of the world use wild songs and shouts, or drums and horns, to inspire terror and create a panic in the enemy's ranks. So horrible is the sound of this music, both in itself and because of its bloody associations, that it is said that to this day the Spanish settlers in some parts of South America cannot hear the awful trumpets of the Indians without being frightened. It is interesting to note that Homer represents the Trojans as going to battle with howling war cries, while the Greeks are silent.

The use of melodies to rouse the courage of soldiers and stir flagging energies is, on the other hand, as common as ever. Grey says that in Australia four or five old women can with their singing stir up the men to acts of war. The Spartans, the most warlike of the Greeks, were much addicted to music. In the Bible there are frequent references to the encouragement given to warriors by music, as, for instance, in Chronicles, where the victory over Jeroboam is attributed to the encouragement derived from the sounding of the trumpets by the priests. As regards modern times, take as examples the miracles of patriotic or fanatic valor wrought by such tunes as *The Marseillaise* or *The Watch on the Rhine.*

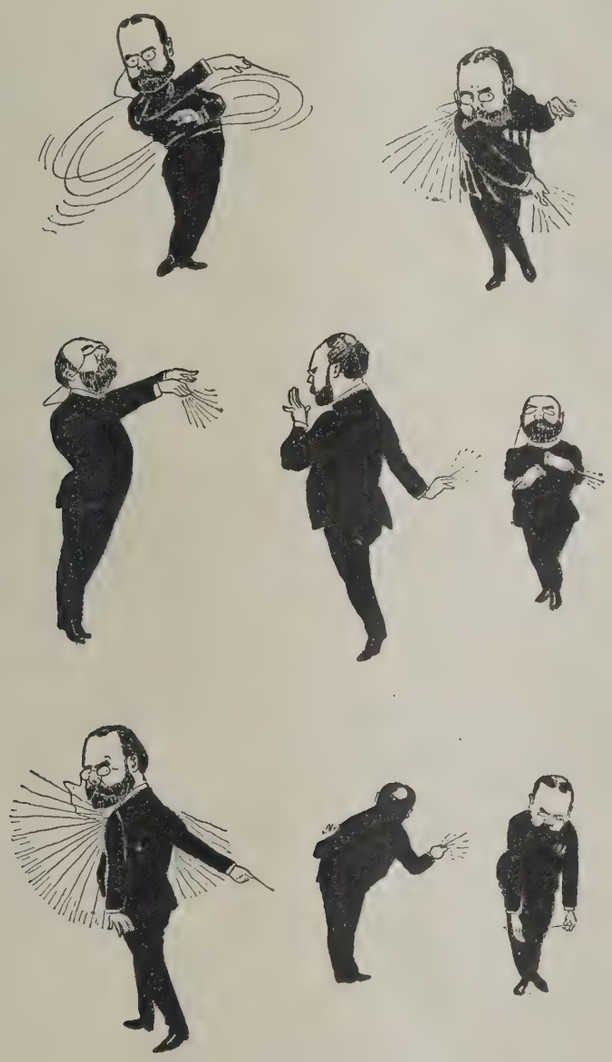
WANDERING MUSICIANS
(Rembrandt)

Zöller, the African traveler, says that among all savages and half-civilized races, song and dance are considered as indispensable aids to military training, as are drilling and drumming in our own armies. The marvelous precision with which these primitive races execute their war songs and dances has been commented on by many admiring explorers, and as the value of perfect drill and cooperation are perfectly well understood, music, which supplies the regularity of rhythm, is seen to be of paramount importance. When our armies parade, they always do so to the measured beat of military band or drum and fife.

The use of music for signaling purposes is also common to warriors of all stages of culture. In the Ashantee army certain horn calls are played to indicate the position of the chief during a battle. An African negro never mistakes the meaning of a drum beat, knowing instantly whether it summons to war or merely to a dance. The Congo negroes are so skilful in the use of the rattles that by different ways of shaking them they can tell the warriors behind them when they are exposed to danger. In the armies of Europe and America musical war signals are indispensable. The "Infantry Drill Regulations" of the United States Army gives the music and meaning of more than sixty trumpet calls — calls of warning, of assembly, of alarm, of service, with such names as guard mounting, drill, stable, to arms, fire, retreat, church, fatigue, forward, halt, quick time, charge, lie down, rise, etc., beside a dozen or more drum and fife signals, all of which must be

known to the soldiers, to whom they speak a language as definite as Wagner's leading motives.

In time of peace, too, there is a use for military musicians. They make excellent bands, which not only entertain the soldiers at their daily parades or exercises, but the general public, too, at occasional free concerts; and thus the populace get some return for the taxes they have to pay to support the army. Wars, no doubt, will some day cease, but military music will live, if only in operas. It has a charm of its own.



JOHN PHILIP SOUSA
(From the Boston *Herald*)

A women's musical club has recently been organized at Vancouver.

* *

Enrico Bossi's *Canticum Canticorum* will be given in March, at Trieste, by the Philharmonic Society of that city.

* *

Brahms' *Requiem* was sung December 5 at St. Pauls Cathedral, London, under direction of Dr. Geo. C. Martin, by the regular choir with organ and orchestral accompaniment.

* *

The London Choral Society announced Saint-Saëns' *Samson and Dalilah*, at Queen's Hall, for February 19, and for the concert of March 19, Parry's *Pied Piper* is announced.

THINGS HEARD

MISCHA ELMAN

ISRAFEL

The chief beauty of Mischa Elman's playing is its musical quality. He gives you musical emotion unmixed with any other emotion, something eerie as the crying of sea-birds in gray autumn, and rich as purple heather in a golden twilight. To him music means only Music. He gets Whistlerian tone effects, full of atmosphere and nothing else. So he creates something new and fresh that sets critics and public faintly wondering. To appreciate or even recognize Elman's particular quality one must have seen starlight in the desert (which is perhaps a good symbol of abstract beauty), and few people have seen that.

The voice of Mischa's violin is like the white voice of a boy, untinged with color, yet holding all colors in fee; a voice of the kind that sings the solo at a royal wedding. In its whiteness it is more like an exquisite piano's voice than a violin's.

His is mystical music, because the player is unconscious and instinctive; his art runs parallel with Pachmann's; it is an echo of a sound that was among the first created things. He sees tone pictures, as it were, in a crystal or a pool of ink. They say that your powers as a crystal-gazer depend on the color of your eyes. I suppose Mischa's are of the right color — that is all! So far as his music is concerned, he may be a clever boy; he may not. Though his face insists on his supreme cleverness.

How marvelously he played that Handel sonata, with its odious tinny harpsichord accompaniment, supplied by a tutor-like man in spectacles. (Surely the harpsichord was invented as a foil to the sweet violin!) His instinct followed every emotional curve of the music: now gay as a young goat, now grave as a priestess of Isis. As he fronted the huge audience, his small body, that swayed rhythmically to and fro, had the insolent swing of an Albanian warrior's.

I liked this Russian cub better as a player of ancient music than as an exponent of modern music — naturally. For very modern music is all meaning and no harmony, all color and no form, all democratic and "no class." And, as yet, Mischa cannot read programs: he can only create absolute beauty of a statuesque sort. He made the modern stuff sound rather dull and cheap, for he played it as it actually is. (I thought of the Little Boy's criticism of the Emperor of China's clothes.) The whole effect was more or less like that of an actress by daylight. Just now Mischa's musical instinct runs in leash with Joachim's and Richter's (he could play the *Preislied* but not the *Lenzlied*); one of these days he may become as faultily faultless as Kreisler, this composed, yet pale-faced little fellow in a white sailor-suit, relieved with turquoise-blue.

* * * * * *

Those of us who have sensitive souls and analytical brains delight in music such as Elman's, which is a flower for us un-humble bees.

DAILY TECHNIQUE FOR YOUNG VIOLINISTS

At least twenty minutes daily should be devoted to the following exercise: Pupils of first and second grades should practice these exercises slowly and evenly, with no gradation of tone, using four notes on one bow. The exercises on the A and D strings are preferred for students of this grade. The *legato* should be very even; the fingers of the left hand should fall with force upon the string, and no unusual pressure should be used. Fingers not in use should lie upon the strings. The fingers should be relaxed, and should rise and fall in the same plane. Do not allow the fourth finger to "dip" under the neck of the violin. The fourth finger should draw back for an attack upon the string, and should move downward as the third moves. Perfect relaxation of the fourth finger at its base is necessary. Each of the exercises should be repeated several times. Advanced pupils should practice these one hour a day, slowly and evenly, then more rapidly, with sixteen notes on a bow. Keep the tone firm and observe strict economy in the use of the bow. Advanced students should practice these exercises on the four strings. Perfect uniformity of tone and even finger action are necessary. Students will be amply repaid by the application of these principles, as strength of finger action and uniform *legato* work are the results of practicing them daily.

The Musician

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THOMAS TAPPER, Editor

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THE ANNUAL STOCK TAKING. WHAT HAVE I DONE FOR MUSIC?

I

At this time of year the merchant world is "taking stock." That is another name for finding out what a man is worth, what amount of business he has done during the past year, what his business has done for him, and what he has done for his business. This is the climax of the year; its results will spell profit or loss.

No merchant of any ability or standing would overlook the stocktaking process any more than he would omit to keep a set of books. The man who guesses at his stock will probably have to guess at his profit, and that is a thing one would better be certain about.

It would not be a bad idea for the musician to make a mental inventory at this time of year, parallel with that of the merchant. This would be an especially valuable process for the young professor of the art.

II

Here are some of the questions he might ask himself: —

1. What musical ability have I gained during the year?
2. What general knowledge has come through general study?
3. What has been my advance in the estimation of the public?
4. What has music done for me, financially? (Few will omit this.)
5. How is my professional standing compared with last year?
6. Am I nearer my ideals than at that time?
7. As I have come nearer them, have I advanced my standard?
8. As a result, will my ideal be higher next year?

And finally, — and here is the seed-thought from which this whole series has grown, — a question which most people omit to put to themselves, but one that is most apropos, and that one should not omit to answer thoroughly in his own thought: Those things represent what music has done for me; now, (9) what have I done for music in the community in which I live?

Many will give this a quick reply and say, "I have returned a hundred per cent for every item of income." One does not doubt that; most musicians return more. But to aid in arriving at the reply to this altruistic interrogation, let us present some sub-questions. Answer these, and you will come nearer telling "what I have done for music."

10. Have I been public spirited with my music?
11. Have I sacrificed my time, not that I might gain pupils, but that others might gain a higher musical standing?
12. Have I conducted classes that my pupils might gain an interest in history or theory?
13. Have I given lectures by which to interest the general public, or to lift it to an appreciation of better music?
14. Have I formed string quartet or vocal quartet or other small organization for the study of the classics?
15. Have I given any organ, piano, string, or vocal recitals for the benefit of those who cannot afford to pay the ordinary prices of admission?
16. Have I given of my time to the writing of musical articles for the local press — which does not pay for such things — hoping to interest a larger public in the art?
17. Have I gone out of my way to commend the work of some other teacher?
18. Have I done all I could to increase the attendance at artist recitals in which I had no financial interest?
19. Have I organized any choral society or public musical society which offered me no immediate financial profit?
20. In short, what have I done for music?

III

That is rather a searching list of questions, isn't it? Let's lay the magazine down, right here, do you say? But is it not right to look at the matter from this standpoint as well as the other? One's answers may not be such that they would make pleasant reading to present to the public, but the replies should be realized by the individual.

Of course it is not thought that any one could give an answer that would show something done along all the lines above indicated, but it would not be asking too much of one's self that the answers to two or three of them show results directed to the public good without thought of one's pocket book.

The musician must not overlook the principle of *noblesse oblige;* the very fact of his learning and his ability obligates him to a certain degree for the public good. The payment of that obligation is in the matter of self-sacrifice, the coin in which all public obligations are met.

No musician has come to his own without reaping the benefits of the self-sacrifice of others; now it is for him to pass on to still others these results, together with what he can add by his own labors.

This done, it will be easier to answer, next year, the question, "What have I done for music?"

W. Francis Gates.

FIRST PERFORMANCE OF "WALKÜRE"

Editor of The Musician: —

In an issue of The Musician recently you have an article giving the Savage Opera Company the credit for the first performance of *Die Walküre* in English in America, "Oct. 13, 1905."

I wish to call your attention to a production of this opera in English, which was given in February of 1891 in San Francisco by the Emma Juch Opera Company, and given several times later, in the spring of 1891, in the City of Mexico, by same company under the direction of the late Adolf Neuendorf. Miss Emma Juch (now Mrs. Wellman), Miss Maconda and Madame Janeshowsky, Chas. Hedtmont, Franz Vetta and Otto Rajheus were in the cast. The Mexican people were so well pleased with the opera that it was given twice a week during a four weeks' stay. I was a member of the chorus, and as you know there was nothing for the chorus to do, we were more than pleased with the opera, as it gave us a night off. You can easily verify the above by addressing Mrs. Wellman (Emma Juch) or Madame Maconda.

Hoping you will pardon my desire to place the matter right, I remain,

Very respectfully,

Geo. L. Gould.

TOUCHING DANISH AND SWEDISH OPERA COMPOSERS

To the Editor of The Musician: —

Writing in a recent issue on this subject, Mr. Elson says, *inter alia:* "Franz Berwald wrote six operas." I find trace of only two.

"A. J. Soedermann wrote many operettas." Again I can only trace two.

A. Rubenson should be credited with *Natt* (*En*) *bland fjellen* as well as with *Ryno,* in the completion of which he had as collaborators King Oscar I and Brendler.

F. Pacius is credited with *Prinzessin* (*Die*) *von Cypern.* Where can I find corroboration of this?

G. Wenneberg wrote an opera (?), *Faust.*

J. Sibelius also wrote one, *Tornissa Olija Impi.*

The two latter are not mentioned by Mr. Elson. Would he kindly state his reason for the omission?

The information is asked for solely with a view to render as full and accurate as is humanly possible the *Dictionary of Operas* now ready for issue, and on which I have been toiling — that is the exact word — six hours daily, during the past thirteen years.

John Towers.

MUSIC AND MUSICIANS

The human voice is really the foundation of all music.

Whatever the relations of music, it will never cease to be the noblest and purest of arts.

A musician's aptitude for his art is best estimated by the impress which other people's music leaves upon him.

Melody, through Beethoven, has become emancipated from the influence of fashion and fluctuating taste, and elevated to an ever valid, purely human type.

I find in the frequent and shrill demands of superficial musical dilettanti for "Melody, melody!" a confirmation of the belief that they derive their idea of melody from musical works in which, besides the melody, complete lack of melody occurs, which makes what they think melodious appear so precious.

Harmony, utterly unknown to antiquity, and its endlessly rich developments and employments in polyphonism, are the discoveries and the peculiar work of recent centuries.

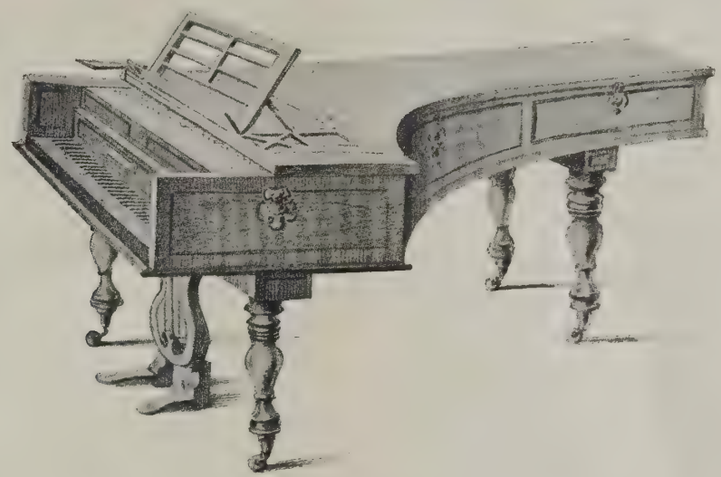
Beethoven developed the symphonic form to such comprehensive breadth, and filled it with contents of such unprecedentedly various and ravishing melody, that we stand to-day before the Symphony of Beethoven as before the stone that marks the boundary of an entirely new period in the general history of art; for in it there came into the world a phenomenon, nothing even approaching which is to be found in the art of any age or any nation. For in the symphony there is spoken by musical instruments a language of which no one in any preceding age had any knowledge, inasmuch as the pure, musical expression in it enchains the hearer with a lasting effect hitherto unknown in the most inconceivably varied shades of tone, and wins the inmost nature with a strength unattainable by any other art.

Richard Wagner.

For the Young People

Conducted by THOMAS TAPPER

PICTURE PAGE



BEETHOVEN'S BROADWOOD PIANO

nce, and one need not be musical to guess it, as n terms are so common that every one knows them. re is a list of articles that might be used in the game, the significant answer to each: —

Quire of paper (Choir).
Three dolls dressed alike (Triplets).
Carpenters' brace (Brace).
Watch (Time).
Razor (Sharp).
Chin-rest of a violin (Rest).
Card bearing the letter XL (Forte).
Some one's name (Signature).
Pair of scales (Scales).
Base of a table bell (Bass)
Peck measure containing two beets (Two beats in ısure).
12. Heavy string (Chord).
13. Flatiron with the letter B on its face (B flat).
14. Cardboard letter C hung on chandelier (High C).
15. Lump of tar (Pitch).
16. Pipe stem (Stem).
17. Half-tone picture (Half tone).
18. Bank note (Note).
19. Baby's shoe with an O on the sole (Solo).
20. Stout cane (Staff).
21. Necktie (Tie).
22. Bar of soap (Bar).
23. Door key (Key).
24. Tape measure (Measure).
25. Quarter dollar with a black court plaster dot on it (A dotted quarter).

CAN YOU NAME THESE THREE COMPOSERS?

THE VAGRANT PHILOSOPHER

WILSON G. SMITH

It had been some time since my friend, the Vagrant Philosopher, had honored my studio with his presence, and I had really begun to hanker after some of his interesting philosophical vagaries.

As I was studying the score of Tschaikowsky's Fifth Symphony — which, by the way, impresses me as being one of the most notable works in

TSCHAIKOWSKY

that form — an assertive rap and the opening of my studio door announced the fact that Vagrant was still in the land of the living. After the usual formalities of greeting, our conversation naturally turned upon the Tschaikowsky symphony, and from it to the ultra-modern school of composition. After modestly stating my views on the subject, my friend Vagrant took the bits of argument into his mouth, and I — as usual — became an interested listener.

"The ultra-moderns," said he, "avowedly throw tradition and precedent to the winds, and in their violation seek to find fitting expression of their ideas, — that is, granting they have any. Their tonal colors are so broadly massed that they appeal to impressionistic values rather than any finesse in detail or harmony of association. They discard pure melody, and give us in its stead a contrapuntal labyrinth of themes and motives. Their scores are mathematics run wild. Not having an algebraic mind, I crave the emotional or psychological.

"Some modern scores suggest to me a magnificent structure with all the building scaffolding left standing to hide the architectural beauty of the edifice. In this case the crude scaffolding mars the imposing grandeur of the edifice, and 'tis only when it is removed that we see the beauty and symmetry of the design. Unfortunately for some of the moderns, when the surrounding scaffold of their works is removed there is nothing but a monument of ugliness exposed to view, or a thing of mere vapor; a fantasm of a morbid dream, a case of mannerism in method, without any inherent structural foundation.

"If the recognized laws of beauty and complementary environment are violated in architecture, we are quick to note it and take exception. Why not, then, in music, which some imaginative poet has designated as frozen architecture? We appreciate the fact that the curve is the real line of beauty, and that the angular has its use by way of contrast to heighten the effect. Why, then, should a melodic sequence of tones be superseded — as it is so much in modern music — by discord and angular sequence of intervals, named motives to suit mechanical purposes?

"The ultra-modern tendency seems a deification of the ugly and chaotic, more than an exposition of the beautiful and symmetrical. As ulterior methods for contrast, heroic remedies may be applied; but to make them the pervading atmosphere of an inspiration seems to me a worship of false gods. There is an imposing grandeur in the mad rush of the torrent and the horrific majesty of a tempest. So is there, also, a placid beauty and calm delight in a peaceful pastoral scene. Both illustrate contrasted moods in nature, and when seen in juxtaposition the inherent beauties of each are intensified. But for continued enjoyment give me the pastoral in preference to the tempestuous. A musical illustration can be cited in a comparative consideration of *Death and Apotheosis* of Strauss, and the *Pastoral Symphony* of Beethoven. Each depicts an emotional inspiration as modified by mental environments of variance, difference and contrast. The one assumes to portray the intangible and unknowable; the other is a reflection of one of Dame Nature's moods.

"We understand — at least in part — the material forces of nature, and can receive from a tone picture recognizable suggestions. The Strauss poem deals with pure speculation and metaphysical imaginings. Our greatest teachers are experience and observation. What we learn from them we can utilize to deduce logical conclusions. Imaginative speculation deals only with hearsay evidence, and does not pass current in the court of logical certainty. What makes the speculative and common sense both possible is the diversity in tastes. I might classify them as the abnormal and normal. Lombroso, the great alienist, claims that the inspiration of genius is but an abnormal excitation of the brain cells. In other words, that genius denotes mental disease. Much that we call inspiration is the direct result of mental hallucination, and such minds demand similar conditions in others to catch the sympathetic vibration of appreciation.

"Be this as it may, I really believe there is at least a modicum of truth in the Lombroso theory. Is the average intelligence of the present day improving or deteriorating? Or is the eternal spirit of commercialism, so prevalent, bringing us back to the primal law of the survival of the fittest? What is to-day the popular appreciation of the Shakespearian drama? Who reads Dante, Milton, Goethe, or Molière? It would be an impossibility to calculate the number of wealth-seekers who never heard of them. Art is not practical — for the age is practical — from a monetary standpoint, and the false glitter of gold colors

At this point my vagrant friend recalled another philosophic appointment, and left me to meditate upon his theories. I leave my readers in the same fix.

PRIMARY VOCAL LAW

LOUIS ARTHUR RUSSELL

To sing well is not an easy task, yet when one is well equipped with correct subconscious habits properly established, it appears a simple matter, not only to the listening spectator, but to the singer himself; and this apparent ease of singing, to one who "knows how," is so deceptive as to cause us to think "effort" entirely lacking; but if we allow this illusion to prevail we soon find that, to attempt to sing without controlling muscular effort, will surely bring disaster. The apparent ease of correct singing is due to equipoise. We must learn to know the distinction between correct effort and strain. It is a lack of regard for this difference which leads so many writers and teachers astray in their doctrine; and we read and hear much of doctrine set forth as fundamental truth, which, in fact, is far beyond fundamental, and reaches into the results of most thoughtful and long-continued practice of fundamental conditions of muscular development and control.

To be told, for instance, that no local effort is to be allowed, and all that is necessary is to let the body assume a "free, flexible condition" or position, and that we will then sing automatically, is to be led into a most grave form of error; for this free, flexible condition, coupled with correct automatism, is the result of a thoughtful process of development through devices of study which include absolute local control.

The first study of the vocal student is development of automatic control of the body, so that functional life-sustaining respiration shall become an active power for art use. This is the study of poise, counterpoise, and equipoise, bringing at last elastic, buoyant freedom of body and correct automatic action. When the body habitually assumes a correct poise and properly disposes of the effort of singing, the throat is freed from stiffness and the vocal apparatus (the throat and mouth with their various parts) is allowed to operate in complete and exact response to the will. This condition, so simple in its perfection, but so difficult for many to attain, allows the student to sing in such a way as gradually to develop the voice in purity, variety of color, and in power.

At this stage of development, where the body takes the physical burden, as it should, the throat, freed from all stiffness, quickly adapts itself to the will's demands, and through a most interesting process of study, artistic results reward the student in the shortest possible time. This physical condition gives us the power to "let go" all muscular strain, it allows nature to do her part of the singing effort, and cultured will to control the entire mechanism of the voice without interference of any sort on the part of the unneeded muscles. In turn, this freedom of throat and mouth and automatic control of body and breath dismisses the usual difficulties which beset the vocal student, and permits the voice to respond to the will so freely as soon to be able to reproduce the "mental concept" with fair clearness; thus the student with acute ear, and a reliable model, having accomplished the fundamental requirements of physical "condition," will readily learn to control correct "action," and soon be on the highroad of art culture. If, however, these fundamental studies be neglected, the student will find the study of singing full of seemingly insurmountable difficulties; and local effort in making the vocal organs do the will's bidding will play havoc with the voice and artificial results will always follow, regardless of the most conscientious study.

We should, then, direct our study closely to the fundamentals, until the correct conditions are assured; we should also cultivate the ear to a fine point of discriminating judgment, and work with mind and body in closest sympathy. When this condition is reached, we say "it is now not so much making as allowing one's self to sing or to talk well."

Muscular stiffness and surplus of breath are the two great destroyers of beautiful tone. We are rid of one, the other is under control, and we are now ready to sing. There is still much ahead of us, but it is almost exclusively mind culture. The physical members are responsive and awaiting orders from the will.

To bring about this excellent condition, this free, unrestrained, responsive state, is often difficult, especially with adults with many acquired habits, and it will not suffice for the teacher to call for freedom, breath control, etc.; these must be induced by various pedagogic devices.

It is enough now to say that a great part of the true teacher's work is toward this condition of freedom, and that, when this is reached, the rest is a simple and delightful process of growth through continuous use of the voice, studying technical exercises, songs, and arias. This reads well and sounds almost too easy, but it is really the truth. Of course there is much study, much earnest work to be done, but in the main it is mental, *i.e.*, the establishment of proper ideals; correct appreciation of tone quality — a true conception of that subtle sensation which so plainly tells the initiated of the noise of the voice; a clear comprehension of that priceless thing almost lost to us to-day, legato speech in song; phrasing; nuance of force and tone color, — all that goes to make up what we know as expression, and those more superficial yet quite essential items of agility.

THE LAW — AS PRESENTED TO WAGNER BY HANSLICK
(Dr. Otto Böhler)

BEAUTY IN MUSIC

ISRAFEL

At no time has beauty been a very important factor in music. The early ancients, such as Bach, made inspired pattern music more formal than a Roman mosaic, gray granite music as sombre as Egyptian temples of an incredible date. It was warranted to wear, but not to charm; and, in point of fact, it was not beautiful. By beauty I mean the chord of the seventh as evoked by Felix Mottl, played by Pachmann, or topped by Kubelik; a limited definition of beauty, but a good one.

WOLFGANG MOZART
(E. Thelott)

The classics, excepting the works of Handel and Mozart, contain almost none of this particular beauty, which is a modern discovery. By a logical sequence, now it has been found it is not sought. Most modern composers despise it, I think. Reams have been written about the ugliness composed by Richard Strauss, the cacophony exploited by Tschaikowsky, the meaningless discords arranged for the orchestra by many young composers of to-day, who will be "original" at any cost. (And, after all, one is original by mistake, not by taking thought.) Beauty is too lightly held nowadays. Many modern pianists, for instance, are melodious blacksmiths who tone-paint cart-horse parades. And composers pander to them. Or strictly speaking, Wagner and the composer of the coon-song come nearest the heart of beauty. Yet Zerlina might play Lola to Brünnhilde's Santuzza. After all, Mozart is the only composer who meets the great Richard off his own ground — I refer more especially to the Mozart of opera, who is as fresh as dawn in Morocco and as suave as the scent of Parma violets; that music has the bloomy richness of May, the spring chill, and the delicate heady sweetness of spring flowers. Did not Wolfgang Amadeus compose the narcissus, the violet, the jonquil, the hawthorn, and the scented-geranium leaf? So much I learned long ago from his fiddler descendant, Jan Kubelik.

Yes, I think I must say that Mozart, Wagner, and the composer of the coon-song come nearest the heart of beauty.

CARL ALBERT LOESCHHORN*

THOMAS TAPPER

I

Carl Albert Loeschhorn was born in Berlin on the 27th of June, 1819. At the age of five he began his music studies with his father, and three years later he appeared for the first time in public as a pianist. From this time until he was eighteen years old his general education went hand in hand with his music training.

In 1837 Loeschhorn studied with Ludwig Berger, remaining with him until his death in 1839. Loeschhorn then entered the Royal Institute for Church Music in Berlin, studying harmony and composition with Eduard Grell and A. W. Bach, and piano playing with Rudolph Killitschgy, a talented pupil of his former master Berger. Killitschgy died in 1850, and in the following year Loeschhorn succeeded to his position in the Institute. In 1858 he became a full titled professor.

Teaching was by no means Loeschhorn's only activity. In 1847, in conjunction with Adolph and Julius Stahlknecht, he established in Berlin a series of trio concerts for piano, violin, and violoncello. Their success was great in this enterprise and equally so in a Russian tour undertaken in 1853. In 1862 Loeschhorn collaborated with J. Weiss in the publication of a *Guide to Pianoforte Literature.* In 1885 a revised version was published by Loeschhorn alone, under the title *Führer durch die Klavierliteratur.*

He has composed many works for the piano, most of which are pedagogical, and he has also written vocal pieces and a number of quartets for piano and strings. Loeschhorn was among the founders of the German Association of Organists and of the Association of Piano Teachers. In 1899, his eightieth birthday was celebrated, and he took an active part in the festivities.

II

Among the piano pieces which Loeschhorn has written for children are six sonatinas, two series of pieces entitled *Aus der Kinderwelt*, and a group of studies for beginners, Op. 65. Other technical studies are his Op. 66 and 67; Melodious studies, Op. 38, 193, 194, 195, 196; La Velocité, Op. 136; Universal Studies, Op. 185; Le Trille, Op. 165; and a School of Octaves, Op. 176.

The most popularly used of his writings are the studies in Op. 65, Op. 66, and Op. 67. Of definite purpose, the various studies in each of these three works are short, exceedingly varied, well constructed for both hands, and taken as a group, evenly graded as to difficulty and contrasted as to contents.

The charming musical value of Loeschhorn's writings, combined with definite pedagogic purpose, will always keep his *études* in favor with piano teachers. To play only the three works last mentioned, is to know many short pieces of music, perfect as to form, clear as to meaning, rich in musical content, pleasing to the ear, and never serving a technical purpose to the loss of any one of these features It is in his loyal adherence to the true musical content that Loeschhorn gave great value to these little pieces. He weaves from a brief motive a beautiful prelude (see Op. 65, Nos. 7, 42), or he writes in charming dialogue (see Op. 65, No. 43, E minor). Even an *étude* so definitely technical as the preparatory trill study (No. 36) he varies so delightfully harmonically, that its technical purpose is deftly hidden in the musical setting. Every *étude* in this opus might be quoted as an instance of the value of Loeschhorn's musical feeling combined with his superior musicianship.

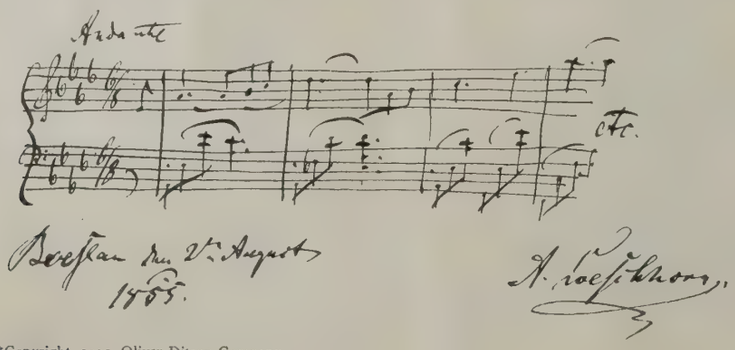
To know these exercises will do much for fluent technic, good taste, and musical perception.

The leading characteristic of Loeschhorn's writing is its genuine musical worth. Gifted as Stephen Heller

CARL ALBERT LOESCHHORN

was gifted, he expresses himself as interestingly, as clearly, and as originally.

Every one of the forty-eight studies contained in Op. 65 is a real gem. In the simplest (Nos. 1, 2, and 3) as in those of broader structure (Nos. 42 and 43) there is the same true instinct for clear and natural expression. No better musical studies can be found for imparting true musical sentiment. (Had Loeschhorn followed the example set by Schumann and latterly by Cornelius Gurlitt, and named the separate pieces of this collection, it is not improbable that they would have now even greater popularity.) This is due wholly to the musical unity of the separate numbers. They form the taste, train mind and fingers; they are excellently constructed for memory work; and as illustrations of the Song Forms, to which class they belong exclusively, they are excellent types.



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OLE BULL

The great Musician on the platform stood;
I was a youth, the violin my soul;
I longed to make it weep, the heart to stir,
The spirit soothe as with a balm from heaven.
Here was a wizard, who with magic bow
Transformed into a spirit of the Muse
The quick responsive violin. Entranced
By melodies that were not born of earth,
My eyes were closed in an ideal world.
A vision I beheld: The setting sun
Bright messengers of golden light sent forth.
So beautiful the scene it seemed that far
Beyond celestial regions were revealed,
And o'er me an angelic chorus sweetly sang.

Soon in the sky the crescent moon appeared;
The western star shone out with silver light;
Serene, the hallowed poetry of eve!
'Fore me a dark and sad procession passed,
The shades of beings who upon the earth
Saw not the light, their souls enshrouded by
The gloom of disappointed hope. The rich,
The poor, in endless line were moving on.
The light of Faith illumined not their way;
Sad, mournful voices, in low minor strains,
Were softly borne upon the silent air.

The scene again was changed. 'Twas early morn,
The glowing sun ascended in the sky,
'Mid canopy of crimson and of gold.
All heaven was glad, and nature woke with song.
In sweet enchantment I rejoiced; my soul
Was like unto the morn. The joyful birds
Their notes of welcome to the glorious orb
Poured forth responsive to the appearing day.

From this entrancing vision I awoke;
The grand performer still before me stood.
From out the soulful violin he drew
With subtile bow those tones so marvelous
That they from higher realms appeared to flow.
As still enrapt I gazed, with a crescendo
That filled the lofty auditorium,
Like to the genii of an ancient world,
The Master vanished from my sight
Amid the plaudits of the multitude.

High was the flight in thy loved field of art.
While trumpets sounded o'er the earth thy fame,
Dear childhood's land thou didst remember well.
O patriot, Thy worthy countrymen
Were as thy children. Thou, the blessed one,
Didst fold them to thy heart; and through all time
A grateful world will ne'er forget thy deeds.
America will cherish thy fair name,
For thou wast faithful to her cause, and freedom
E'er will bless thy memory. We loved thee,
And we love thee still. Thy soul's undying light
Illumes the world, and never shall grow dim.

— DARIUS COBB, in *Boston Transcript.*

MUSIC AND MUSICIANS

Take men as they are, not as they ought to be.

A mind that is too light generally harbors a heart that is too heavy.

To-morrow I am sure to know something new! Whence comes this?

Contemptible is the grief which stealthily creeps upon a noble heart.

Those who hope will not be confounded, says the Bible, and I firmly believe it.

My productions in music are the product of the understanding, and spring from my sorrow.

With faith man steps forth into the world. Faith is far ahead of understanding and knowledge.

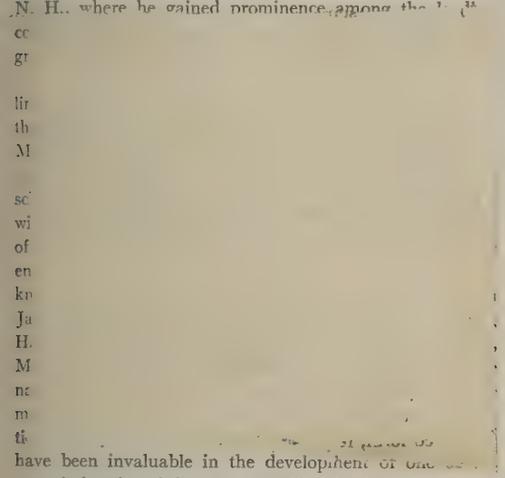
Every man has one part assigned to him — we have had our part given us — and who can say if he has played it well or ill? — FRANZ SCHUBERT.

JOHN C. HAYNES

A BIOGRAPHICAL SKETCH

John Cummings Haynes, music publisher, and now the head of the house of Oliver Ditson Company, is a son of John Dearborn and Eliza Walker Stevens Haynes. He was born in Brighton, Mass., Sept. 9, 1829.

Samuel Haynes, a thrifty farmer, came to America from Shropshire, England, in 1635, in the ship "Angel Gabriel," which was wrecked on arrival at Pemaquid, Me. Two years after coming to this country he returned to England, to fulfil his engagement with Miss Ellenor Neate, to whom he was married at St. Mary's Chapel, Dilton, Wiltshire County. They returned together to the United States, and settled at Strawberry Bank, now Portsmouth, N. H., where he gained prominence among the [illegible]



have been invaluable in the development of one [illegible] great industries of the country. The death of the famous founder of the business, Oliver Ditson, in December, 1888, led to the formation of a corporation consisting of the remaining partners of the firm, Mr. Haynes and Charles H. Ditson, son of Oliver Ditson, and the executors of the Ditson Estate. Several of the best of the young men who had grown up in the business were also, through the influence of Mr. Haynes, admitted as stockholders. The corporation was organized under the laws of Massachusetts, as The Oliver Ditson Company. Mr. Haynes is its president. Headquarters are occupied in the large building, 150 Tremont St., in Boston, and branch houses are maintained as follows: Charles H. Ditson & Co., New York, and J. E. Ditson & Co., Philadelphia.

The growth of this mammoth publishing house has been coincident with the progress of musical taste, culture, and education in the United States, while its influence in the promotion of these refining art factors can scarcely be estimated. The large and valuable house of the New York city branch, corner of Broadway and Eighteenth St., was erected under Mr. Haynes' direction. The Philadelphia store is located at 1632 Chestnut St.

Mr. Haynes' large and successful real estate ventures have placed him in possession of many valuable properties, which materially add to the assessed valuation of Boston. His self-elevation to prominence among the leading business men and financiers of the renowned old city is an example for all young men who are struggling for a foothold in life. Beginning in the humblest manner as an errand boy, he secured his employer's confidence by unremitting energy and attention to the business; and by making himself invaluable in the furtherance of that gentleman's interests, rose step by step to higher positions. When he began his career, the business was yet in its infancy. He is now one of the fathers of the great music publishing business of the United States.

It has been said of Mr. Haynes: "He is a rare judge of character; and this is specially evident when one considers the men whom he has placed in charge of his many ventures. He selects with a discriminating and almost unerring eye, and then throws the entire responsibility of labor upon the person selected. This places men upon their mettle; and while they feel that the chief has an eye upon their work, they also know that he never interferes with what they have in charge. He has so much to attend to in looking after results that he is forced to leave details to his subordinates. The love which his employees bear him is proof of the cordial respect and esteem which he has created among those who surround him in various capacities. Personally, he is one of the most genial and approachable of men. He is ever ready to listen when appealed to, and his sure and ripe judgment never fail to solve a proposition placed before him."

When a young man, Mr. Haynes assisted in organizing The Franklin Library Association; and his part in its debates and literary exercises for many years was of great advantage to him in his early training and culture. He is a life member of the Mercantile Library Association, the Young Men's Christian Union, the Woman's Industrial Union, and the Aged Couple's Home-Society, one of the trustees of the Franklin Savings Bank, a director in the Massachusetts Title Insurance Company, and a vice-president and director of the Massachusetts Homeopathic Hospital. He was for many years treasurer, and now is a director, of the Free Religious Association of the United States. The Massachusetts Club, the Home Market Club, and the Boston Merchants Association claim him as a member also. He was president of the Music Publishers' Association of the United States, which has been in existence about thirty-five years, and during all this time has been an active and influential member.

In religious, social, political, and scientific subjects Mr. Haynes has always displayed a lively interest. For many years he was president of the Parker Memorial Science Class, which held its sessions every Sunday during eight months of the year. In 1848, after having been a pupil in one of Boston's Baptist Sunday Schools, he became interested in the preaching of Theodore Parker. About two years previously the Twenty-eighth Congregational Society was organized, "to give Theodore Parker a chance to be heard in Boston." Mr. Haynes served for many years as chairman of its standing committee, and in later years took an active part in the construction of the Parker Memorial Building. He was largely instrumental in its transfer to the Benevolent Fraternity of Churches in Boston, the object of this transfer being to perpetuate the memory of Theodore Parker in charitable, educational, and religious works. He was one of the organizers of the Parker Fraternity of Boston, which was for many years a powerful social and religious society. The Parker Fraternity Course of Lectures, initiated by this society, because of the exclusion of Mr. Parker from the lecture platform of Boston, was sustained for nearly twenty years, and was conspicuous for its influence in molding and directing public opinion, especially during the War of the Rebellion, and the years of reconstruction immediately following. In the first course, in 1858, Mr. Parker delivered his celebrated lectures on Washington, Franklin, Adams, and Jefferson.

In late years Mr. Haynes has been connected with the Church of the Unity, of which Rev. Minot J. Savage was the minister, and with the South Congregational (Unitarian) Society, of which Rev. Edward Everett Hale and Rev. Edward Cummings are the ministers.

Mr. Haynes joined the Free Soil Party when a young man, casting his first presidential vote in 1852, for John P. Hale. Following his party into the Republican ranks, he is still identified with it. He was a member of the Boston Common Council during four important years, — 1862–'65, — and during that time made strenuous efforts to further such plans and incidental legislation as should enable Boston to furnish its quota of volunteer soldiers for the suppression of the Rebellion. Mr. Haynes also refers with justifiable pride to his strenuous advocacy of a measure, which shortly became successful, to secure the opening of the Public Library on Sundays. Since then he has often been solicited to assume public office, but has declined. He is a generous patron of many of Boston's charitable, educational, and business associations.

Mr. Haynes is a man of strong physique, alert mind, fine character, and refined taste. His influence in promoting musical culture throughout the country, as well as in developing the business of his great publishing house, is inestimable.

In May, 1855, Mr. Haynes was united in marriage to Fanny, daughter of the Rev. Charles and Frances Seabury Spear. Theodore Parker performed the marriage ceremony. Of this union were seven children: Alice Fanny, now Mrs. M. Morton Holmes; Theodore Parker, deceased; Lizzie Gray, now Mrs. O. Gordon Rankin; Jennie Eliza, wife of Frederick O. Hurd, deceased; Cora Marie, now Mrs. Isaac W. Crosby; Mabel Stevens, and Edith Margaret, now Mrs. Fred H. Pratt. As the result of these marriages, there are now eight grandchildren, the oldest being Rev. John Haynes Holmes, a successful minister of one of the Unitarian societies of Boston.

ANSWERS TO QUERIES

W. D. D., Ottawa, Kansas.

1. The syllable names of the ascending chromatic scale, in most common use at present, are do, di (dee), re (ray), ri (ree), mi (mee), fa, fi (fee), sol, si (see), la, li (lee), ti (tee), do. In descending succession there is some difference in usage; the general rule being, however, to indicate flats by the vowel *e* (pronounced *a*), thus: do, ti (tee), te (tay), la, le (lay), sol, se (say), fa, mi, me (may), re, ra, do.

This gives a name to every tone that is likely to occur; "sharp five," as you call it, is si (see).

2. The C clef was used very frequently indeed, in earlier days, for the notation of vocal parts. There were three different C clefs, one for tenor, one for alto, and one for treble (or soprano), in each of which the clef sign indicated the middle C of our piano keyboard. The one most commonly used nowadays is the alto C clef, in which the middle line indicates the C. It is employed almost altogether for the viola part. The tenor C clef is the one you have probably encountered in the violoncello part. There is no other reason for the employment of the various C clefs than that of convenience; they are so chosen as to correspond as nearly as possible to the compass of the required voice, or instrument, so that but few leger-lines need be used. That is the reason why the G clef (for the right hand in piano music) is generally called the violin clef. With the sign to indicate the middle C, these clefs are just as easy to read as the G or F clef; you simply reckon up and down from that C, — which is always placed on a line, as you see. Of course it takes time to become so familiar with the C clef that one can read them readily.

3. There is no essential difference between 6–8 and 6–4 measure. In one the eighth notes, in the other the quarter notes, are beats; but the accents lie at the same points in each. Probably no composer could give a really good reason for choosing between them; it is generally a purely arbitrary choice. At the same time, 6–4 *looks* broader, and is (perhaps) a little more likely to represent six individual beats, whereas 6–8 measure is very often indeed counted as if it were 2–4, each beat as triplet.

J. H. S., Elgin.

Your question seems to mean: Is a succession of diminished seventh chords correct, if the final one is properly resolved? The answer is yes, if the connections are smoothly made. In elementary harmony it is wise, and doubtless necessary, to limit the successions of chords to those harmonic bodies that are related, and to diatonic movements generally. For a time, the student must regard certain chord progressions as natural and permissible, and others as unnatural and not permissible (for him). For the *related* progressions, in diatonic succession, are, for all time, the basis of harmonic movements, and must therefore be thoroughly mastered. But in advanced harmony the statement becomes true that *any* chords may be connected, regardless of relation, — if one knows how to do it. The permanent rule is smooth part-leading. The chromatic movement, alone, makes every conceivable chord succession possible.

Returning to your question, then, it is evident that the chords you name may be connected, if properly handled. One must therefore see the notes before giving a definite answer.

THE PIANO

Special articles on the Literature and Pedagogy of the Piano will constitute this Department. Methods or devices used successfully by teachers will be explained here. Correspondence with teachers and students of the Piano about matters of general interest is solicited. Address the Editor of THE MUSICIAN.

THE MAGIC PEDAL, THE SOUL OF THE PIANOFORTE—II

MARY VENABLE

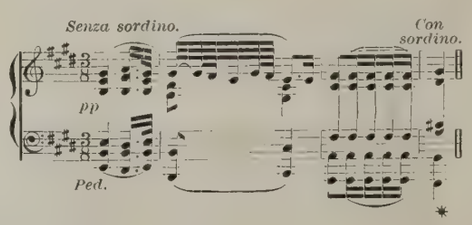
GRADUAL DEVELOPMENT OF MODERN PEDAL USAGE

"All good things are threefold," says the old proverb. In modern pianos there are usually three pedals, called respectively, First, Damper Pedal or simply Pedal; Second, or Soft Pedal; Third, *Sostenuto* or Sustaining Pedal. The damper pedal is at the player's right and when pressed raises the dampers collectively. The soft pedal

is that on the left. If one should ask, "What are these, and what are they for?" fifty out of a hundred music students and ninety-nine per cent of the laity would answer, "The one on the right is the loud pedal and is used for loud playing; the one on the left is for soft playing." These are only rudimentary uses of the pedals, and are not even the most important ones. The term "loud pedal," never correct, is not appropriate; for the damper pedal, although often used to strengthen the sound, has besides many other important uses. One of these is in connection with the soft pedal in *pianissimo* passages, to give the tone warmth and color.

It is true that when the art of piano building was in its infancy, the main service performed by the damper pedal was to increase the volume of sound. The tone of the early pianos was weak and evanescent, and the sympathetic vibration of all the strings was needed often. Thinness of harmony and dryness of melody would have resulted from a too frequent application of the dampers to the strings. Even as late as the beginning of the nineteenth century all the dampers were frequently raised above the strings for many measures, regardless of the slight blurring of melodic tones, and the discordant harmonies which resulted. Beethoven himself used the pedal freely, in order to obtain the best effects of tone-sustaining and songful *legato*. He told Czerny that he had once heard Mozart play the piano; that his touch was delicate, but that he had a choppy style and no *legato*. This may have been caused by the action of the piano played by Mozart, which made strict *legato* impossible. The remark gives us an idea of Beethoven's great fondness for *legato*, in imitation of the organ effects which Czerny says Beethoven seemed to produce in his playing.

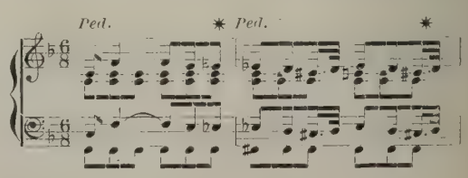
Czerny writes to Cocks, a London publisher, "*Legato* in *cantabile* on the piano was at that time unknown. Beethoven was the first to discover entirely new and impressive effects on that instrument." That this new *legato* playing was undoubtedly produced with the aid of the pedal, we can have no doubt, as Czerny says that "Beethoven, in playing the Largo of his C minor Concerto, allowed the pedal to remain down throughout the whole theme. This could have been done very well on the weak-sounding pianos of that time (1800), especially when the *una corda* pedal was also used. Now, as the tone of the modern piano has become much stronger, we should advise a renewed pressure of the pedal at every important change of the harmony, so that no defect may be noticeable in the sound."

Beethoven — *Concerto in C minor*

A use of the pedal such as this, in *cantabile* passages, would on our twentieth century full-toned pianos cause a blurring of the melody and a confusion of the harmonies which would be a barbarous violation of good taste. In Beethoven's day it was the only way in which to obtain a good *legato*. From what Czerny says we understand that in Beethoven's music the pedal should be used as in other works, to sustain the harmonies and to connect melodic tones. This manner of playing is indispensable in *cantabile* passages and movements, if the intention of the composer is fulfilled.

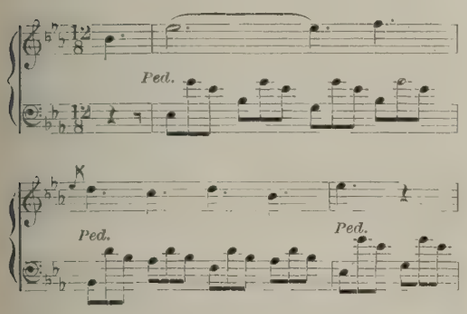
Besides the absolute *legato* required by the *cantilena*, in this slow movement from the C minor Concerto, the tones of the accompanying voices should be sustained (by means either of the fingers or of the pedal) in imitation of a string quartet or of an orchestra. The composer did not intend that more rests should be made than he has written down, yet the enormous technical

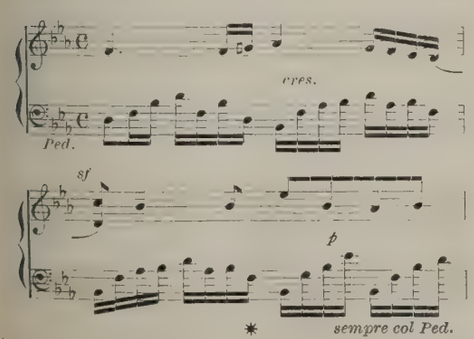
difficulty of connecting with the fingers all the tones of the different voices is such that special attention should be paid to this branch of pianoforte playing, which is of much *musical* importance. Sustaining of tone by means of the fingers is often obligatory for the purpose of obtaining purity of the melodic tones.

A marked improvement in the efficiency of the pedal which came about shortly after the beginning of the nineteenth century was accompanied with a greater reserve in its use. This became more and more necessary as the tonal power of the piano increased. Subsequently usage established the custom of renewing the pressure of the pedal with every measure, although changes in harmony and dissonant tones in the melody were still disregarded, as they were not unpleasantly obvious. The following example is taken from an old edition of Beethoven's Sonata in D major, Op. 10. The use of the pedal indicated in it, although satisfactory in its time, is an impossibility to-day.

Beethoven — *Largo from D major Sonata, Op.* 10

The next step towards our modern standard of pedal usage was to renew the pedal pressure

with every important harmonic change, although melodic purity was still disregarded. This manner of pedaling, begun in Czerny's time, was long continued. Numerous examples may be found in most editions of Field's *Nocturnes*, Heller's Studies, Henselt's works, and in hundreds of other compositions in editions which, but for the pedal marks, are still good. *Apropos* of this stage of pedal development are the pedal marks in the following composition: —

Field — *Nocturne in E flat*

While it is largely due to the continually increased sonority of the piano that pedal marks, which were once approximately satisfactory, can no longer be relied upon to assist the player, there is another prolific source of incorrect pedal notation. It is, the exceeding labor and difficulty of indicating with accuracy the exact moment of pedal attack and pedal release. Rubinstein's solution of this problem was to rely upon the musicianship of the performer. He therefore left his compositions as bare of marks of any kind as are those of Bach. Liszt, however, often indicated the use of the pedal, and always with exceeding nicety and power. Many modern composers imitate him in this, notably Sgambati and Chaminade, but unhappily the majority of composers and editors are even in this latter day careless in their pedal notation. For instance, if one should follow the marks of pedal and star found in the most recent Peters' edition of Meddelssohn's *Song without Words*, in E flat, Op. 67, he would, on the modern piano, produce a most unmusical blurring of the melody.

Mendelssohn — *Song without Words in E flat*

This is also true of the *Song without Words*, in F major, Op. 85. The pedal is indicated in such a manner that a faithfu. following of the marks with a modern piano would produce the very bad effect of blurring the tones of the melody, many of which are foreign to the harmony. A much more discreet use, which will avoid such blurring, can be adopted only in combination with a well-thought-out sustaining bass, upper bass, and harmony tones. This can be done by substituting one finger for another on a key, without allowing the key to rise, and so sustaining as many tones as possible with the fingers, while the pedal is used as often as necessary to avoid blurring the melody. If this sustaining of all the tones of the harmony, as indicated by the composer with pedal marks, is not obtained, the effect is dry and fulness of harmony is sacrificed.

The plan above mentioned is the only means to solve the hard problem which confronts the modern player in almost every piece; namely, to avoid sacrificing either the richness of harmony or the clearness of the melody. This perplexes the composer or editor so that he either marks the pedal entirely too much, or not at all. In any case, the player must have sufficient experience to divine the intention of the composer, and to treat the pedal, in combination with the touch, in such a way that the intended effect is satisfactorily produced, while all blurring of tone is avoided.

The best pianists of to-day, in playing *cantabile* passages, blur neither the melody nor the harmony, but manage by a judicious use of the fingers as well as of the pedal, to render the harmony rich and the melody pure.

(To be continued)

ANSWERS TO QUERIES

Miss P. F. P., Beacon, Ia.

There are, as you say, only two kinds of "time" or measure, the duple and the triple species. In duple measure there are two beats in each group, the first one accented and the other light or unaccented; in triple measure there are three beats, one accented and the other two both unaccented. If the measures contain no more than one group (of either two or three beats), they are called simple; if they are multiplied, so as to embrace more than three, — say four, six, nine, or twelve beats, — they are called compound measures. Simple measures, therefore, are such as contain only one accent; compound measures contain as many accents as there are groups. Four beats in a measure (sometimes called quadruple measure, but needlessly) result, always, from joining two duple groups, as in 4–4, which is simply twice 2–4 measure, with accents upon the first and third beats, — precisely as if one bar had been omitted. Six beats in a measure always result from joining two triple groups; your 6–8 is twice 3–8 measure, and therefore the accents fall upon the first and fourth beats. 6–4 is twice 3–4. 9–8 is three times 3–8, with accents upon the first, fourth, and seventh beats. 12–8 is twice 6–8, or rather, four times 3–8, with beats 1, 4, 7, 10 accented. 2–4 and 2–2, 3–4, 3–2, and 3–8 are simple measures, with one accent each, always upon the first beat. There is also such a thing as 5–4 measure, and even 7–4; but they are rare. They are called mixed measures, and result from joining duple and triple groups, with accents accordingly.

T. E. B., St. Paul, Minn.

1. The triplet-cadenza in the *Gondoliera* of Liszt should be so played as to sound like *triplets*. You will observe that the passage is a series of three-tone groups: —

Had Liszt intended them to sound that way, he could much more easily have written the passage in simple thirty-second-note groups. But he desired to obtain the interesting effect known as "shifted rhythm," and therefore not only carefully noted the triplet-groups, but persistently repeated the triplet sign. The accentuations must be very light, but must bring out the triplet arrangement distinctly. In listening to a pianola performance of this piece, you forget, perhaps, that a pianola makes no accents at all.

2. Chopin's Scherzo in B flat minor is generally played about ♩.=100, or a little less.

M. M. J., Grandview.

1. The 3rd, as it appears in the major scale (from key-note up to third step, C-E, for instance), is the major form. One contraction gives the minor form; one more contraction gives the diminished form. From G flat, the major 3rd is therefore B flat, the minor form B double-flat, the diminished form B triple-flat. From A, the major 6th is F sharp; from A sharp it is therefore F double-sharp; the augmented 6th, being an expansion of this, would be F triple-sharp. Uncommon, no doubt; but surely *possible*.

2. Modern theory recognizes no chords of the "eleventh."

3. The diminished 7th chord has more "resolutions" than any other chord in music. See Goetschius' *Material used in Musical Composition*, Example 149, and paragraph 311.

4. Every chord, common or "uncommon" (whatever those terms may mean), bears a relation to the key in which it occurs, — of course; also bears some relation to the chords which precede and follow it, — excepting when the progressions are chromatic. Chromatic progressions sever what might be called the tonal relation of one chord to the other. See *Material*, paragraph 296.

5. The harmonic analysis of good music is always extremely instructive.

6. There are no "hard-and-fast" rules in any art. A rule is merely a statement of what is done in the *majority* of cases.

THE LESSON CLUB

Conducted by DR. PERCY GOETSCHIUS

A series of How to Do articles, distinctly practical, inspiring, and suggestive. These lessons will continue to appear; the best authorities will contribute them. Any suggestion from readers of THE MUSICIAN which will be of aid to one or to many readers will win our immediate consideration.

"Only such qualities as may be claimed for *instrumental* music are valid for the art of tone, as such. Any efforts to probe a general distinctness of music, to characterize its essence and its nature, to fix its boundaries and define its trend, must necessarily refer to instrumental music. If there is anything that instrumental music cannot do, it must never be declared that 'music possesses the power to do it'; for the former alone is the pure, absolute Art of Tone. . . . Association with poetry increases the might of music, but does not extend its bounds." — HANSLICK, *The Beautiful in Music*.

PRACTICAL ACOUSTICS—III

SMITH N. PENFIELD

I

Let us now inquire how musical tones are produced. A single shock is not sufficient. There must be a regular and rapid series of sonorous shocks lasting for at least a perceptible length of time. The piano wire will not instantly come to rest. A tuning-fork rapped hard and held to the ear will continue its sound for two to five seconds.

Musical instruments may be classed as follows: 1, stringed instruments played by percussion (pianos); 2, stringed instruments played by plucking (harp, guitar, mandolin, banjo, zither, the old-time harpsichord, etc.); 3, stringed instruments played with a bow (violin, viola, violoncello, double bass, etc.); 4, flue wind instruments (flute, piccolo, fife, all organ pipes except the reeds); 5, reed instruments (oboe, bassoon, clarinet, English horn, saxophone, all brass instruments, cabinet organ, all reeds of pipe organ, the human voice); 6, percussion instruments (tympani, triangle, xylophone, glockenspiel, etc.)

In instruments of first two classes the string is forced suddenly to one side, then recovering its position by its elasticity moves practically as far in the opposite direction then again in the first direction, continuing thus to vibrate to and fro until the effect of friction brings it to rest. In all of these instruments there is but a single impulse given by hammer, finger, or plectrum for each tone, this tone continuing with a diminuendo till the string come to rest. Consequently the tone has its greatest intensity at its commencement. A crescendo is impossible on any one tone.

In the third class a resined bow catches the string drags it to one side till its elasticity forces it to swing to the opposite, again catches and drags it, again it recovers. Thus the motion and consequent tone is continuous till the bow ceases to move. A crescendo or other modification of the tone is thus always possible.

In instruments of the fourth class there is an enclosed column or body of air set into vibration simply by the force of a small stream of air under pressure, this latter acting upon the enclosed air somewhat, like a bow upon a violin string, the tone continuing till the flow of force or air ceases. In flue organ pipes the tone is thus formed. The air is forced up from the wind chest, through a tube called the foot, into a small chamber in bottom of the pipe, and thence out through a narrow horizontal slit called the mouth. The upper side of this mouth is sharpened to an edge, and the wind emerging strikes against this sharp edge, part passing out and part up into the pipe. This produces a fluttering or vibration which is communicated to the air column within the pipe and produces the tone. In the case of the flute and fife the breath of the player is forced across and partly into the enclosed column of air, setting the latter into vibration, the pitch being given by practically lengthening or shortening the tube by use of finger holes and keys.

In the fifth class the tone is directly given by the vibration of reeds or what answer for these. In the cabinet organ and the reed stops of pipe organ these are little tongues of brass. In the clarinet and saxophone they are tongues of thin cane. All these reeds are placed over little rectangular orifices, are fastened at one end, and they nearly or quite fill the orifices. The loose end of the reed stands a little out, but is forced by the wind against or into the orifice, thus cutting off the supply of wind. Its elasticity forces it back and a little too far.

But these vibrations of wood, metal, catgut, lips, membranes, parchment, or even of enclosed air, are not sufficient to make effective tones and consequent music. These tones must, in most cases, be reinforced by sympathetic vibrations of some more sonorous body.

This brings us to the important subject of Resonance, which is defined thus by Worcester: "The property of sonorous bodies, by which they vibrate in unison with the vibrations of other bodies and strengthen the original tone."

The Germans have the expressive term, *Mitschwingung*. A tuning-fork agitated and held in the hand is not audible unless put close to the ear, but if stood by its handle on a shallow, wooden box, preferably open at one end, its tone will ring out loud, especially if agitated by a resined violin bow.

A violin string may be properly stretched between two points, representing the nut and the bridge on a cloth-covered table and the bow applied. Nothing is heard. Take the cloth away and again stretch the string, and a faint musical tone is heard. The dummy violin is on this principle. But the body of the violin, made of choicest wood, with the enclosed air, constitutes a sonorous body, which immensely increases the tone.

Piano strings stretched between pins in an iron frame and beaten by the hammers, give but the faintest tone, but with these pins set into a frame resting on a homogeneous wooden sounding-board, every part of this board gives out vibration to the air, and the tone takes on volume and beauty. The harp has a sounding-board in its main upright.

A reed of clarinet, oboe, or bassoon, away from the body of the instrument, would give no tone, but reinforced by the tube and its enclosed air, the tone is rich and full. So with the reed stops of the pipe organ (trumpet, vox humana, and others), that have little vibrating tongues.

The vibrations of the lips in cornets, horns, trombones, and other brass instruments, forming a reed, are reinforced by the column of air in the tube, and this again reinforced as in the trumpet and other reed stops of pipe organ by the growing diameter of the tube, and finally flaring out at the extremity or bell, giving bigness of tone on the principle of the megaphone.

The vibration of the vocal cords is communicated to the air of mouth and throat, and this constitutes a great resonance box, the reverberation of which enables one to speak or sing and fill the largest auditorium with sound.

ELEMENTARY GERMAN

A. RHEINGAUER

LESSON XXXVII

To address a friend in a letter say, —

Lieber Freund for *dear friend* (masc.).

Liebe Freundin for *dear friend* (fem.).

Nom. *Der nächste Donnerstag*, next Thursday.

Dat. *Dem nächsten Donnerstag*, (to) next Thursday.

Am (= *an dem*) *nächsten Donnerstag* (next Thursday) answers the question *wann?* when?

In meinem Hause (dative), at my house.

Einladen (to invite) is a compound with a separable prefix. Therefore: —

Ich lade Sie ein, I invite you.

In a participial clause the participle stands last. Ex: —

Auf Ihre Zusage hoffend hoping for your promise to come.

Treue Freundschaft (nom. and acc.), true friendship.

In treuer Freundschaft (dative), with true friendship.

Mrs. Weber writes to Miss Hill as follows:—

Liebe Freundin!

Am nächsten Donnerstag gebe ich in meinem Hause ein Konzert. Ich lade Sie hiermit freundlichst dazu ein und verbleibe auf Ihre Zusage hoffend in treuer Freundschaft.

Ihre.

Boston, den 1. Februar 1900. Laura Weber.

VOCABULARY

To be committed to memory

Geben, to give; *einladen*, to invite; past part. *eingeladen; Sie* (nom. and acc.), you; *hiermit*, herewith; *freundlichst*, most cordially; *dazu*, to it; *die Zusage*, the promise to come; *hoffen auf* (with acc.), to hope for; *verbleiben*, to remain; *treu*, true; *Freundschaft* (f.), friendship.

Translate

1. I am going to give a concert next Thursday. 2. I have invited Miss Hill. 3. I am hoping for her promise to come. 4. I shall also invite Miss Döring

LESSON XXXVIII

Ihre freundliche Einladung (nom. and acc.), your kind invitation.

Annehmen (to accept) is a compound with a separable prefix. Therefore: —

Ich nehme die Einladung an, I accept the invitation.

Nicht (not) goes before the past participle or infinitive to the end of the sentence. Ex.: —

Ich habe die Einladung nicht angenommen.
I did not accept the invitation.
Ich werde die Einladung nicht annehmen.
I shall not accept the invitation.

At the end of a letter say: —
Ihr treuer (*Freund*) for *your true friend* (masc.).
Ihre treue (*Freundin*) for *your true friend* (fem.).

Miss Hill replies to Mrs. Weber's letter as follows: —

Liebe Freundin!

Ihre freundliche Einladung habe ich heute erhalten. Ich nehme sie dankend an und verbleibe unter vielen Grüssen.

Ihre treue
Boston, den 2. Februar 1906. Lida Hill.

VOCABULARY

To be committed to memory

Die Einladung, the invitation; *freundlich*, kind; *annehmen*, to accept (past part. *angenommen*); *sie*, it (the invitation); *dankend*, with thanks; in a letter: *Grüsse* (plural of *Gruss*, m.), compliments, regards; *unter vielen Grüssen*, with kind regards.

Conjugate

Ich habe die Einladung nicht angenommen.
Ich werde die Einladung nicht annehmen.

Translate

1. I have received a letter from Miss Hill. 2. She has received my invitation. 3. She has accepted it. 4. I have not invited Miss Döring as yet (*noch nicht eingeladen*), but I shall invite her to-day.

LESSON XXXIX

The preposition *zu* governs the dative. Ex.: *Zu ihrem Konzert*, to her concert.

Zu of *um zu* (in order to) used with a separable verb goes between the prefix and the verb. Ex.: *Um sie einzuladen*, in order to invite her.

Sie (you) always begins with a capital; *sie* (she or her) begins with a small letter except at the beginning of a sentence.

Read and translate

Fräu Weber schreibt auch an Fräulein Döring, um sie zu ihrem Konzert einzuladen. Die Antwort auf dieses Einladungsschreiben finden wir in der nächsten Lektion.

VOCABULARY

To be committed to memory

Schreiben an (with acc), to write to (past part. *geschrieben*); *um zu*, in order to; *zu* (with dative), to; *die Antwort auf* (with acc.), the answer to; *ihr* (m.), *ihre* (f.) *ihr* (n.), her; *das Einladungsschreiben*, the letter of invitation; *finden*, to find.

Translate

1. I have also written to Miss Döring. 2. I invited her, too. 3. I hope she will accept the invitation. 4 We shall find her answer to my letter of invitation in the next lesson.

LESSON XL

Both *zu* and *mit* govern the dative. Ex.: —
Zu meinem Bedauern, to my regret.
Mit bestem Gruss, with best (kind) regards.

The *Present* is often used instead of the *Future*. Ex.: —
Morgen kann sie nicht abkommen.
To-morrow she will not be able to get away.

The infinitive with *zu* is often the direct object of a verb. Ex.: —
Ich hoffe Ihnen persönlich danken *zu können.*
I hope to be able to thank you personally.

Danken (to thank) takes the dative of the person. Ex.: —
Ich danke Ihnen (dative of *Sie*).
I thank you.

Miss Döring replies to Mrs. Weber's letter as follows: —

Liebe Freundin!

Zu meinem Bedauern kann ich am nächsten Donnerstag nicht abkommen, hoffe jedoch, Ihnen bald persönlich für die freundliche Einladung danken zu können.

Mit bestem Gruss verbleibe ich

Ihre aufrichtige
Boston, den 3. Februar 1906. Anna Döring.

VOCABULARY

To be committed to memory

Das Bedauern, the regret; *können*, to be able; *jedoch*, however; *bald*, soon; *persönlich*, personally; *einem* (dat.) *danken*, to thank some one; *für* (with acc.), for; *best*, best; *aufrichtig*, sincere.

Translate

1. I have just (*soben*) received a letter from Miss Döring. 2. She cannot (*kann nicht**) get away now. 3. She will soon come to see me. 4. I shall write her (*ihr*) to-day.

**Nicht* (not) goes before the infinitive.

THE ELEMENTS OF COUNTERPOINT

PERCY GOETSCHIUS, MUS. DOC.

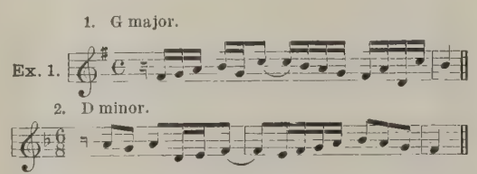
LESSON XI

The practical application of principles of two-voice counterpoint is best effected, by the beginner, in the manipulation and development of a *Motive*. To this culmination of our exercises the thoughtful student has no doubt been looking forward for some time; for every line of study must lead to some ultimate practical purpose, and even general training will finally centralize in some special object.

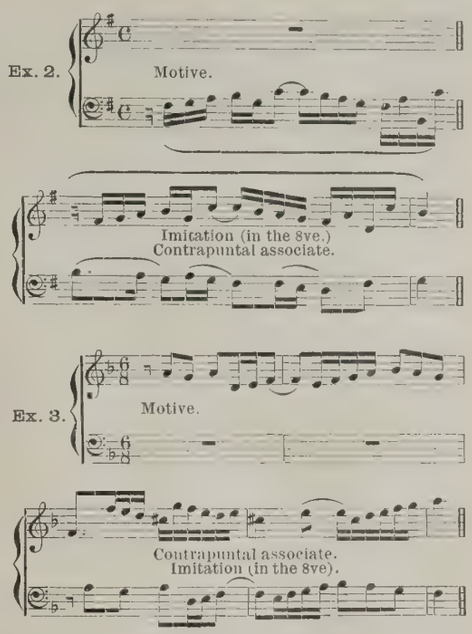
The general aim of counterpoint, as often stated, is the association of melodies, or the multiplication of melodic lines by harmonious cooperation. But the mere increase of the number of melodic parts is, in itself, no guaranty of artistic structure; on the contrary, it may easily tend to render the structure complex and obscure, and defeat the artistic purpose by diffusion instead of concentration. Multiplicity of tone lines may so divide the hearer's attention as to destroy his sense of the principal line or lines of the musical picture.

The necessary concentration is gained by the adoption of some striking motive, or leading figure, which is held more or less constantly before the hearer's mind, as the ruling idea — the principal line — to be developed. Very many devices are employed in this process of development; for the explanation of these, the student is referred to standard text-books; only the most natural and fundamental method can be considered in this lesson.

A motive is a brief melodic sentence, usually no more than one or two measures in length; of simple, regular, but somewhat striking character. It may begin at any point in the measure, and with any tone which indicates or suggests the tonic (key-note) chord of the key; it generally ends upon an accented beat, with some tone of the tonic (or, more rarely, the dominant) chord. It is chiefly necessary to provide for a clear *tonic* impression at, or near, the beginning. For illustrations of the motive the student is referred to the Two-voice and Three-voice Inventions of J. S. Bach, almost all of which begin with the "motive," in the first measure or two; sometimes it appears alone (as in Nos. 1, 2, 3, and 4 of the Two-voice Inventions), and sometimes it is accompanied by a *lower* part (as in Nos. 1, 2, 3, and 4 of the Three-voice Inventions). To these, which the student should examine most minutely, we add the following, for use in this lesson: —



The simplest method of utilizing such a motive consists in what is called its *Imitation;* that is, its recurrence in another part. The adopted motive is first announced, generally alone, in either the upper or the lower one of the two parts of which the contrapuntal sentence is to consist, and is then taken up — or "imitated" — by the other part; usually upon the same beats of the measure as at first, and upon the same steps of the scale, either an octave higher, or an octave lower, than before — as the case may be. Such a recurrence is called the "imitation" in the octave. Meanwhile, *the first part continues its melodic movement*, as counterpoint to the motive in the other part. This is called the "contrapuntal associate," and is made according to the principles explained in the foregoing lessons (particularly Lesson X, with reference to the rhythmic treatment of the two parts). These points are all illustrated and indicated in the following examples: —

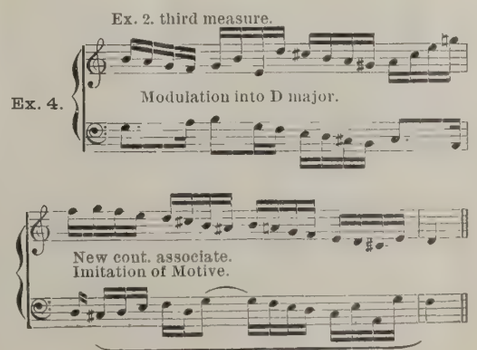


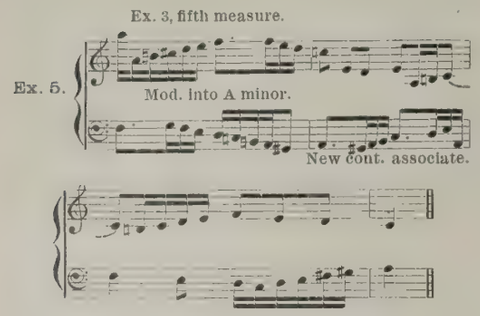
As a means of obtaining a better grasp of these important preliminary steps, the student may rewrite these two examples, reversing the order of the parts, thus: begin Ex. 2 in the upper part (an 8ve higher), imitate in the lower, and invent a new contrapuntal associate (above), in a different melodic and rhythmic form from that here shown; and begin Ex. 3 in the lower part, with imitation in the upper, and a new contrapuntal associate.

Also examine the first few measures of the Two-voice Inventions of Bach, Nos. 1, 2, 3, 4, 7, and 8; observe the manner of imitation (in every case in the lower part), and carefully analyze the formation of the contrapuntal associate.

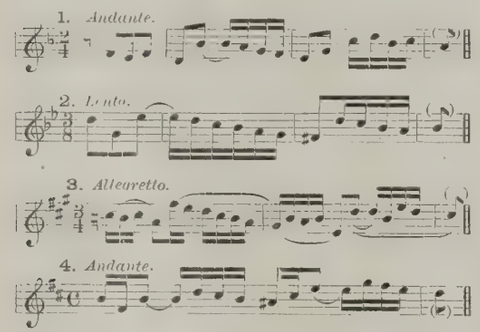
In No. 10 of these Inventions, the imitation of the motive (second measure, lower part) is not in the octave, but a fourth below the original tones. From this it will be inferred that the motive may recur upon any steps of the scale which may prove to be convenient for the purpose. The imitation in the octave (upon the same steps) is, however, by far the most common at the *beginning;* while other steps of the scale are likely to be chosen for the reappearances of the motive from time to time in the later course of the sentence.

Should the student desire, for instance, to carry on the manipulation of the above motives a few more measures, the following design would be commended: after the imitation is finished, devote one measure to a modulation into the Dominant key, and there make a third announcement of the motive (in the part which began). Thus: —





The observant student will probably realize that the object and the labor of this exercise centres in the formation of the *contrapuntal associate;* and this is a task for which the past lessons in counterpoint must have prepared him. The difference between his preceding exercises and the counterpoints shown in this lesson appears much greater than it actually is; it is merely a difference in rhythmic appearance, and is not at all of an essential character. Close comparison with the rules and illustrations given in Lesson X will prove this. If any additional directions are necessary, they are comprised in the following general rule: Be sure that some good interval appears (or is understood) at the accents, and at strong beats in general; lead the two parts smoothly to these points, maintaining a uniform rhythmic effect, and alternating (or combining) the shorter note values so as to obtain a good rhythmic form in *each separate part.* To test this rule, analyze the contrapuntal treatment of every measure in all of the Two-voice Inventions of Bach.

EXERCISE. — Manipulate each of the following motives in the manner shown in Exs. 2, 3, 4, and 5. Each motive twice, beginning first as upper, and then as lower, of the two parts: —

Besides these, invent a number of original motives, closely imitating the character of the above, and manipulate them in the indicated manner.

A conservatorium has been opened at Bonn under the direction of Frl. A. Ziskoven. Most of the teaching staff come from Cologne. There are already over a hundred pupils.

* *

Arthur Shepherd of Salt Lake City, and also well known in Boston, won the prize in Class I of the recent Paderewski Prize Competition. His work was an overture entitled *Joyeuse.*

* *

An article appeared in *Die Musik* (November 15), entitled *Ein vergessenes Streichquartett Beethovens*, by Prof. Dr. Wilhelm Altmann. The composer, in a letter to Breitkopf & Härtel in 1802, states that he has transcribed one single sonata of his for strings. There have been various references to this in books and catalogs, but no details ever given either of the original Breitkopf & Härtel edition, or even of the new Simrock one edited by Nottebohm, in 1875. Professor Altmann came across the original edition at the Berlin Royal Library, and the work will appear in the forthcoming Beethoven Supplement (B. & H.). Professor Altmann already gives the finale in *Die Musik.* The sonata in question is the one in E, Op. 14, No. 1, but in its transcribed form it appears in the key of F.

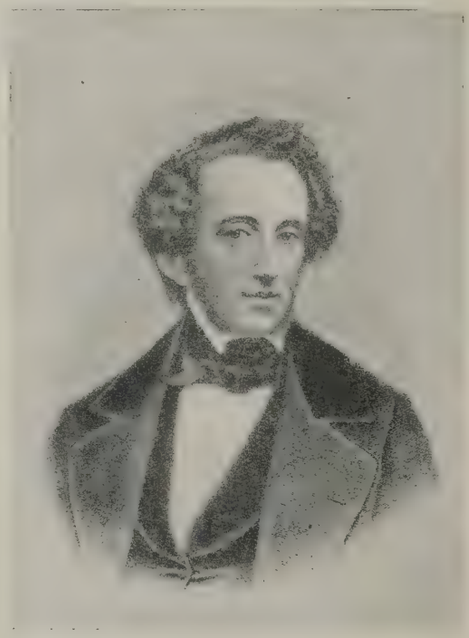
TENNYSON AND MENDELSSOHN

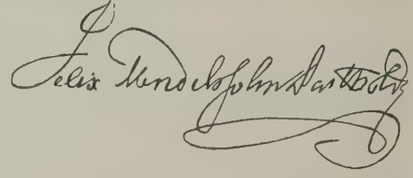
MRS. J. J. BAKER

I

While the boy, Alfred Tennyson of Lincolnshire, was writing verses in his father's flower garden, young Felix Mendelssohn was applying the rules of counterpoint to his first quartet for piano and strings. When fifteen years of age Tennyson published with his brother Charles the now rare volume *Poems by Two Brothers;* and Mendelssohn brought out his quartets and two sonatas.

The Lady of Shalott, Œnone, The Lotos-Eaters, and other poems met with so scathing criticism that the poet ventured no further effusion during a period of ten years. Mendelssohn's *Reformation Symphony,* ruthlessly rejected by the Paris Orchestra, was neither performed nor published during the musician's lifetime.





In the interval of the poet's silence, Mendelssohn's superb overture *Midsummer Night's Dream* burst on the world with startling brilliancy. Macfarren says, "No other piece of music contains so many points of harmony and orchestration that had never been written before." The magnificent *Hebrides* overture grew from a melody descriptive of the Fingal Cave. The sweet legato music of the Forty-second Psalm was written during Mendelssohn's wedding journey.

Such poems as *Morte d'Arthur, Locksley Hall,* and that plaintive song *Break, break, break,* drew from Wordsworth the eulogy, "First of our young poets!" The supremacy was soon acknowledged by the entire literary world.

II

The poetry of Tennyson, like the music of Mendelssohn, is the expression of a strong, pure nature. Neither the poet nor the musician has given utterance to one weak thought. There is not an unchaste line in the poetry. There is not a sensuous phrase in the music. In two hundred poems there are three hundred quotations from or references to scripture texts. The poetry is everywhere lighted by the faith which points to

> "That one far-off, divine event
> To which the whole creation moves."

The same faith brightens Mendelssohn's music. The sincerity of his words, "The Bible is always the best of all," is proven by the fact that he received his highest inspiration from sacred subjects.

Tennyson and Mendelssohn toiled incessantly and each gave to his works the most artistic finish. Tennyson touched all phases of human life, and employed a wonderful variety of metre which is woven into epic, idyl, ballad, and song. Mendelssohn adopted all forms of musical composition. He is inseparably associated with the Scherzo as is Chopin with the Nocturne. His concertos and symphonies are most brilliant in harmonic effect. His songs and duets for voice are as soulful as they are artistic.

Tennyson's magnificent epic, *Idylls of the King,* was the work of nearly half a century. Many of the Idylls were published at intervals as individual poems. The epic in its entirety is a work of symmetrical beauty wrought out of the mystical legends of the Court of King Arthur. The music of *Athalie* and *Midsummer Night's Dream* is as romantic as is the poetry of the epic. Were no libretto given, the music of *Midsummer Night's Dream* would sing the tale. Like the epic, it developed slowly; the principal motives of the music being found in the overture, which was written seventeen years before the opera.

III

In purpose and in form *In Memoriam* is unique and is the crowning work of the poet's life. It has made immortal the name of Arthur Hallam. The poem is not fragmentary, as appears from its form, but is a carefully connected argument. No poet has given to the world so great joy through so melancholy a medium. The sadness of the thought is superseded by the beauty of the poetry.

The oratorio of *St. Paul,* published twelve years previous to the oratorio of *Elijah,* is a marvel of completeness, being the work of a composer twenty-four years of age. *St. Paul* was in progress when Mendelssohn experienced a great grief — the death of his father. There is a touch of his own sorrow in the tender music of the chorus, *The Lord He is Good.*

The oratorio *Elijah,* dated four years earlier than *In Memoriam,* is, like the poem, characterized by maturity of thought and deep spiritual emotion. The musician has risen to the sublimity of his subject, and has completed the magnificent trio, — Handel's *Messiah,* Haydn's *Creation,* and Mendelssohn's *Elijah.*

Handel said, "I did see God when I wrote it" (*The Messiah*). So exalted a vision may have been given to Mendelssohn as he wrought out the glorious themes of *Elijah.* One year after the appearance of the oratorio, when the musician was thirty-eight years of age, his earthly song ended. While England was crowning her poet, Germany was weeping over her musician.

UNDER THE CHESTNUT TREE

Got the Music He Wanted

Uncle Joe Rich of Guildhall, Vt., was a character. He was a well-to-do farmer, and kept open house to his friends. Rotund and jovial, and dressed in his Sunday suit, blue swallow-tail coat with brass buttons, buff vest and black silk hat, he was a noticeable figure. He attended all the dances, could cut a pigeon wing, and was a great favorite with the boys.

One fall after the crops were stored they invited him to take a week's trip to Boston to see the sights with them. One night after supper "Uncle Joe" was taken to the theatre, the party occupying a box.

The old man was at his best. As he sat down and looked the audience over the orchestra struck up an operatic selection. He wanted to know "what kind of a tune" that was, anyway. This selection was followed by another. He wiped his beaming face and bald head with a red silk bandanna which he pulled out of his silk tile, and walked around uneasily.

Finally he could stand it no longer. Leaning over the box, he shouted, waving his hat: "Say, Mr. Fiddlers, if you've got those fiddles tuned, give us *Fisher's Hornpipe.*" This brought down the house, and the band struck up the music the old man wanted. — *Boston Herald.*

* *

Still more Terrible

She (as they sit and listen at the musicale). — "You have no idea what a terrible thing it is when a singer discovers that her voice has left her."

He. — "True! But that isn't really so terrible as when she doesn't discover it!" — *Fliegende Blatter.*

* *

The Real

The great actress brings a dress over from Paris.

It costs her $1000. She has to have four maids to help her get into it.

When she comes out on the stage the public at once exclaims, in rapture: "This is indeed realism!"

What is she representing?

Why, a Sicilian peasant girl. — *Puck.*

* *

A Previous Apology

"So sorry not to have heard your recital last night," said the loquacious lady. "I know I missed a treat; everybody says it was great!"

"How did they find out?" asked Mr. Frockcoat. "The recital, you know, was postponed." — *Detroit Free Press.*

* *

The birds were giving an opera.

"We want things just like human beings have 'em," declared the blue jay.

"In that case," advised the owl, "put the bald eagles in the front row and parrots in the boxes." — *Pittsburg Post.*

* *

The ancient drama never knew
Such "stars" as now there are,
And yet in William Tell it had
The greatest shooting star.
—*Philadelphia Press.*

A Den of Daniels

Hon. Joseph H. Choate tells a story of W. S. Gilbert, the dramatist and wit.

Mr. Gilbert was lunching at a country club when he found himself surrounded by six or seven clergymen who had been on a motor tour of the country thereabout. Pretty soon the author of the *Mikado* was drawn into conversation. When his identity was known, one of the clergymen asked Mr. Gilbert how he felt "in such grave and reverend company."

"Like a lion in a den of Daniels," was the reply. — *Harper's Weekly.*

* *

College Learning

Farmer Jones. — "Did yer son learn much at th' 'agricultural college'?"

Farmer Brown. — "Wa-al, yes. He learned ter play th' mandolin an' sing *In th' Shade of th' Old Apple-tree.*" — *Judge.*

* *

Extenuating Circumstance in Nero's Case

Nero was fiddling while Rome burned.

"Anyway," he protested, "I never gave a small boy a drum for Christmas."

Herewith the neighbors felt compelled to acquit him of cruelty.

* *

A Pointed Suggestion

He. — "Your voice has such a beautiful ring to it!"

She. — "Maybe; but my finger hasn't."

* *

Didn't care for It

Music-dealer. — "Can't I sell you a copy of our latest *Songs without Words?*"

Stranger. — "No; I don't think much of the missing-word craze."

* *

How It Impressed Him

"What do you think of Wagnerian music?"

"Well, it strikes me as somewhat riotous, — a sort of musical football game."

* *

"Will you sing something, Miss Skreechleigh?" "Oh, really, I can't." "Very well, then. I met your music teacher this afternoon and he told me you couldn't, but I thought perhaps he was prejudiced." — *Chicago Record-Herald.*

* *

"What is your position in the choir?" asked the new church member. "Absolutely neutral," replied the mild-mannered tenor; "I don't side with either faction." — *Philadelphia Press.*

* *

Judging by Sound

"Phwat's thot noise, Mis' Mullaly?"

"Mary Ann's phractisin' the scales."

"Begorrah, she must weigh a ton!"

Had "Solos" full of "Mucilage"

A few years ago, while I was living in Lebanon, N. H., there was a certain Mr. Bagley there who was noted for trying to use big words, and also for getting his remarks somewhat twisted. On a certain occasion he had been to a farmers' meeting at Hanover, and, while returning, one of his neighbors drove up behind him and the conversation turned on crops.

His neighbor asked: "How is your hay crop this season?"

Bagley replied: "Well, my hay crop is rather short, but I shall get my cows through the winter all right, for I shall have two solos full of mucilage."

* *

Professor Bowman needed a Valley

Professor Bowman, the organist, has summered at Squirrel Island, Me., for many years. Those who know him will remember that he is of unusually large diameter.

One hot Sunday, as he was trying to buckle his shoes, his wife passed by. Calling her, he said, "My dear, please buckle my shoes."

His wife did so, but said, rather indignantly, "You should have a valet."

"My dear," said the professor, "if I had a valley where I have a mountain, I could buckle my own shoes." — *Boston Herald.*

* *

Senator Penrose says that a friend of his residing in Wilkes-Barre recently engaged as nurse a Scotch girl just come to this country.

It appears that one Sunday the lady induced the nurse, who is the strictest sort of Presbyterian, to attend a beautiful church just erected in Wilkes-Barre.

When the girl returned, her mistress asked her if she hadn't found the church a fine one.

"Yes, ma'am," responded the girl, "it is very beautiful."

"And the singing," said the lady, "wasn't that lovely?"

"Oh, yes," replied the nurse, "it was very lovely, ma'am, but don't you think it's an awful way to spend the Sabbath?" — *Exchange.*

* *

Somewhat Puzzling

"Her enunciation is a little indistinct, isn't it?"

"It certainly is. I never know whether she is singing a Georgia coon song or an Italian aria." — *Cleveland Plain Dealer.*

* *

He. — "So Mr. Croak has had his voice cultivated?"

She. — "Yes. He can sing the *Old Oaken Bucket* so that you have to look on the program to see what it is."

* *

Uncle Geehaw (from Hay Corners, at Grand Opera). — "What's that man got over there?"

City Nephew. — "Why, that's the score."

Uncle Geehaw (brightening up). — "The score? Well, by gum! I wish you'd ask him who's ahead." — *Puck.*

* *

"How's your daughter getting on now?"

"Oh, fine! She's busy at Beethoven's works."

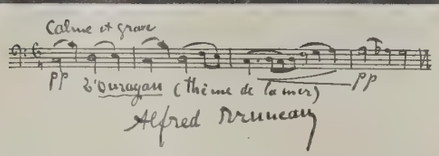
"Where's that? What do they make?" — *Cleveland Leader.*

OPERA AND REALISM

W. E. HASLAM

The production of a new work, either at the Opéra or the Opéra-Comique in Paris, is always a matter of interest to the public, musical and general. More particularly is this the case when the work is signed by men of such eminence and pronounced tendencies in their respective branches of art as are M. Alfred Bruneau and the late Emile Zola.

The announcement of the first performance of *L'Enfant Roi* at the Opéra-Comique stimulated public curiosity for a long time. Both librettist and musician are apostles of what has been termed the "realistic" school. Zola's literary status and doctrines are well known. Bruneau, the composer, for years his faithful friend and artistic admirer, appears to have determined on devoting his own talent to bringing into greater relief the muse of his collaborator. His operas so far — or, at least, those that have



attracted any attention — are all musical settings of "books" written by Zola.

I use the word "opera" in a generic sense. Nothing could be farther from the idea usually conveyed by this conventional expression than the joint productions of Zola and Bruneau, to which they have given the title of *drame lyrique*. The composer, who was a second *Prix de Rome*, attracted the attention of public, musicians and critics, by *Le Rêve*, produced at the Opéra-Comique in 1887. This work, by the daring character of its ideas, the attempt made in it to seek new formulas and modes of expression in paths unexplored even by followers of Wagner, not only aroused curiosity, but keen, and often bitter discussion between foes and followers. *Le Rêve* was succeeded by *Messidor* at the Opéra, and by *L'Ouragan* at the Opéra-Comique, always with Zola as collaborator. It was of this last work that Camille Bellaigue, the distinguished Parisian critic, said that it contained some of the ugliest music ever written.

To understand the magnitude of the task attempted by the composer, it is necessary to analyze the libretto rather minutely. Its characteristics explain why the musician has failed. The book of *L'Enfant Roi*, like most of the books by the great apostle of the "natural" or "realistic" school, concerns itself with the doings of people in the humbler walks of life. A baker, Delagrange, and his wife keep a shop in Paris, where they are apparently quite happy. It is midnight; people are coming out of the theatre. The good baker is somewhat anxious. At least, he manifests in certain "asides" as much anxiety as it compatible with the diligent attention to customers which has already made his business successful. This anxiety is caused by the fact that his wife, Madeleine, has been absent from morning on a visit to a sick relative, and has not yet returned. This "sick relative" is one of those personages whose relationship is fictitious and convenient. We learn from confidences exchanged between two assistants in the bakery that Madeleine's absences are weekly, and are in reality caused by visits to a young man, Georget. The public also learns from short confidences of the baker to such of his customers who step in on their way home from the theatre, that the only crumpled rose-leaf in his peaceful life is that he is childless. Two wicked assistants determine to open the eyes of the confiding baker to the true motives and object of his wife's weekly absences. This is done by means of an anonymous letter slipped into the "order-book." Madeleine returns at last. Late though the hour is, the baker, after indulging in musical reflections on the happiness of being simple, honest shopkeepers, who work all day to meet at night, content with their humble lot, etc., proceeds, like the practical man that he is, and following the practice that has made his business prosperous, to count the "takings" of the day and examine the orders for to-morrow. In doing this he finds the note explaining the real state of affairs as regards his wife. The good man has sufficient control over himself to order his assistants to put out the lights and close the shop. End of the first act.

The house of a toy merchant near the Tuileries forms the scene of the second. Here is where the baker's wife comes weekly to see Georget, a young man of seventeen But this young man is her own son, born before her marriage with the baker; and whose father was her cousin (now dead), son of the toy maker, at whose house the meetings take place. All this the baker, who has followed his wife, learns on surprising her during the interview with her supposed lover. The explanation given him does not appease the baker's anger in the least. He commands his wife to choose between himself and the boy. She decides for the latter. Curtain.

The next act takes place at the Madeleine flower-market. The baker's wife and her son appear. Georget has come to buy a bouquet for his mother. The baker also enters, his melancholy errand being to buy a funeral wreath to ornament the chamber of his erring wife, whose absence he deplores. A baptismal procession comes on; the flower sellers offer their roses, the young mother sings a song. This, of course, has absolutely no connection with the story. But then, it is realistic, and with the Church of the Madeleine already on the stage, it would have been such a pity not to have utilized it.

The fourth act, somewhat in the same fashion as the last act of *Aïda*, takes place underground. But instead of being, as in Verdi's opera, the dungeons beneath a temple, the underground region is the cellar where the baker's ovens are. After certain confidences between the baker's assistants who have so cruelly opened his eyes, the wife appears. She has come to tell her husband that she has changed her mind, and has decided to abandon her son and throw in her lot again with the baker. Her husband presses her to his heart, and although nearly overcome by joy, retains sufficient presence of mind to tell his workmen to look after the loaves in the ovens.

Last act: The boy Georget comes to bid his mother good-by, as he has found a situation in America. The baker generously consents to this last interview. But, melted by the grief of his wife over the parting with her son, he insists upon his remaining, and promises that he will divide the parental responsibility for the youth, by adopting him as his own son.

As I said before, in analyzing the text, one really lays bare the weakness which is inherent in the music. Bruneau has striven to emulate in realism his distinguished collaborator. For the technical skill shown by the musician there can be nothing but praise. All that can be taught or learned, so far as the *métier* of composition is concerned, is manifested in *L'Enfant Roi* in a high degree. A complete knowledge of the colors and resources of the modern orchestra; a sure technique, earnestness, conviction, a practiced hand, making no experiments so far as the media of expression are concerned — all these, and other great merits are distinctly discernible in M. Bruneau's work. But has either librettist or musician achieved the task they themselves have appointed? Let us see.

The idea of both is to avoid the conventional; to depict reality. But it seems to me that their work is conjointly as full of conventionality as are the most conventional works of the genre. Opera, whether called by this name or any other, will, and must always be, conventional. It is life idealized; not the actual representation of life. Music, whether measured or not, no matter whether in unison or harmonized, is no more real or true to nature, if made the medium of expression for a baker, than it is if employed by a troubadour. It is as unreal for a pastrycook to indulge in philosophical reflections on his lot in life, with comments on Paris as a species of ogre, whose appetite for bread must be satisfied every day by unremitting toil on the part of cooks and bakers, as it is for a minstrel knight, attired in black armor, to sing a *deserta sulla terra*, accompanied by harp chords under the window of the lady Leonora; or for an old gipsy to bore people with recitals about her defective eyesight, which shows itself in the burning of her own son instead of her master's.

These are all conventions. The theatre, operatic or dramatic, must submit to certain conventions. It would cease to be a form of art expression if its highest aim were to reproduce nature. Wagner is as conventional in another form as Donizetti or Bellini. The first form is no more real or natural than the latter. The convention has higher art value, in that it conveys more convincingly the impression of reality.

Some of the efforts made by the composer of *L'Enfant Roi* are curiously conventional. What could be more so than

EMILE ZOLA

the absurdly solemn air with which these bakers indulge in reflections on the subject of bread? The word is never pronounced except in a devout and reverent manner, just as conventional in its way as the orchestral tremolos and sforzandos that used to accompany the soliloquies of the villain in transpontine melodrama. The baker's wife gives a stale loaf to a beggar with the manner and inflections of a priest intoning some part of his sacred Office. Convention, pure and simple! So also is the effect of opening the second act with groups of children at play, and singing a round. At every point where the composer wishes to be impressive during this scene, the round recom-

mences. This is quite as unreal, as untrue to nature, as is the constantly recurring entry of conventional operatic peasants, who never seem to have any particular duties to perform, for they hurry on from the "wings," where they have been awaiting their cues, prepared at any time to enter into the sentiments of, and to sympathize with, the principal characters of the drama.

I have already mentioned the incident of the flower market, where a baptismal procession is brought on. This may be, perhaps is, realism; but none the less it is just as conventional as the three rows of black velvet on the red-and-blue skirts of the female operatic peasants of bygone years.

It appears to me a vain and empty task, this applying an art like music to the accentuating of the realistic drama. The closer to reality, or "nature," as its apostles call it, the farther from all real art value seem their works. The lyric drama must be idealized — "poetized," as the French say; else why invoke the aid of such a poetic medium as music for its interpretation? It is to be regretted that M. Bruneau's undoubted talent and sincerity should be wasted quixotically on such windmills as the efforts to express in music that which is perfectly unsuited for expression in that manner, and not worth expressing in any way.

The performance was exactly in keeping with the work. The artists seemed all imbued with the idea of accentuating the sordid banality of the piece. One and all shone much more conspicuously as actors than as singers. The orchestra was excellently conducted by the experienced Luisini. And the stage setting, as always at this theatre, was admirable for its taste and the careful attention to detail.

CONCERNING MECHANICAL PLAYERS

J. LAWRENCE ERB

It has been and is quite the habit among musicians to condemn or ridicule all kinds of automatic musical instruments, such as the Pianola, Aeolian, or Orchestrella. No matter what their private opinion, in public at least there is hardly a kind work spoken by professional musicians for any of these devices, no matter how effective. In the meantime the sale of all forms of automatic players is rapidly increasing and the quality of their performance is steadily improving. The laws of trade being directly related to the law of supply and demand, the annual sale of thousands of these instruments indicates a growing demand. A growing demand indicates that the invention fills a definite need. That it does so is borne out by the facts in the case.

Until within the last century music was essentially a luxury, like learning in the Dark Ages. Nobody but the rich heard good music because nobody but the rich could afford to pay for it. Musical education for the masses was an unheard-of thing. Noblemen and nabobs kept their bands or soloists in much the same way that they now keep their strings of race-horses or their kennels. The two chief patrons of music being the church and the nobility, there was no public to make the publication of music eminently profitable, so that few compositions saw printer's ink, and prices were high.

However, popular interest in music grew, musical culture gradually widened, and there was a greater demand for printed music of all kinds. But as a matter of fact, the cost of music is still almost prohibitively high.

Then again, music has been growing steadily more complex, so that the music of our serious contemporary composers demands virtuosity of the highest order for adequate rendition. As a matter of fact, the average good musician can hope for only a halting and stumbling acquaintance with the great body of musical literature, while even the virtuoso's *répertoire* is confined to narrow limits by the simple mechanical difficulties to be overcome, making it impossible in the ordinary limits of human life and endurance to master more than a few of the world's masterpieces. This being true of the musician trained to the work, how must it be with the amateur? For him as for the professional musician there are but three media of forming the acquaintance of good music: first, through hearing concerts or the opera; second, through personal study; third, through mechanical reproduction.

Of the first it is enough to say that the amateur who can appreciate the average serious concert, made up as it is for the most part of show pieces, or novelties, must necessarily have passed through a very considerable course of training. The great mass of the American public, intelligent and serious-minded as they are, do not attend high-class concerts, unless from a sense of duty, or curiosity. The concert-goers, and in less degree the opera-goers, are either musicians or amateurs of the higher grades.

As for personal study, there is no question as to its value, — nor, on the other hand, as to its cost. Now the average American citizen is getting more and more into the habit of "reckoning it out on paper," and he finds that for that amount of money, —he already has his piano, — he can buy a "self-player" and join a circulating library where he has access to the entire *répertoire* of nearly ten thousand selections, and still have enough money left over for a short vacation trip to Europe, — without undergoing the strain (!) upon the nerves of the family, incident to Mary Ellen's daily practice. This aspect of the case makes a strong appeal to many parents, especially in these days, when the average school boy or girl has so much school-work that there is little leisure for anything else.

Then from the musician's point of view there is really little to find fault with in the automatic player. A good musician can with more or less ease read a score mentally, but there are thousands whose fluency is decidedly of the "less" order. In fact there are comparatively few who read well "at sight," — sufficiently well, at any rate, to give any real idea of a composition of more than moderate difficulty. The automatic player can play the first time as well as the thousandth any piece arranged for it, no matter how difficult, and, without telling tales out of school, it would be perfectly fair to say that what it may lack in expression or "soul" is very likely to be compensated for by the perfect smoothness and accuracy.

Now it is a very evident fact in the realm of *literature* that the greater the number of books, magazines, newspapers, and what not, the greater the number of people who make their living in some way, directly or indirectly, from the production and interpretation of literature, — actors, elocutionists, readers, teachers, and, of course, authors. The mechanical reproduction has entered into that field as well in the shape of phonographs, graphophones, and the like — to say nothing of the "sweet girl, — or boy graduate." But there is no case on record where these have interfered with the work or decreased the demand for the services of those engaged in literary, or interpretative pursuits. On the contrary, if the truth were known, I doubt not that they have tended to increase business for these very persons.

There is no question, all musicians are agreed, that the very best thing, musically speaking, that could possibly happen to the American public, is a much more intimate acquaintance with good and the best music. Of ragtime and "popular" music we have a surfeit, but largely because the great majority have no satisfactory means of approaching the better. People by the thousands who would burn at sight any trashy or vulgar book or picture, if brought into their homes, are perfectly frank in their liking for trashy music. Yet they are people with high ideals, who, if they could buy Beethoven's music as readily as they can buy Scott's novels or Shakespeare's plays, would never be content with anything less meritorious. Our people take the kind of music they can most readily get. The cost of concerts and the opera is too high, the programs are too uncompromising, the teaching of music in the public schools is too ineffective (when it is not absolutely foolish), and we are too busy a people for the present methods of procedure to do the work that ought to be done. We must call to our aid all the allies we can find to assist in advancing American musical culture.

There is, of course, one most important qualification that must be kept in mind. Unless we can impress upon the manufacturers of the mechanical performers the advisability of adhering to the highest possible standard of musical worth in their selections, they will not prove the friends of musical progress that we would wish them to be. They, through patents, have a monopoly in their business, and if they decide that nothing shall be perpetuated but what is worthy, there is no one can say them nay, and they will be important aids in the "musicalizing" process.

And in the meantime history will but repeat itself in the increased demand for the *human* performers and teachers and composers, for whom the mechanical players will have paved the way.

Belle Isoult and Sir Tristram drink the love draught

FROM A DRAWING BY HOWARD PYLE
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THE ORGAN

Conducted by WM. HORATIO CLARKE

All correspondence regarding all Departments of THE MUSICIAN should be addressed to the Editor as stated on the editorial page. Programs will be welcomed both for this Department and for the CHOIR AND CHORAL MAGAZINE; edited by Thomas Tapper and published by the Oliver Ditson Company. Short articles, of practical nature, choir notes, and anything pertaining to church and to choral music submitted to the Editor will be used if found available.

AMERICAN PIONEER ORGAN BUILDERS

I

Thomas Appleton, who was one of the most noted organ builders of his day, was a descendant of one of the settlers of Ipswich, of the same name. He was born in Boston, in Prince St., Dec. 26, 1785. His father was a house builder and contractor, and died when the son was thirteen years of age. The mother supported the family by keeping the best boarding house in Boston, at the old family mansion of Governor Bowdoin on Beacon St.

She had for guests many of the most noted men of the country, — governors, judges, and members of Congress. Daniel Webster and family boarded with her for a number of years. Daniel Appleton, the founder of the publishing house of the New York Appletons, was a cousin of the subject of this sketch.

Thomas Appleton was apprenticed to Elisha Larned, a cabinet maker, whose shop was on the corner of Salem and Cross Sts., in Boston. When he was twenty years of age he became acquainted with William Goodridge of Templeton, Mass., whose sister he afterwards married. At the expiration of his apprenticeship, he went to work with William Goodridge, building organs on Chamber St. William Goodridge, son of a Templeton farmer, was a man of extraordinary skill and ingenuity. He went to Boston at the age of twenty-one, and began building organs from his own inventive talent, studying such English instruments as he could find in various cities.

He changed the spelling of his name from Goodridge to Goodrich, and also adopted the middle name of Marcellus. He became first interested in organs from a small instrument he had seen in Templeton, built there by a man named Bruce. Soon after his removal to Boston, he became acquainted with Benjamin Crehore, of Milton, a very ingenious maker of musical instruments, and went there to work with him. He then went to Boston and began building organs on his own account.

In 1809 he engaged with Maelzel, the inventor of the metronome, to travel about the country exhibiting the panopticon, a combination of wind instruments played mechanically, after the manner of the modern orchestrion. The original panopticon was lost at sea, and Mr. Goodrich built another like it, which, after having been exhibited in Boston, was sent to Europe. His first organ was built for the old Roman Catholic Cathedral, which stood on Franklin St. He afterwards moved to East Cambridge, and had constant employment as an organ builder until his death in 1833. I have seen organs built by him which were of excellent tone in the flue work, but the reeds were very unmusical. His organs had no name plate, and there are none in existence at present.

Ebenezer Goodrich, a younger brother of William, also went to Boston when he was of age, and learned his trade from his brother. They had a disagreement, and he set up business for himself, the brothers never afterwards exchanging words. He turned his attention chiefly to the manufacture of parlor pipe organs with a fair amount of business. Some of these instruments, looking like a mahogany bookcase with a gathered silk front, are still found in old New England houses. He died in 1841.

II

About 1809 Lewis and Alpheus Babcock were making pianofortes, having learned the art from Benjamin Crehore, of Milton, who had been making violoncellos, guitars, and other musical instruments, and who had become a pianoforte maker from copying an English instrument.

In 1810 Thomas Appleton joined the Babcocks and Hayts, dealers in music and instruments, in putting up a brick building in Milk St., on the site of the birthplace of Benjamin Franklin, for the manufacture of pianos and organs under the firm name of Hayts, Babcock & Appleton. Benjamin Crehore, then an old man, worked for them.

John Osborne learned the business of piano making there, and afterwards carried it on at Pantheon Hall, just south of Boylston, on Washington St., and of him both Jonas Chickering and Timothy Gilbert learned the trade, from which an extensive business was afterwards developed. John Osborne was a kind-hearted man. I have heard an aged uncle relate that when he was a boy he frequently accompanied his father, a miniature painter, who decorated the name plates of the pianos, and on each occasion Mr. Osborne would give the lad a sixpence. A number of years ago I found one of these first Osborne pianofortes in the garret of an old New England house. This instrument was purchased and presented by my eldest son to an historical society in Chicago.

Thomas Appleton remained in this firm two years, when the business failed on account of the general depression of affairs resulting from the War of 1812. In due time Mr. Appleton took up the manufacture of organs by himself, and he was given free access to copy from the English organ which was built for the old Brattle Street Church.

Thomas Appleton stood at the head of his art for many years. Thirty-five of his larger instruments, most of them having three manuals, were built for Boston churches, and churches were supplied by him in many cities and towns throughout the United States.

He built a three-manual organ for the Handel and Haydn Society, which stood in the old Boston Music Hall until the large German organ was installed in 1863, and this instrument was sent to San Francisco. His last organ was built for the Warren Avenue Baptist Church in Boston, in 1868. On its completion he desired me to give a private test of its merits. It was a three-manual organ, placed in the rear gallery. Each stop knob was engraved with a Greek name, instead of the usual nomenclature, to please the fancy of Gen. B. F. Edmunds, who was the enthusiastic musical director of the society.

For many years his factory was located over the old Parkman Market, on the corner of Cambridge and North Grove Sts. Here the noted players and professors of the day assembled on the completion of new instruments and exhibited their skill; and when some delicate stop kindled his emotional nature, the old builder would involuntarily exclaim: —

"*Beautiful! Beautiful! Beyond description!*"

Organ sonatas and fugues did not then belong to the *répertoire* of American organists, and the player depended upon the inspiration which their own intuitions dictated.

III

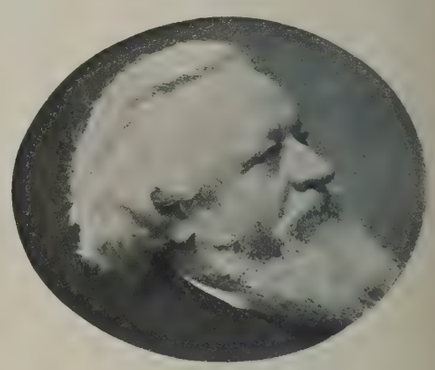
In his later days the venerable builder prided himself upon the organ built for the Bowdoin Street Church in Boston, over which Rev. Dr. Lyman Beecher was then the pastor. This instrument was built in 1831, to suit the taste of Lowell Mason, who was then the organist and musical director of the society. It had three handsome manuals, beginning on GGG and the Pedal Open Diapason ran down to GGGG, which measured 24 by 22 inches. The workmanship throughout was of excellent construction. The wind chests were large, affording ample speaking room, mahogany being freely used. Many of the manual wood pipes were of red cedar and cherry. The metal pipes were finely made, and gave a very mellow quality.

Thomas Appleton moved his organ factory to Reading, Mass., in 1851, and died there July 11, 1872.

During his closing years he often visited the factories of other builders, and was frequently seen at the exhibition of new instruments, when every good point illustrated would be quickly and generously recognized by him.

ALEXANDRE GUILMANT

Felix Alexandre Guilmant, the famous French organist, was born in 1837 at Boulogne-sur-Mer, where his father was organist of the Church of St. Nicholas for nearly fifty years, and who lived to the age of ninety-seven. He began the study of music with his father, making such progress that at the age of twelve he frequently substituted for his father. In his study of harmony he absorbed



ALEXANDRE GUILMANT

every theoretical work to which he could obtain access. He became familiar with the compositions of classical writers, and so perfected himself in organ playing that he was appointed organist at St. Joseph's at the age of sixteen.

At the age of eighteen he composed his first Festival Mass in F, other works following in rapid succession. He afterwards became a pupil of J. Lemmens, the noted Belgian organist in Brussels. In 1862 he assisted at the inauguration of the great organ in the Church of S. Sulpice in Paris, and in 1865 inaugurated the large organ in Notre Dame, for which occasion he wrote his *Marche Funèbre et Chant Seraphique*. In 1871 he was called to the post of organist of Le Trinité, which he held for thirty years.

Guilmant has been one of the most prolific of modern organ composers, his works having a widely varying character. He is the true representative of the French school of organ music in its progression from the romantic style of Lefébure-Wély and Batiste. He has made three concert tours in America. He retired from his church work in 1901.

SUGGESTIONS PRACTICALLY APPLIED

W. H. P. writes: "In a recent number of THE MUSICIAN you speak of 'Leathered Open Diapasons.' In the organ which I play the Open Diapason tone was very unsatisfactory. By leathering the pipes as you describe it has been transformed and made into a fine stop. The tone is now all that I could wish for, and is a continual delight to me. I have known of a poor 'Melodia' being improved by leathering, the tone gaining body and smoothness, although not adding to the power."

Many private letters are received from the organ readers of THE MUSICIAN testifying to the practical service of comments and suggestions, the limited space preventing an acknowledgment in these columns. Concerning the above communication, it would be of interest if "W. H. P." would state whether he performed the operation of leathering himself, or secured the services of an organ builder; also if he leathered each pipe, the kind of leather and cement used in making the transformation. Doubtless he is familiar with the voicing of organ pipes, without which knowledge and experience such an improvement should not be undertaken. Empirical work on organ pipes by amateurs, after an organ is finished, is not to be recommended.

Congregational Unison Singing

J. M. K. writes: "In the church where I am the organist it has been decided to relinquish the quartet choir and try congregational singing, led by the organ. There is to be a rehearsal of hymns at the close of the weekly evening service in preparation for the Sunday worship. In drilling the congregation I would like some information in regard to teaching all to sing the melody alone, so that I can sometimes vary the harmony in playing the accompaniment. Is it practicable to do so?"

Comments. — If all the people would willingly sing the melody, you might be successful, but as many will not do so, the plan would be a failure. Constant unison singing is only adapted to those who are totally ignorant of music. There are always present those who have been accustomed to sing the alto, tenor, or bass parts of church music, and to require such individuals to sing only the treble notes would give offense to those of better educated musical natures. It is very irritating to many to hear a man's voice singing the air an octave lower than the treble voices. It is different with a choir singing certain passages in an anthem which are written for unison effects to give a contrast, where the organ gives a massive harmony.

Although the slow choral singing in the German and Scandinavian Lutheran churches has for centuries been rendered in unison, it cannot be established in American churches, and part singing will always prevail. Have you ever been present at a service where some voices sing the melody two octaves lower than the treble pitch?

There is but little attraction in constant congregational singing to an organist, after having had a good choir. Encourage part singing at your rehearsals and in the service, and let all sing the melody who cannot read the notes, patiently bearing with those who only add discord by not singing even the melody.

A NEW ORGAN

Clarence Eddy inaugurated the new organ in St. Marks M. E. Church, Brookline, Mass., on December 14, assisted by Anna Lohbiller Mason, soprano, and Bertha Cushing Child, alto. The program included a Bach Fugue, Guilmant's seventh sonata, and other numbers by Hollins, Bossi, Eddy, Parker, Rossini, Burdett, Shelley, Alden, and Faulkes. The organ is one of the largest and best in the vicinity of Boston — action electro-pneumatic — the specification in brief being as follows: —

Great Organ

1.	Open Diapason	16 ft.	61
2.	Open Diapason	8 "	61
3.	Viol d'Gamba (49 tin)	8 "	61
4.	Dulciana	8 "	61
5.	Doppell Flote	8 "	61
6.	Flute Harmonique	4 "	61
7.	Octave	4 "	61
8.	Twelfth	2⅔ "	61
9.	Fifteenth	2 "	61
10.	Mixture. (3 ranks)		183
11.	Trumpet	8 "	61

Swell Organ

12.	Bourdon Bass	16 ft.	
	Bourdon Treble	16 "	61
13.	Violin Diapason	8 "	61
14.	Salicional	8 "	61
15.	Aeoline	8 "	61
16.	Voix Celeste	8 "	49
17.	Stopped Diapason	8 "	61
18.	Flauto Traverso	4 "	61
19.	Violina	4 "	61
20.	Flautino	2 "	61
21.	Dolce Cornet. (3 ranks)		183
22.	Cornopean	8 "	61
23.	Oboe	8 "	61
24.	Vox Humana	8 "	61

Choir Organ

25.	Geigen Principal	8 ft.	61
26.	Dolcissimo	8 "	61
27.	Melodia	8 "	61
28.	Viola Oboe	8 "	49
29.	Flute d'Amour	4 "	61
30.	Piccolo Harmonique	2 "	61
31.	Clarinet	8 "	49

Pedal Organ

32.	Double Open Diapason	16 ft.	30
33.	Double Dulciana	16 "	30
34.	Bourdon	16 "	30
35.	Flute	8 "	30
36.	Violoncello	8 "	30

There are also nine couplers, operated by tilting tablets; six pedal movements; eleven pistons (mutually releasing), and various accessories. The organ was built by Jesse Woodberry & Co., of Boston.

COMPOSERS IN THE MAKING

THALEON BLAKE

I

Let no one be led astray by the caption which decorates this article, for what follows is not nearly so ambitious as it would seem to indicate. "How to speak Spanish, or French, or how to read Latin or Greek in *four weeks*," is not a new advertisement; and the time may not be far off when "How to compose a waltz or a two-step in *thirty days*," will greet us. But until that happy time comes to pass, people will believe that composers, like poets, are born, not made. The writer is one of these.

What is here briefly mentioned is intended for beginners, for students who desire practical and simple suggestions. It is true that poets and composers — and all the artists, for that matter — are born; and yet they are really made in one sense, for, no matter what may be the inherent ability, it must be trained, and training is the making. Without the skill of practice and the culture of study and thought, there would not be — nor could there be — great artists.

The perfection of beauty, which is the goal of art, is not to be approached closely by untrained ability. Hence it is also true that the greatest artists are celebrated as much for the finish and polish of their work as for the ability and genius to be found in it. A simple letter of a master of prose may bear the impress of skill though the subject be merely the acceptance of an invitation to a dinner. That skill is made by practice and study. It may be directed by genius for language, but training gave the sureness of touch which portrays the master. So skill not only can be learned, but it must be learned to be mastered. To be skilful is therefore attainable by industrious practice.

II

Now, young people are too easily deterred from attempting to compose. They do not pause to reason that the great artists must have wanted skill — even knowledge of lines and spaces — when they were young children. Great as they became, there was a time when they, too, were beginners, — when their first scribblings were more notable for zealously smeared blots than anything else.

To learn to jot down themes quickly and correctly is an invaluable accomplishment. It cannot spoil the student for anything else; it cannot make a composer worthy of the name where talent does not exist; while it does arouse the interest of the dullest student, and quickens every faculty employed in creative work.

It must be allowed that students learn by imitation where and when they cannot learn by creation. This is no slight thing, that the beginner, learning to express himself on paper, invariably turns to see how the famous master expresses himself, from which the beginner gains impetus to make a better, more effective endeavor, being emulous of the master's method. He discovers more information of the master's works, pen in hand, than when day-dreaming. We begin to learn by imitating, and never leave off imitation though originality be our force.

III

The following method was tried by a superintendent of music in a school. He was desirous of teaching broadly and thoroughly. He first taught his pupils to sing by note; then to write on paper the songs they knew well; then new simple songs which he sang for them, slowly and distinctly. He did not have much time with the pupils, yet what he accomplished was surprising to himself and to others, for pupils who did not take much interest in their work, were aroused, and many succeeded in writing simple tunes from dictation, who had no apparent ability in any other direction in music study.

Several private teachers then tried a similar method, which was to train piano students who had no knowledge of vocal nomenclature, to copy simple tunes played to them, by spacing the notes on the paper as they thought the tones indicated. Soon these students succeeded so well in this, that they were taught the next step, — of writing themes which occurred to them, original or not. All this, remember, was done with young pupils before they had entered upon the study of harmony.

As an aid to these experiments, music of pronounced rhythm was chosen to be copied by dictation, and when the advanced students were writing their own themes, it was suggested that they make their themes idiomatic — which is characteristic of much youthful production, anyway — and of a swinging rhythm. Necessarily, the students did not attack themes longer than eight or sixteen measures; but what astonished the teachers in language was, that most of the students' compositions in theme or tune writing excelled the work they did in language — which shows how much nearer song is to the mental grasp of young pupils than speech. The most proficient wrote their tunes as if they understood harmony, although they did not; whereas in essay writing, their acquaintance with grammar was not much in evidence, although they had had one year in its elementary study.

In these methods, pursued so successfully, there was no idea of making composers. Indeed, the sole result wished for was to surprise the young people into study and enthusiasm. This result was speedily obtained.

THE YOUNG WOMAN IN MUSIC

EMILIE FRANCES BAUER

I

There is probably no side of music study more vital than the process of learning, and there is no side which is less understood by teachers and pupils alike. Before dealing with the study of music itself, there are a few words to be said upon how to study. This is the most important of all phases which may be touched upon in these articles.

Whether the student pursues instrumental or vocal music, matters not in the least, but as a usual thing the student of vocal music is still more lax than the student of any other line of musical study. The reason for this is that both teachers and pupils think of music as one thing and the voice as another, and to this mistaken idea is due the fact that there are thousands of good voices and a small handful of good singers.

Certainly the study of tone work, which means the same as the study of technique, is of utmost necessity; but this cannot be mastered without an outlined policy of study which is as serious and as intellectual as is the study of philosophy in a college course. A teacher should take into account the pupil's power of imitation and of perception, as well as what is known as an ear for music, and she should guard carefully against accomplishing ends by these means.

A voice built upon natural talent, a good ear, strong perceptive and imitative powers is one that can be relied upon for absolutely nothing. One day it is beautiful and satisfying, and the next the possessor does not know how she produced a tone before, has no way of knowing how she got it and when she will be able to get it in the same way again. The reason for this state of things is that the intellectual faculty is not awakened by the teacher to the serious side of study. The pupil either knows nothing of the deep importance of study or she is pursuing the work in a light-minded, free-and-easy way to satisfy her vanity, to make what she considers an easy living out of it, but rarely to become a noble artist and a benefit to all those whose lives she touches.

II

There is technique in study just as there is technique in a voice or the fingers; and long before the voice need be thought of, the mechanism of study should be mastered. This is the first duty of the teacher to the pupil, and thoroughness in the study of music should be considered as necessary as it is in mathematics.

It is not possible to proceed without referring to the necessity of a good foundation, to the lack of which is due the hordes of mediocrities which flood the field, disseminating in turn that which can produce only another generation of mediocrities. Question nine out of ten of these people and they will inform you that they need only about six months in Europe to become very strong factors in the musical life of this country. The probability is that by hook or crook they get to Europe; and even when there, in the heart of serious study, they have not enough intelligence to understand that they are learning nothing. No pupil leaves a smaller city for the larger centres of Europe or America without believing that she has learned all that the small city offered, and in this belief she does not come to New York or to Boston to study foundation, but to finish up, which in nine cases out of ten leaves her without any foundation whatsoever.

Once a pupil understands the mechanism of study and the value of a thorough foundation, she has that upon which great art can be built. *This is one strong argument in favor of the study of music for all children, since they may later on develop certain particular talents, and it is better to have had the foundation thoroughly laid in extreme youth.* Personally, I have always believed in and advocated the necessity of studying the piano as a foundation upon which to build the voice or any stringed instrument, as there is more likelihood of a musical understanding through the medium of the piano than through any other avenue.

In the same way as the foundation is overlooked, the importance of hearing music is held too lightly, and especially as far as children are concerned. If people live in cities where artists come only at intervals, they are prone to regard this as amusement, — and fashionable amusement at that, the older people attending because society is out in full force and the young students are kept at home because of the expense attached.

The hearing of music acts upon the intelligence and upon the ambition as well; and the teacher who does not urge upon his pupils the fact that this is as necessary as the lessons themselves, shows either a spirit of meanness or unpardonable ignorance.

It is in this particular that Europe offers many advantages which America does not. Not only that it is the custom of the country, but the cost is very much less there than here, and that is an all-important item. It is this feature of music study abroad that creates the student life which we have not in this country; and how that particular thing can be brought into America and made part of its study life, is not at this moment clear. It is this argument in favor of Europe *versus* America that cannot be refuted, notwithstanding the advantage of studying in a familiar language instead of struggling to understand a foreign tongue, thereby missing the subtleties and the delicacies of the art.

III

The teachers of Europe are not superior to those of America; indeed, the American teacher is extremely analytical. He has eliminated much that is heavy and long-drawn-out in favor of vital points which make for quicker results. In this way there is little difference in the ultimate cost of a musical education in this country or abroad, notwithstanding the fact that lessons are less expensive there than here. This brings us back to the subject of serious study, which is a life in itself, totally distinct from that of other people. It is not necessary to become one-sided, as many people suppose. To the contrary, student life should be extremely broadening in its effect. The study of music needs everything that it can draw from, and is as dependent upon the beauties of nature and the treasures of art and literature as upon close application to technical development; but everything should be done in moderation and all reading should bear upon such subjects as the student particularly needs. This does not mean to encourage cheap novel reading, nor does it mean that time should be wasted which is needed for the music itself; but an intimate acquaintance with the composers, their lives, and the works of such as Wagner, Schumann, Berlioz, and others, who have written books as well as music, is a distinct necessity.

Nor must the importance be overlooked of the influence of certain lines of reading over the imagination, which in so many cases is under-developed.

To sum it up, everything is necessary to the study of music which makes for culture and refinement. The question arises, What is culture? It is the result of a force or of a set of forces, but it is not the primary thing itself, and can only exist by reason of a sufficient length of time through which these forces may filter, creating refinement in their journey forward. In fact, the growth of culture and the power to absorb are absolutely reciprocal, — *i. e.*, the power to absorb strengthens as culture grows, and culture grows as we become more able to absorb. For this reason those who contemplate the study of so noble an art as music should plan for themselves or have some one plan for them a course of reading which will broaden the plane of thought, the point of view, awaken the emotions necessary to the appreciation of the deeper and greater things in life and control such emotions as arise from and pertain to life's frivolities.

We may not always choose such companions as can do this among the busy men and women of to-day, but we must learn that books hold all and much more than we can gain by social contact with the living intellects in the busy world of the present day. As the mind develops, so develop seriousness of purpose and intelligence. With these elements as a foundation the matter of actual method becomes an easier question to solve, since common sense is the one vital necessity upon which to build enduring work. Whether technical or mental, whether instrumental or vocal, extreme tension is to be carefully avoided; and such methods as do not depend as much upon relaxation as upon tension for results are dangerous to begin with.

IV

It is hardly possible to outline a course of study, because there is some good in all the great methods. The pupil himself must, through hearing music, find out what are the stumbling-blocks for others and what tone production, vocal or instrumental, produces the most beautiful quality. To accomplish this it is absolutely necessary to hear the best artists and to hear them often. It may be expensive, but this expense should be charged up to the study of music and not to the gratification of the pleasure seeker. It is hardly necessary to touch more deeply upon the necessity of hearing music, as this is self-evident and must not be regarded as an adjunct to music study but a very important part of it.

A word on the subject of teacher, and that is of utmost importance. It is poor policy to take an inferior teacher because his prices are low; it is also poor policy to take a teacher for whose reputation an extortionate price is demanded, especially if it is ground work and not artistic finish that is needed. *To those who labor in sincere earnest, what a teacher can impart is worth more than the glamour of his reputation.* In the same way, if it is only for the privilege of saying that one has been in Europe for study, there is nothing to be gained by a course of study there.

Harold Bauer, in conversation with the writer, said that the European teacher is afraid of the American student who goes abroad, for a few months with one teacher and a few months with another, rushing from Paris to Germany and from Germany to London, with the idea that she is getting the best from all in a very short time; then she comes back to America proclaiming herself a pupil of each one with whom she has had a few weeks' lessons, and perhaps she has learned one concerto which she feels ought to give her the privilege of playing with every orchestra in America. Mr. Bauer said further that he believed it to be to the interest of the European teachers to refuse all pupils from America unless they could be assured that the fundamental training was thorough, the intention serious, and that they came to Europe for the sake of study and not for the sake of going back home to impress their countrymen with their own importance.

All this goes to prove that the pupil is only thinking of the public and not of the study of music itself, and it may not be out of place to say that there is no possible line of thought more demoralizing to the accomplishment of great results in music than that which leads to the public. The public is the most dangerous pitfall in the study of music, and should have no relation to the study and no bearing upon the mode of procedure. It may be regarded as the end, but never as the means to an end. The student who thinks of the public selects her *répertoire* with that thought in mind. Instead of working upon such compositions as would represent food for the mind and or general upbuilding, she is engaged in the study of the lighter things such as the public wants; and the mind, instead of being occupied with the nobility of music and its pursuit, is filled with what this one thinks and what some one else says, the aim being to keep as much in the public eye as possible. Whoever thinks this is compatible with art makes a sad mistake; one which nothing can rectify, because the point of departure is wrong and the results are in consequence as far from what they should be as it is possible to bring them.

EUROPEAN LETTER

ORTON BRADLEY

Signs are not wanting that the prodigy craze is beginning to wane. Only one or two of these attractions of last season are still to the front. Mischa Elman is one, and seems to hold his preeminent position. He is now touring in Germany and will return to England in March. He is engaged to play next October at the Birmingham Festival, which will be conducted as usual by Richter.

* * * * * *

Young Franz von Vecsey has retired for the present and is to reside at Berlin with Joachim, who has undertaken to train him. He ought to know the best method for he himself was a prodigy once and is still phenomenal even as a veteran of seventy-four.

* * * * * *

Arrangements are being already made for the Hereford 1906 Musical Festival, for which Dr. Sinclair has been appointed conductor. It will be held during the week beginning September 9.

* * * * * *

Of provincial musical organizations, two of the most active and interesting are the winter Pump-room concerts at Bath and the Nottingham Sacred Harmonic Society. The former were instituted in 1755, and have seen bad times when Bath lost its fashionable prestige, but they now rank with the best concerts given outside the greater cities. The Nottingham Society is next year to celebrate its jubilee, and can claim a record of unbroken work since Nov. 4, 1856, when a performance was given of Mendelssohn's *St. Paul.*

* * * * * *

Next May a third provincial association, the Bradford Festival Choral Society, will appear in London at a Philharmonic concert.

* * * * * *

Every one will be glad to hear that the new year is to bring the second volume of Fuller-Maitland's edition of Grove's *Dictionary.* The labor of bringing this work up to date is little short of colossal, and musicians owe the editor a great debt of gratitude.

* * * * * *

A competition for women composers is announced by the Lyceum Club. It is international, and works of every description will be received in competition, whether instrumental or vocal. The latest date for the submission of manuscripts is to be the first of May, 1906.

* * * * * *

During February a new opera by an English composer will be produced by the Moody-Manners Company at Sheffield. It is the composition of Nicholas Gatty, and is entitled *Grey Steel; or The Bearsarks come to Surnadale.*

* * * * * *

There are also rumors of another new opera, this time by the talented woman-composer, Liza Lehmann. It is possible that more is known of it in America than in England, for David Bispham is reported to have the intention of producing it during 1906. The libretto, which is by Lawrence Houseman, is founded on *The Vicar of Wakefield.*

* * * * * *

To do anything but merely refer briefly to Sir Edward Elgar's unfortunate speeches at Birmingham, which have deeply stirred the whole profession, would be outside the province of this letter. He has certainly not made his position any better by writing personally to one or two of the more prominent conductors to explain that he did not refer to them in his ill-judged remarks.

* * * * * *

Here is the program for one week at the Paris Opéra: Monday, *Tristan;* Wednesday, *Siegfried;* Friday, *Lohengrin;* Saturday, *Freischütz* and *Coppelia.* The only French opera in the week was composed to a libretto on a German legend Before the novelties of the season are produced, which are to be the new ballet by Henri Busser and Max Vogrich's *Buddha,* as well as a five-act opera, *Ramses,* by Paul Vidal, public interest will be aroused by the production of two *Iphigénies,* one by Gluck, the other by Piccini. During the eighteenth century musical Paris was divided into Gluckists and Piccinists. The promised revivals will make an instructive commentary on fads and faddists. Now that *Miarka* is going strong at the Opéra-Comique, the next production has been got ready and consists of *La Coupe enchantée* in one act, by Pierné and *Les Pêcheurs de Saint Jean,* in four acts, by Widor.

* * * * * *

The concert season in Paris is now well established with the usual orchestral series under Colonne, who has just completed his Beethoven cycle, the Lamoureux concerts at the Nouveau Théâtre, and the Conservatoire weekly orchestral concerts under M. G. Marty. It was a great pity that Safonoff of Moscow should have conducted the Lamoureux Orchestra in a performance of the Beethoven violin concerto, with Mademoiselle Lüboschitz as soloist the same Sunday during December that Sarasate was playing the same work for Colonne.

* * * * * *

The "Matinées Danby" have also been resumed at the Ambigu under the direction of Alexandre Luigini, and under the title of "Matinées musicales et populaires," and the new Bach Society, which is to confine its programs to the works of Johann Sebastian, has started successfully on its career. The ambition of the Bach Society is to perform the whole of Bach's known works. In this respect most Bach societies are less ambitious but more eclectic in their programs. For example, the Heidelberg Society of this name has announced for the season 1905–1906 works by Brahms, Berlioz, Charpentier, Liszt, Tschaikowsky, Haydn, Mozart, and the *St. Matthew Passion.*

* * * * * *

From Monte Carlo comes the promise of a very delightful musical season. The classical concerts under Léon Jehin have begun, and in February the annual performances of grand opera will be resumed. The great novelties of the year are to be Saint-Saëns' *L'Ancêtre* and Bizet's *Don Procopio.* Among the singers are Geraldine Farrar, Rouselière, and Chaliapine, while Paderewski has been engaged for one appearance at the concerts. Two new operas are promised at Milan, in both of which *Madame de Cisneros* is to appear, and Franchetti's *La Figlia di Toris.*

NOTES

The Philharmonic Association of San Diego Cal., has been disbanded for lack of financial support.

* *

A new opera, entitled *Le Clown,* libretto by the tenor, Victor Capoul, music by M. de Camondo, will probably be produced this spring at the Theatre Sarah Bernhardt, Paris. M. Renaud and Geraldine Farrar are mentioned for the leading *rôles.*

* *

Representative Barthold, of Missouri, recently introduced a bill in Congress to prevent the Marine Band from competing with civilian musicians. It raises the leader of the band to the rank of captain in the Marine Corps and provides for thirty first-class musicians at $100 a month and thirty second-class musicians at $75 a month, on condition the band is not to compete with civilian organizations.

* *

Moritz Rosenthal has signed a contract with the Weber Piano Co. for an extended tour in America during the season of 1906–07, which will include nearly one hundred appearances.

* *

Washburn College, Topeka, Kan., is doing much to advance the cause of music in the West. There are about two hundred students in the musical department under direction of Edward Scherubel, Dean of the College. There has recently been organized a young men's choral club, weekly recitals are given, and the facilities for acquiring a thorough knowledge of all the higher branches of musical art are unexcelled. The Leschetizky and Virgil systems are used in the piano department, and in the violin department the Sevcik school is the basis of the instruction.

* *

Ellen Terry is said to have made the remark that "we hear too much now of the charm and amiability of this actor and that, of his skill at golf or his proficiency as a painter or musician. We hear of his popularity socially. The actress's beauty is much more discussed than her talent. Nowadays capability for their work is often the last qualification for which actors are recommended."

* *

Mr. Henry Harland, the American author who wrote *The Cardinal's Snuff-box,* died December 20, at San Remo, Italy. His American home was at Norwich, Conn., and he also had a London residence. Mr. Harland wrote under the pseudonym of Sidney Luska. Mr. Harland was educated at the College of the City of New York and at Harvard, and also studied in Europe, spending his time chiefly in Rome and London. It was during this period, and when about twenty years old, that he wrote that brilliant and imaginative tale of Jewish life, *As It was Written,* which he published under the pen name "Sidney Luska." Of late years he had lived in London, where he was one of the chief contributors, and quite the most artistic of them, to that bizarre venture, the Yellow Book, which gave a place for his delicate, yet striking, style. Yet it was only a short time ago, with his pretty love story, *The Cardinal's Snuff-box,* that he rather suddenly won recognition as one of the leading prose writers of the day.

* *

The late George Charpentier was the publisher of Zola's works, as well as of those of Daudet, Goncourt, and other eminent French men of letters. Zola had a modest contract with Charpentier, but when his novel, *L'assomoir,* made him famous, the publisher tore up the contract and made another more favorable to Zola. Charpentier's house was headquarters for the impressionists, as well as the revolutionaries and "intellectuals." The eminent publisher walked the streets of Paris, at the age of fifty-nine, looking young and in the best of health, only two days before his death.

* *

Vincent d'Indy, the French composer, just before he returned to Europe to resume his duties as director of the Schola Cantorum in Paris, stated that American audiences were not disposed to discriminate between good and mediocre music. He admitted, however, that Boston appreciated his music more than any other American city, so far as he knew.

"In Boston, I think," he said, "they show most appreciation for things musical. I met there a great many earnest students of music and a number of young composers, whom I always found interesting. My reception in New York was so friendly that I was both touched and charmed."

* *

Arrangements have been made between Harvard University and the New England Conservatory of Music in Boston, for an exchange of the privileges of each institution for students of the other.

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Public School Music

WHAT HIGH SCHOOL MUSIC MAY BE

H. W. JONES

The director of music in public schools is brought face to face with many perplexing problems, not the least of which is the problem of music in the high school. Shall it be made a required study or an elective? How much stress shall be placed on the art of music, and how much on theory? Shall it exist for the pleasure and profit of the few, or for the benefit of the many? Is it better to have a chosen few trained to sing well, or to have the body of students trained only fairly well, — some not singing at all? Indeed, what is the purpose of music in the public schools?

To say what high school music *should be* is comparatively easy; to say what it *may be* is quite another matter. Already the course of study of most high schools is overcrowded with what the powers that be regard as "necessary branches." Lack of time and facilities in many high schools prevent the continuance of class work in music as it was in the grades. What, then, is the work of the high school? With what material can this work be undertaken, and with what probable result?

The writer insists that every graduate from a reputable high school should have obtained a practical knowledge and appreciation of music, to the end that his life may be enriched by those refining influences that come only from good music. He should be able to know and to appreciate not only good music, but also what is good in music. While the business of the high school is not primarily with specializing in any line, yet a good foundation for specializing should be provided for pupils who desire afterward to specialize. This is no less true in music than in other branches. The coming high school will give to the ambitious student of music the same opportunities as it now gives to the student of law or of medicine; and, when it does, fewer hopes will be crushed beneath the heel of poverty.

That this is not an "iridescent dream" is proven from the fact that one of the well-known state educational institutions in the middle west now offers, free of charge, individual instruction in vocal and instrumental music to any of its students living within the State. If this has been found to be feasible (and it certainly has been) in a State institution having fifteen hundred students, something at least in the same line might be done in the high school of almost any progressive city.

Usually, pupils come from the grades into the high school with a fair knowledge of the primary principles of music, and a reasonable ability in note reading. At once choruses are organized from among the most *promising voices*, — choruses that "reflect great credit upon the instructor," and bring honor and fame to the school and city. All this is probably as it should be; but what of the ninety and nine who were not selected for the chorus? These are they who allow music to become less and still less a factor in life, and who sit dumb-lipped in the house of prayer while hallelujahs to the King of Kings and Lord of Lords should be ringing. Ah, it would be fully as well for business integrity if a song were to crowd out a sale now and then.

While it is always desirable that in each high school there should be a well-trained chorus to furnish a concrete illustration of well-rendered music, it is even more important that the body of students be formed into one great chorus for the study of the better class of music. What if some do not sing, either from inability or choice? What if effects are not altogether satisfactory? Many an indifferent student has come to love good music from being surrounded and saturated with a musical atmosphere. Others have become interested through an intelligent explanation of the origin and thought purpose of the choruses studied.

Americans will not average well in mass singing until they come to realize that it is the boy and the girl who do not sing at all rather than the embryo nightingale that need attention and assistance.

In school music, as in government, the motto should be, "The greatest good to the greatest number." The nightingale is apt to learn anyway, though perchance every way. Educators must in time come to regard music as much more than a polite diversion.

It is quite possible for six or eight hundred pupils, having come from the grades, to study in one body, with a very fair degree of success, choruses ranking in grade with the "Pilgrim Chorus" from *Tannhäuser*, and it is equally possible and eminently desirable to inculcate a taste for this class of work. Nothing is apt to interest a high school class more than the relation which music sustains to science, history, and literature, when this relationship is properly presented. Add to this magnificent chorus of young voices an orchestra, which can be organized with proper enterprise, and a competent conductor can make the music period the brightest, most attractive, and not the least profitable of all.

But — the conductor must be a past master in the art of "handling people." There must be no question of his ability as a musician. He must impress his students with the fact that he has mastered his music, and woe be unto his peace of mind if he is possessed of eccentricities.

Rightly to direct the enthusiasm of youth into proper musical channels is one of the grandest opportunities for doing good, — physically, mentally, morally, and spiritually, — which can come to any one who would leave the world better for his having lived.

To no one does this opportunity come closer than to the instructors of music in high schools.

NOTES

The regular monthly meeting of the Providence Round Table was held December 12. Arthur H. Ryder, organist of Grace Church, gave an interesting lecture, the subject being *The Place of the Modern Organ among Instruments.*

* *

Della Rogers, an American soprano, has made a great success as Isolde at the Hamburg Opera.

* *

A lyric drama, *Eumenides*, is shortly to be produced at the Social Theatre, Treviso. The composer is Filippo Guglielmi, who was formerly on intimate terms with Liszt.

* *

Vincent d'Indy appeared in Boston, December 11, with the Longy Club, in several of his chamber compositions for wind instruments.

* *

The Worshipful Company of Musicians, London, which undertook, at the instigation of Sir Homewood Crawford, to assist in the matter of the prize of £25 offered by the proprietors of *The Gentlewoman* for the best orchestral composition by a British woman composer, appointed a special committee (Sir F. Bridge and Mr. Thomas Lea Southgate), and nominated as judges Sir George Martin and Messrs. E. Markham Lee and Percy Godfrey. The competition closed January 10.

* *

Dr. Otto Neitzel is to make a tour in America during 1906–'07, giving piano lecture-recitals for which he has become noted in Europe.

* *

Anton Hekking, the 'cellist, has not become weary of America, judging by the report that he will make an extended tour of the States, beginning in October, 1906.

* *

George W. Chadwick, director of the New England Conservatory of Music, figured prominently on the program of a recent concert given by the Concordia Society of Leipsic. His dramatic overture, *Melpomene*, his *Ecce jam Noctis* (a hymn for male chorus composed for the '97 commencement exercises of Yale University), and his third symphony in F major were performed. Professor Chadwick, who is an honorary member of the Concordia Society, and in whose honor the concert was given, conducted his works in person, which scored a great success. Professor Chadwick is recuperating in Lausanne, Switzerland.

* *

Howard Penn, of New York, has been in London, and arranged for the appearance in the spring of Creatore, the erratic, and his band.

* *

H. Powell, Secretary of the Morecambe (Eng.) Competition Festival, to be given May 9, 10, and 11, has issued a preliminary announcement. There will be thirty-five classes and over forty pieces. The judges will be Dr. W. G. McNaught, H. Walford Davies, and Ivor Atkins. There will be a festival choir and orchestra formed for the evening performances. The works mentioned include Parry's *Pied Piper*, Stanford's *Revenge*, and Humperdinck's *The Pilgrimage to Kerlaar.*

* *

The dates for the remaining Symphony Concerts, conducted by Henry J. Wood at Queen's Hall, will be February 3 and 17, March 3.

* *

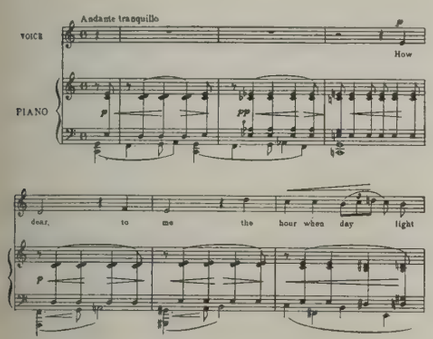
Henri Marteau, the violinist, is playing a new concerto by Dalcroze, in his American appearances this season with the Boston Symphony Orchestra.

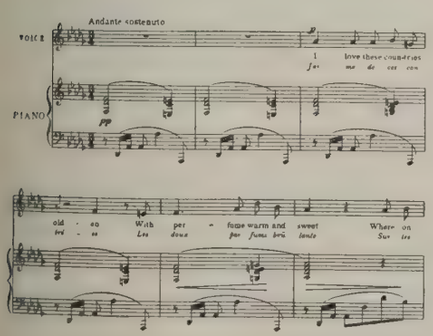
REVIEW OF NEW MUSIC

NEW SONGS

EMIL SJÖGREN. Two Songs, Op. 43.

1. *How Dear to Me the Hour.* Medium voice in C (c to F)..... .60
2. *Orientale.* High voice in D♭ (c to g♭ or a♭).. .60

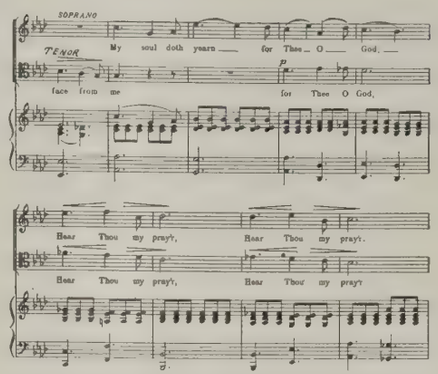
These very interesting and artistic songs are among the most recent compositions of the talented young Scandinavian musician. They do not bear the hall-mark of nationality as strongly as songs by Grieg, for example, but exhibit a broad sympathy with the best modern thought. No. 1 is a setting of verses by Thomas Moore and is especially desirable for a contralto or mezzo-soprano; the rhythm is moderate, the mood warmly emotional, and the harmonic background is rich in color. Such a song may be useful in teaching, and it is perfectly adapted for recital work.

The *Orientale* (No. 2) is a setting of verses by Victor Hugo, which have been rendered into smooth and musical English by Isabella G. Parker. Both texts are given. The picture of languorous Southern climes is made vivid by music which is appropriately sensuous in style, and warmly harmonized. The piano plays an important part, though by no means overshadowing the voice; a rippling figure is introduced in the middle section with entrancing effect. The voice part is sympathetically written, and presents to the intelligent singer many opportunities for telling work.



C. W. HEINRICH

My Soul doth Yearn. Sacred duet for soprano and tenor..... .75

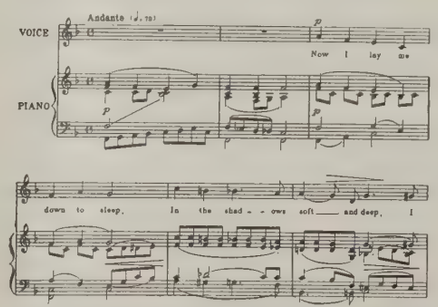
The demand for duets suitable for church use is large and the supply of good ones limited; but in this new composition we have a successful claimant for popular favor. Both parts are melodious and of equal interest; and they are very smoothly and euphoniously combined. The words are of such a character that they may be sung in any Protestant church; and the duet is of convenient length. The vocal character of the writing will be at once apparent.



JOHN WIEGAND

Cradle Song of the Soul. Sacred song for low voice in F (c to D)..... .60

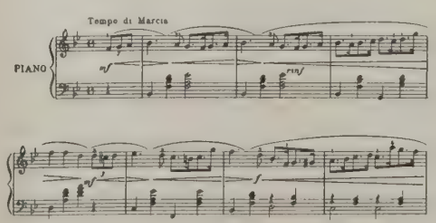
A gently fervent evening prayer, the words of which (by Mary Lathbury) differ somewhat from the conventional sacred song. The stanza form is followed, and the structure is simple, though an adequate musicianship is evident in the well-planned accompaniment. The song lies in a rich register for medium voice, and by its range is quite as available for really low voices.



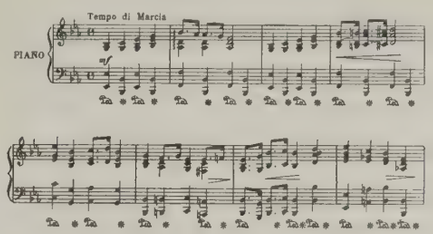
NEW PIANO MUSIC

LEO OEHMLER, Op. 54.

Recreation March. In B♭ major, 4–4. Tempo di marcia. Five pages. Grade III..... .60

A fine, bold, breezy foot-rhythm and an easy swing distinguish this march. For its grade and the few difficulties involved, it is exceptionally effective. The Trio is in E♭ major, a catchy melody which, though with less motion, has more sonority than the principal movement, a shortened return of which concludes the piece. As a march for school or class use this should prove immediately popular.

FREDERICK A. WILLIAMS, Op. 55.

Jubilee March. In E♭ major, 4–4. Tempo di marcia. Five pages. Grade III–IV..... .60

This piece has a somewhat dignified movement, though it is not lacking in energy and animation. The themes are squarely set forth in full chords and octaves, and some ease in octave-playing is essential. The Trio (in A♭ major) is a *cantabile* theme, which must be well enunciated; the march-rhythm, however, loses none of its impetus. Like the *Recreation March*, reviewed above, this is eminently desirable for school or class work.

RECENT WORKS

Among other new works mentioned is an interesting violin concerto by Sibelius, whose *Swan of Tuonela* pleased Paris more than it did London. Debussy's three-part suite, *La Mer*, is also well received in the French capital. Camille Erlanger's latest work is the opera *Aphrodite*. Siegfried Wagner's fourth venture, *Bruder Lustig*, adds a fourth failure to his list. The veteran Goldmark is occupied on a setting of Shakespeare's *Winter's Tale*. We are certainly behind the times in America, as far as Goldmark is concerned. We ought certainly to have a chance to hear *Heimchen am Herd*, to say nothing of his later operas.

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"I am earning good money since I began tuning, repairing, etc. Last week I took in $27.50, and next week I am sure I can raise that."—Ray J. Magnan, Manistee, Mich.

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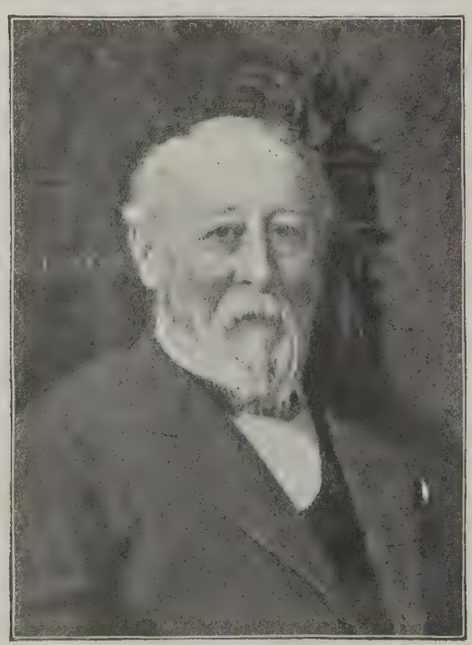
Mr. Ditson, born in Boston in 1811, was then twenty-three years of age. In 1840 he purchased the interest of Colonel Parker, the firm name was changed to Oliver Ditson, and at the age of twenty-nine, unaided by capital



OLIVER DITSON

or influence, the career of this remarkable publisher may be said to have been fairly and successfully launched.

At this time Mr. Ditson was closely identified with the best that Boston possessed in the way of music. Besides being organist and choirmaster in the old Bulfinch Street Church, as well as in "Father" Taylor's Baptist Bethel, he was active in a local glee club, named after the famous singer Malibran, and also in the Handel and Haydn Society. He held the most amicable relations with composers and artists, and encouraged rising talent in every way possible.

In 1844 Mr. Ditson removed his business from the Old Corner Bookstore to larger quarters in a building on the site of what is now the plant of the Boston *Herald*. Shortly after this change he took into his employ a boy of fifteen, John C. Haynes, the present head of the Oliver Ditson Corporation. The business increased steadily, and in 1852 Mr. Haynes received an interest in the business. He became a copartner in 1857, and the designation of the firm was changed to Oliver Ditson & Co. The new firm possessed all the unique characteristics of the old, and with the introduction of young and vigorous blood the house was in a sense revitalized. New methods were adopted, especially in advertising; the field of activity was greatly enlarged, and the publications of the firm increased in like ratio with the advance of the whole country in population, wealth, and culture.

In 1857 Oliver Ditson & Co. moved to a commodious building, 451 Washington St., owned by Mr. Ditson, and specially erected for the business. At this time, also, the firm became first identified with musical journalism by the purchase of the late John S. Dwight's *Journal of Music*, then the leading periodical of its class in the country. Mr. Dwight continued as editor, and the periodical for more than twenty years was a power in the musical world. In 1878 was established the *Musical Record*, which afterwards became the *Musical Record and Review*. In 1903 THE MUSICIAN, the foremost educational music journal in the country, was purchased from the founders, the Hatch Music Co. of Philadelphia, and the *Musical Record and Review* was merged into the larger paper. The *Choir and Choral Magazine*, established a few years before, was continued in addition to THE MUSICIAN.

Let us return again to Oliver Ditson & Co., as the firm was called in the early sixties and during the Civil War period. In 1860 was established a branch house in Cincinnati, under the charge of John Church, who afterwards, in 1871, bought out the interest of the Boston house, becoming sole proprietor. In the early sixties the house added to its business of publishing and selling sheet music, the sale, importation, and eventually the manufacture of musical instruments of every kind. For this purpose a branch store was established at 33 Court St. In 1864 another branch house was started in Chicago, with George W. Lyon and P. J. Healy in charge. Lyon & Healy were in partnership with Oliver Ditson & Co. until 1890, when the Western branch became a separate corporation, still retaining the agency of the Eastern house.

The New York branch house was established in 1867, with Charles H. Ditson, eldest son of Oliver Ditson, at its head. He has continued in that capacity to the present time. The Philadelphia house was founded in 1875 by the purchase of the valuable Lee and Walker catalog, and was in charge of Mr Ditson's youngest son, James Edward, until the latter's death in 1881. Under other management this branch is still in successful operation.

On Dec. 21, 1888, Oliver Ditson, the pioneer in American music publishing, passed away at the age of seventy-seven, after an illness of fifteen months. For more than half a century his name had been a household word throughout the United States. Even after a lapse of more than seventeen years, Mr. Ditson's memory is held in grateful esteem by all who had been associated with him, as well as by the many that had received his invaluable aid and advice.

In 1890 the surviving partners, John C. Haynes and Charles H. Ditson, with the executors of the estate of Oliver Ditson, organized a corporation entitled the Oliver Ditson Company. The present officers are John C. Haynes, president; Charles H. Ditson, treasurer; with Edward S. Cragin, Charles F. Smith, and Moses Williams as directors. Within the last fifteen years the growth of the corporation has been well-nigh phenomenal. The new building, erected at 451 Washington St. in 1901, although in every sense up to date, was nevertheless unequal to the constantly growing business. In 1903 was erected the superb building at 150 Tremont St., which is now the home of the Oliver Ditson Company. It is unique among music publishing houses, and the visitor can spend hours in visiting the many departments which take care of the enormous daily business of the company.

A brief description of this building will interest the readers of THE MUSICIAN.

There is a sub-basement, used for the heating, lighting, and power appliances. The basement above is a general shipping room, which leads to the main retail department on the street floor. Here is a salesroom with every convenience for customers. The furnishings are in oak with an ornamental gallery, midway in side and rear, that gives quick access to the thousands of cabinets containing music. These have handsome paneled drop doors, proving a delight to the eyes of customers. Facing the door are fine portraits of the late Oliver Ditson, and the present head of the corporation, John C. Haynes.

CHARLES H. DITSON

The second floor is entirely devoted to the sheet music publications of the house, and is in easy reach of the retail department. The rear of the floor is used for the mailing and shipping of light packages.

On the third floor front will be found the general business offices of the company, the rear being used for the immense stock of band and orchestral music; also for the reserve stock of the company's publications.

The next three floors — four, five, and six — are given up to the display and sale of musical instruments of which every kind can be found here, excepting pianos and organs.

The seventh floor is devoted to the offices of THE MUSICIAN, with the subscription and publicity department.

The eighth and highest floor contains the spacious offices occupied by Mr. Haynes. These are ideal in every respect, and the out-of-door view to be obtained from them, both summer and winter, is attractive to a degree.

Other offices on this floor include those of the superintendent of printing, the musical editor and his assistants, superintendent and manager, editor of the band and orchestra department, rooms for correspondence and stenographers, and other offices incidental to the business. There are twin rapidly moving passenger elevators, connecting all floors, and a large one for freight purposes.

This retrospect and description of the Oliver Ditson Company and its present home is necessarily brief. The company's beginnings were small, but its growth has been steady and consistent. Now it stands at the head of the musical publishing houses of the world; it is, in fact, *sui generis*, in a class of itself. The future means a continuous "onward and upward."

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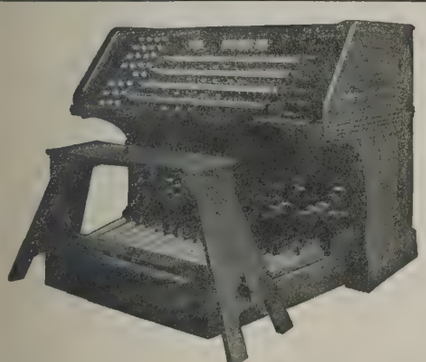

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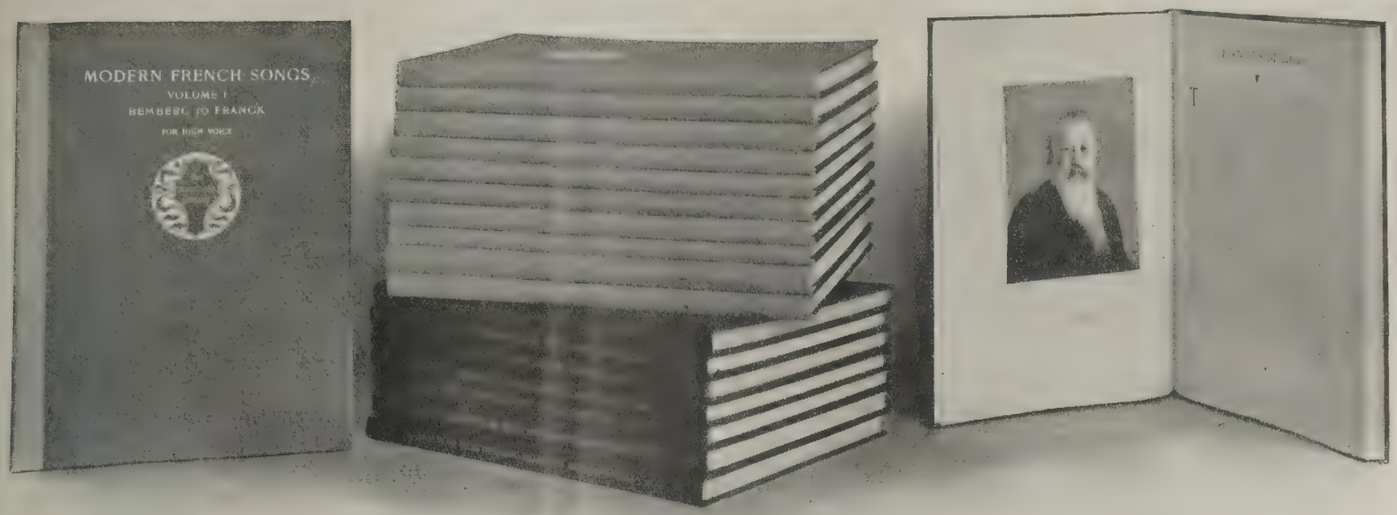

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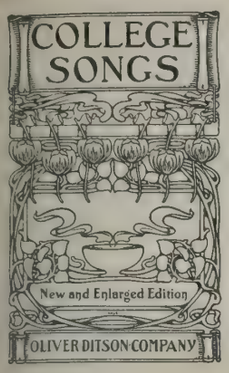

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McSorley's Twins
Meerschaum Pipe
Mermaid, The
Michael Roy
More and More
Mush, Mush
My Lady
My Last Cigar
My Old Kentucky Home
Nellie Was a Lady
Noah's Ark
Nut Brown Maiden
Oh, Dem Golden Slippers
Oh, My Darling Clementine
Old Black Joe
Old Folks at Home
Old Man Moses
Over the Banister
Owl and the Pussy Cat, The
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Roll, Jordan, Roll
Rosalie
Rumsty Ho!
Serenade
She's Gone, Let Her Go
Shool
Soldier's Farewell
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Spanish Cavalier
Stars of the Summer Night
Steal Away
Stein Song, A (*Bullard*)
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Swing Low Sweet Chariot
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There is a Tavern in the Town
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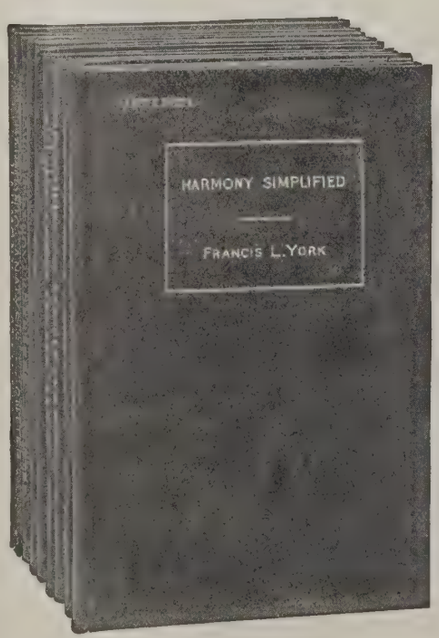

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GODARD, BENJAMIN
Lullaby from "Jocelyn." (With Violin and 'Cello.) [D♭] [d♭ to F]..... 75
(See above.)

SJÖGREN, EMIL
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May Morning. Op. 11, No. 1. [F] [c to E or F].... 50
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Sacred Song

HIGH VOICE

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WACHS, PAUL
Staccati. (Scherzo.) [D] [III-IV]..... 40
Attractive, tripping rhythm and piquant melody characterize this playable and dainty recreative piece.

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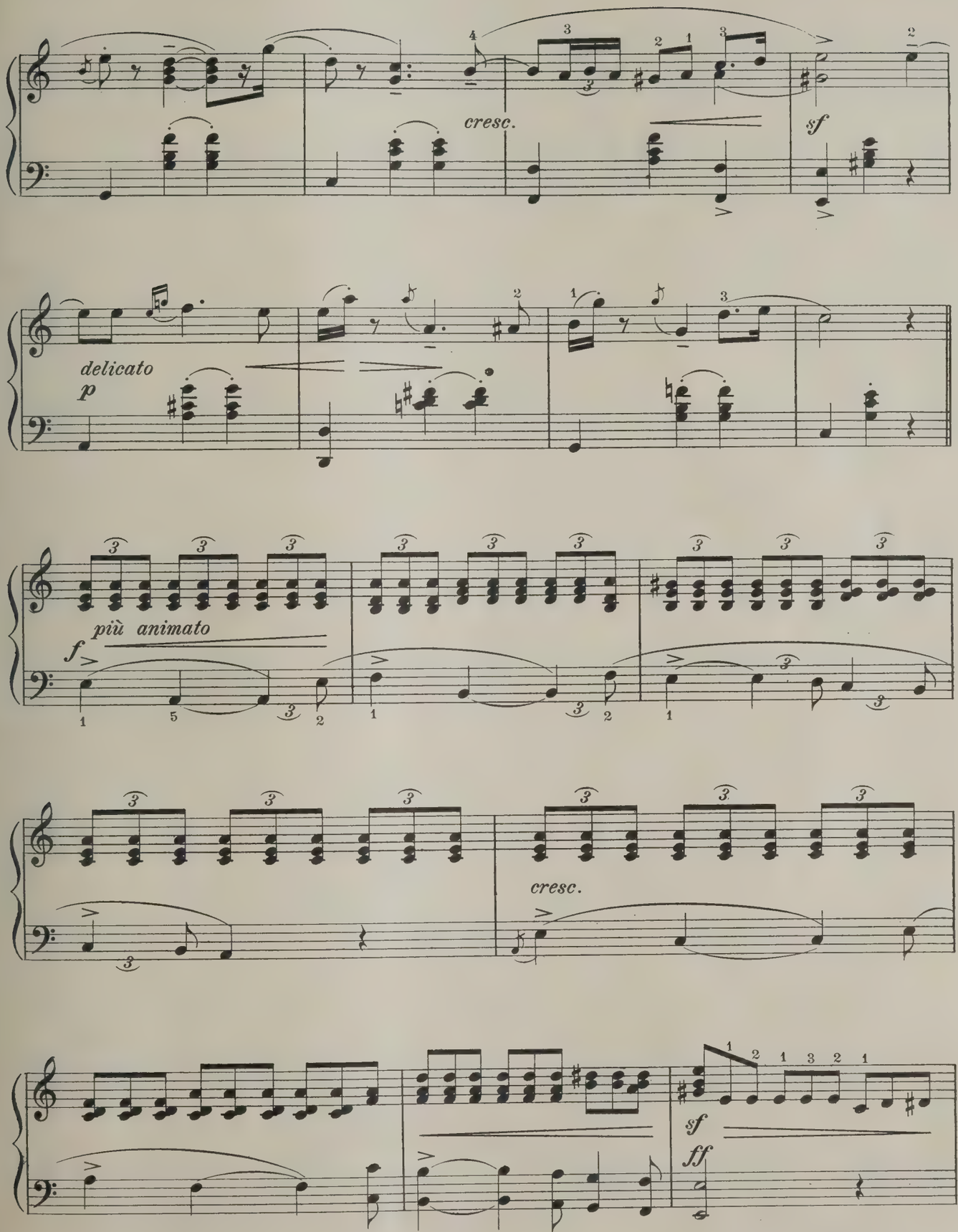
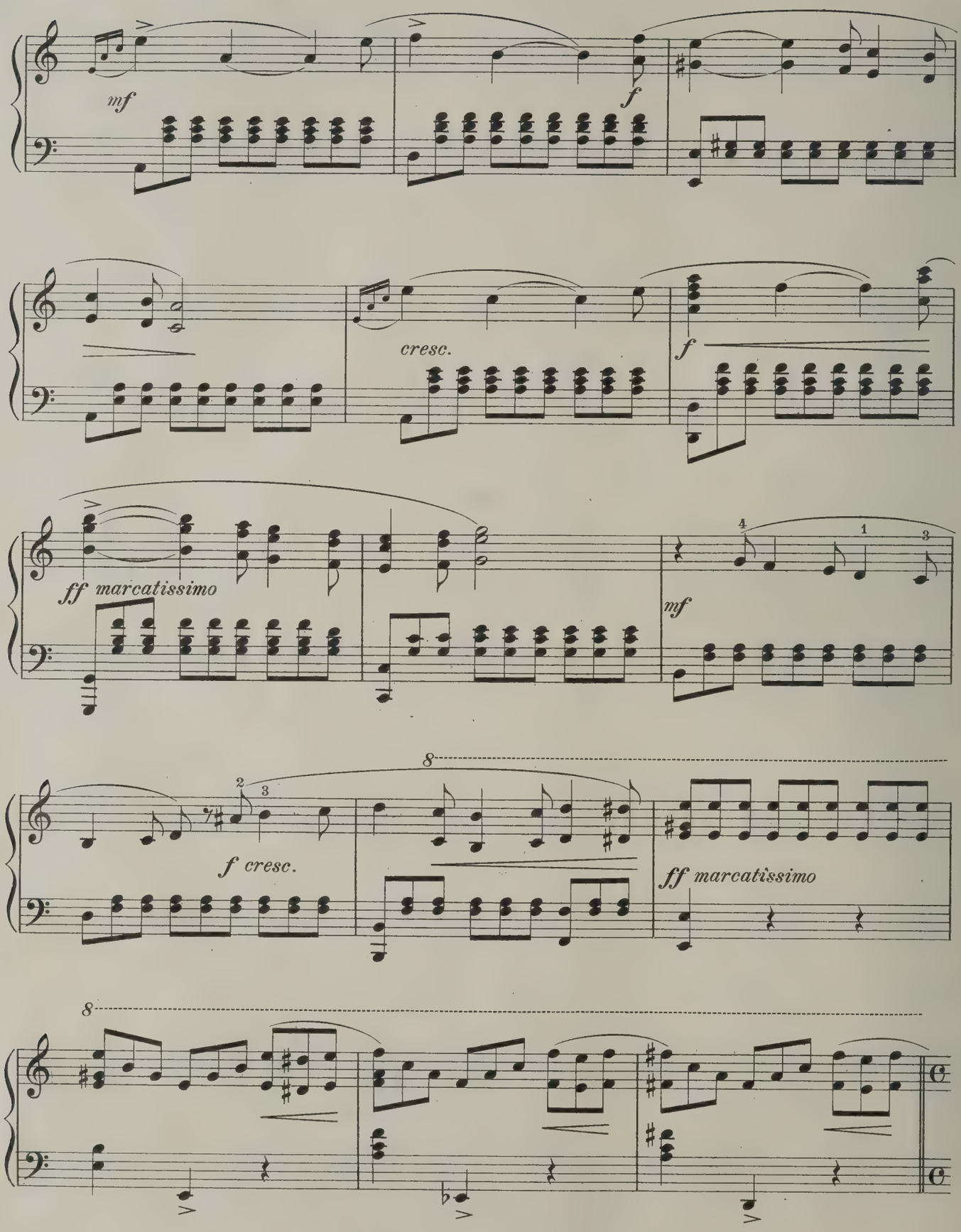
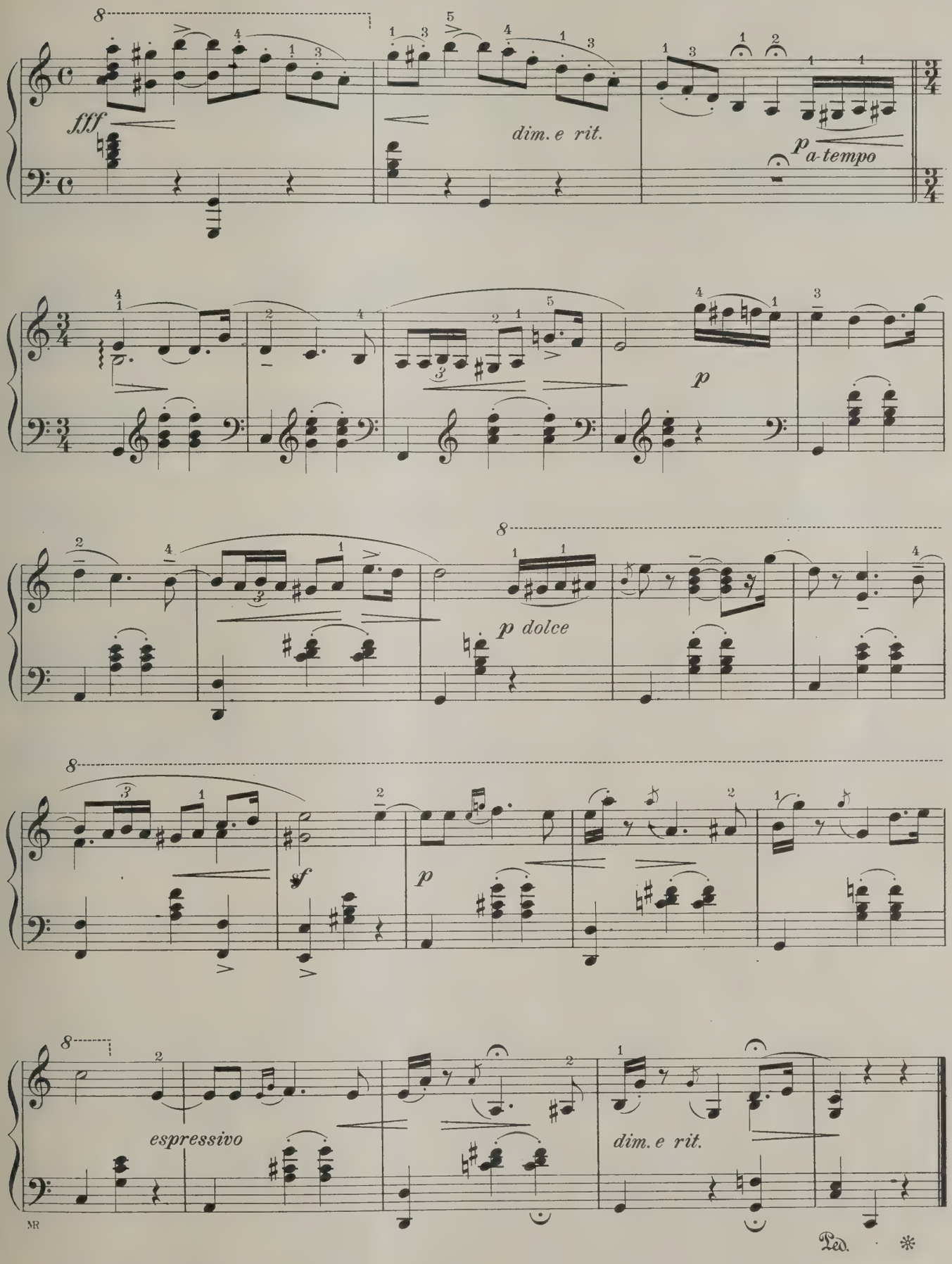

cresc.
sf
delicato
p
più animato
f
cresc.
sf
ff


mf
f
cresc.
f
ff marcatissimo
mf
f cresc.
ff marcatissimo

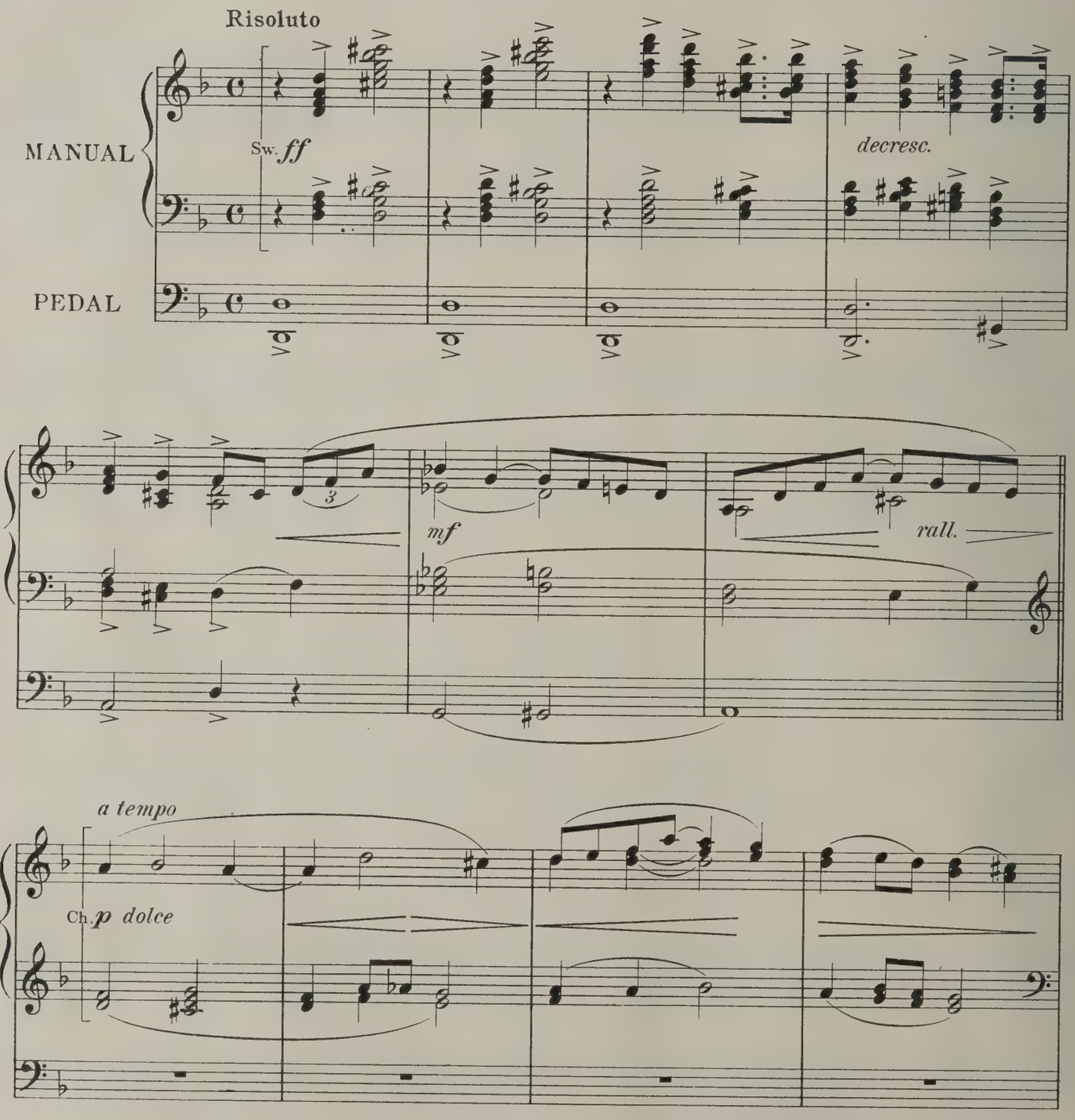

fff
dim. e rit.
p a-tempo
p
p dolce
sf
p
espressivo
dim. e rit.
Ped.

To my friend Arthur Foote

POSTLUDE, in D Minor

Prepare
- Great *f* = 8′ and 4′, without reeds
- Swell *ff* = full, with reeds
- Choir *p* = soft 8′ stops and one soft 4′
- Pedal coupled to Swell

ADOLPH M. FOERSTER
Op. 62, № 3



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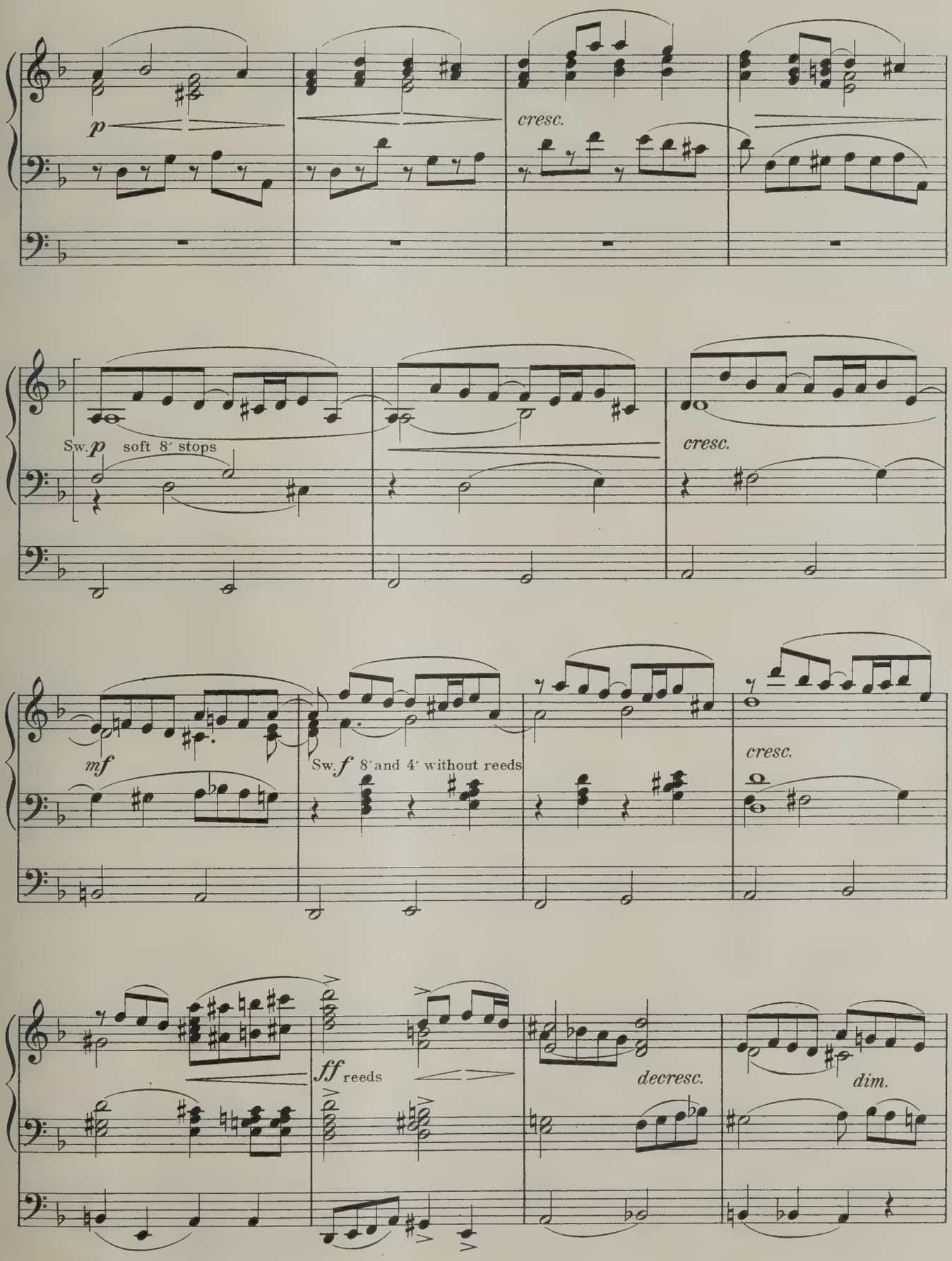
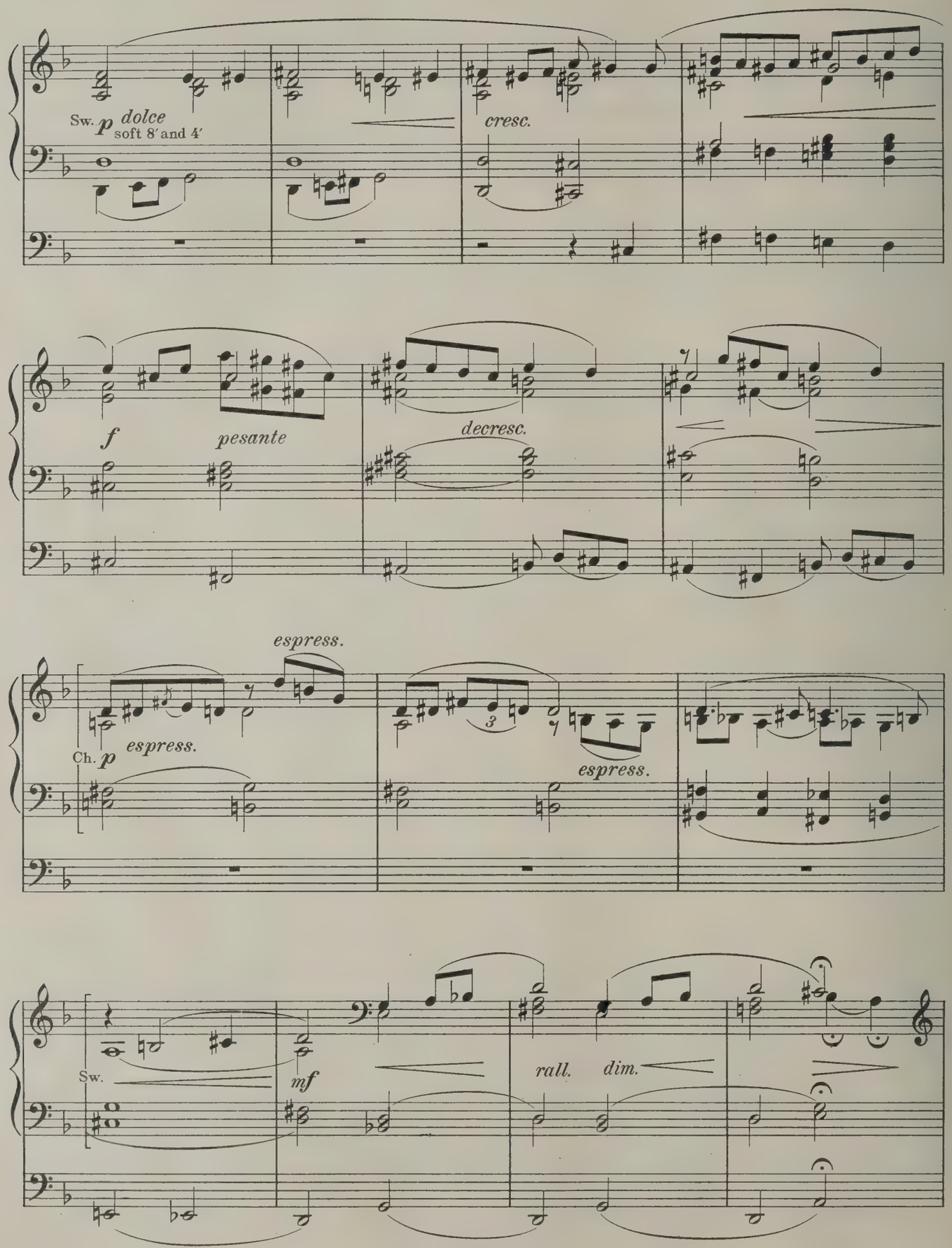
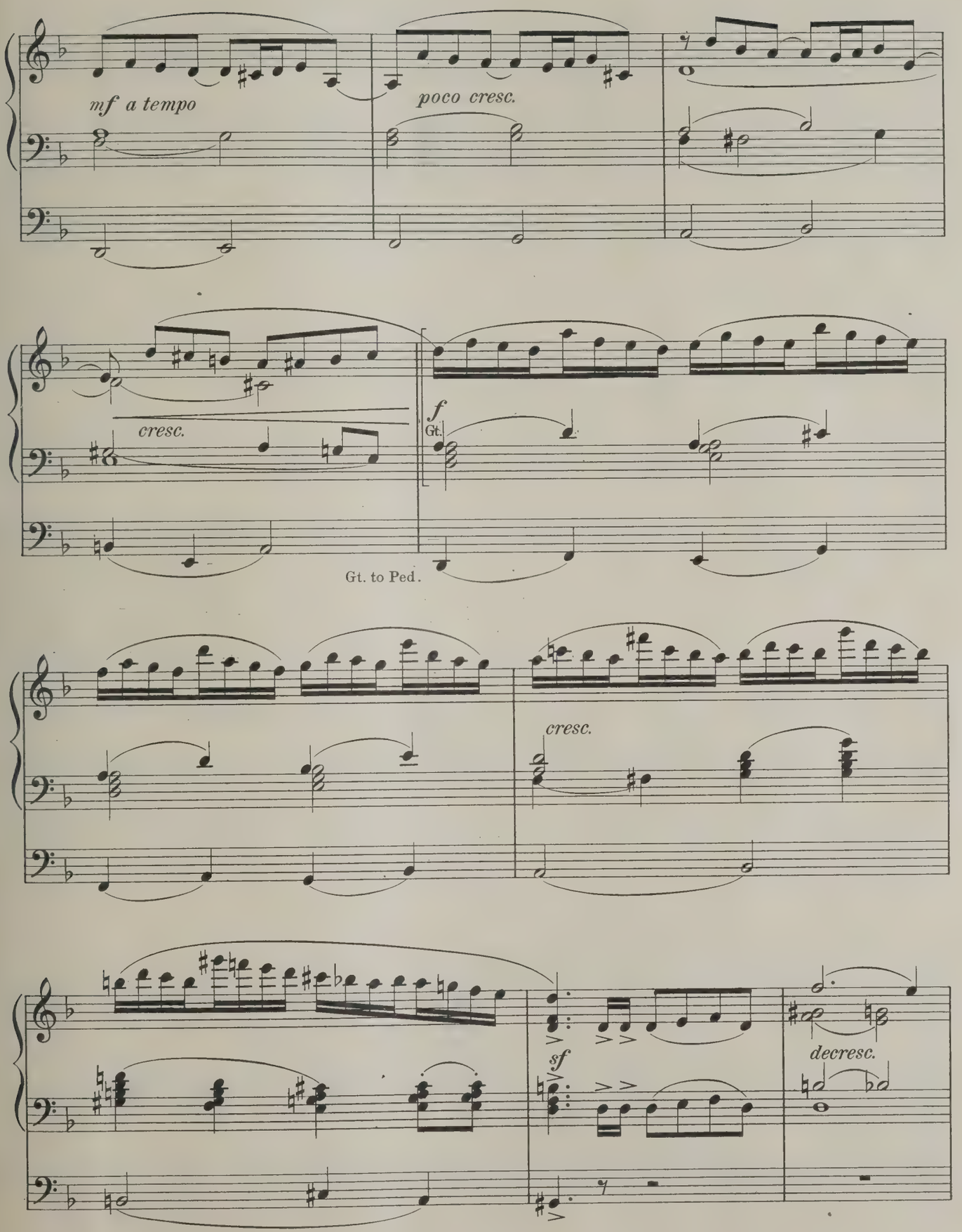
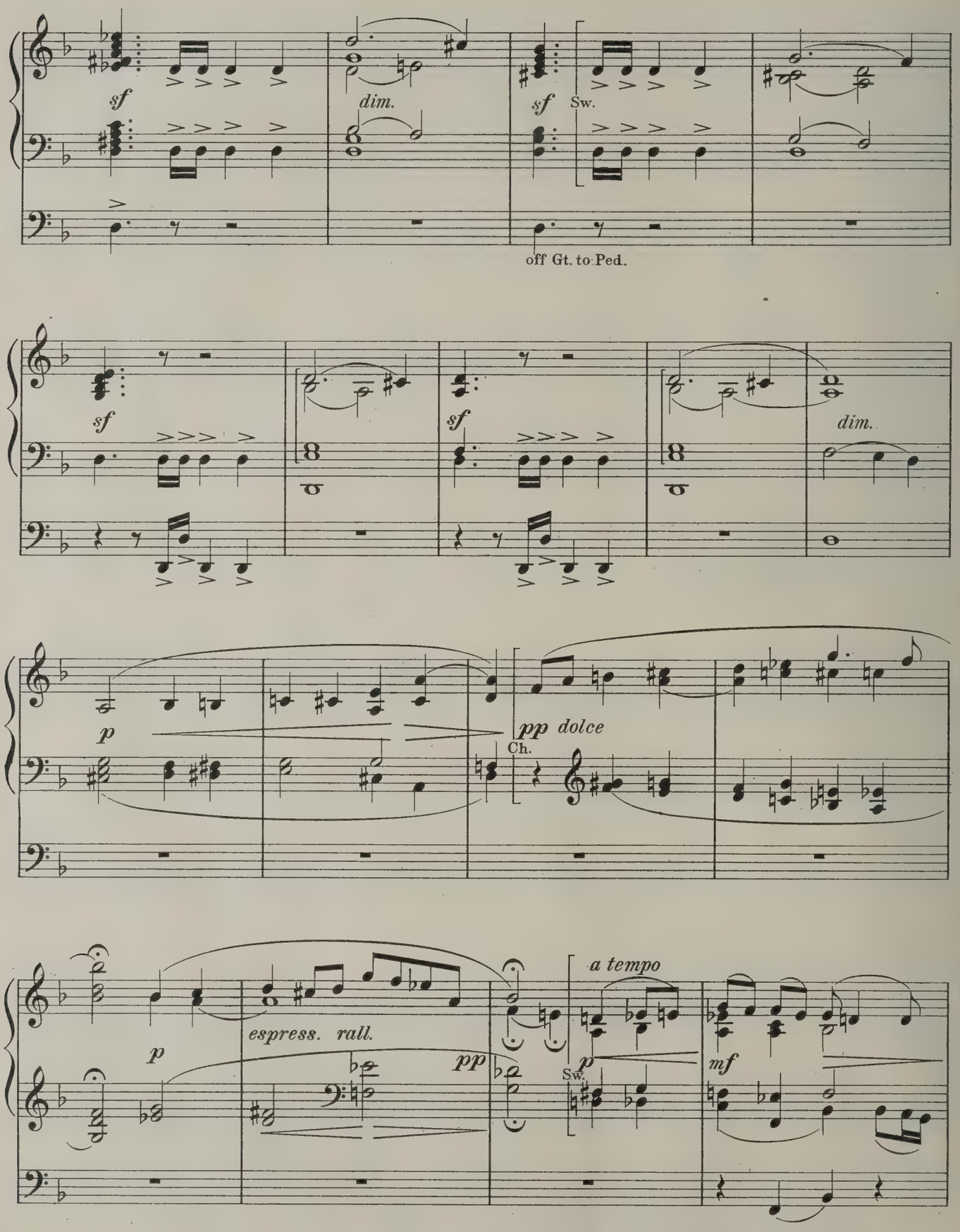
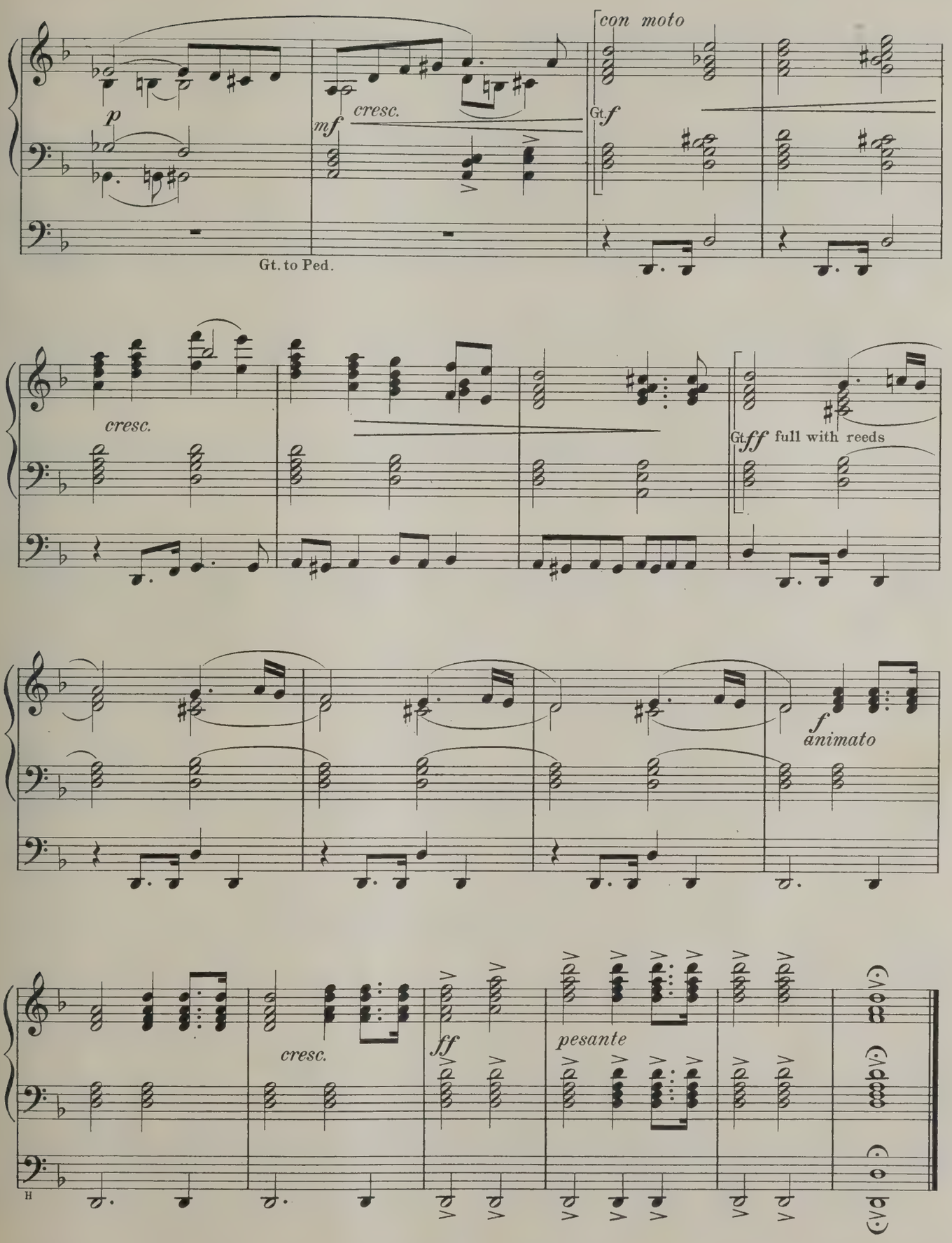

p
cresc.
Sw. p soft 8′ stops
cresc.
mf
Sw. f 8′ and 4′ without reeds
cresc.
ff reeds
decresc.
dim.


Sw. p dolce
soft 8′ and 4′
cresc.
f
pesante
decresc.
espress.
Ch. p
espress.
espress.
Sw.
mf
rall.
dim.

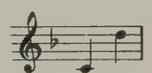

mf a tempo
poco cresc.
cresc.
f
Gt.
Gt. to Ped.
cresc.
sf
decresc.


sf
dim.
sf
Sw.
off Gt. to Ped.
sf
sf
dim.
p
pp dolce
Ch.
p
espress. rall.
pp
a tempo
p
Sw.
mf


con moto
p
mf
cresc.
Gt. f
Gt. to Ped.
cresc.
Gt. ff full with reeds
f
animato
cresc.
ff
pesante
H

To Mrs. A. M. Williams

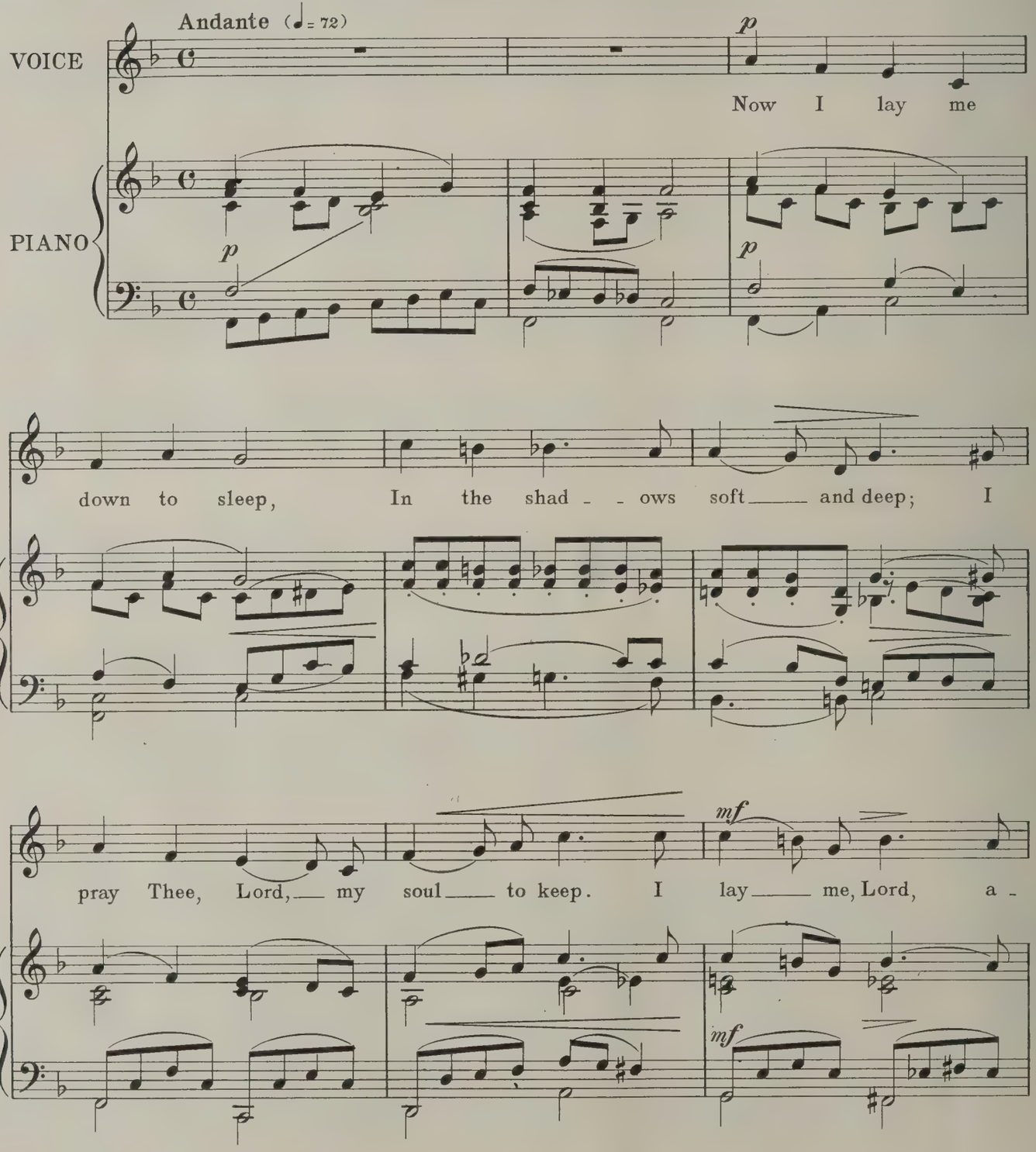
CRADLE SONG OF THE SOUL



(Original Key)

MARY LATHBURY

JOHN WIEGAND



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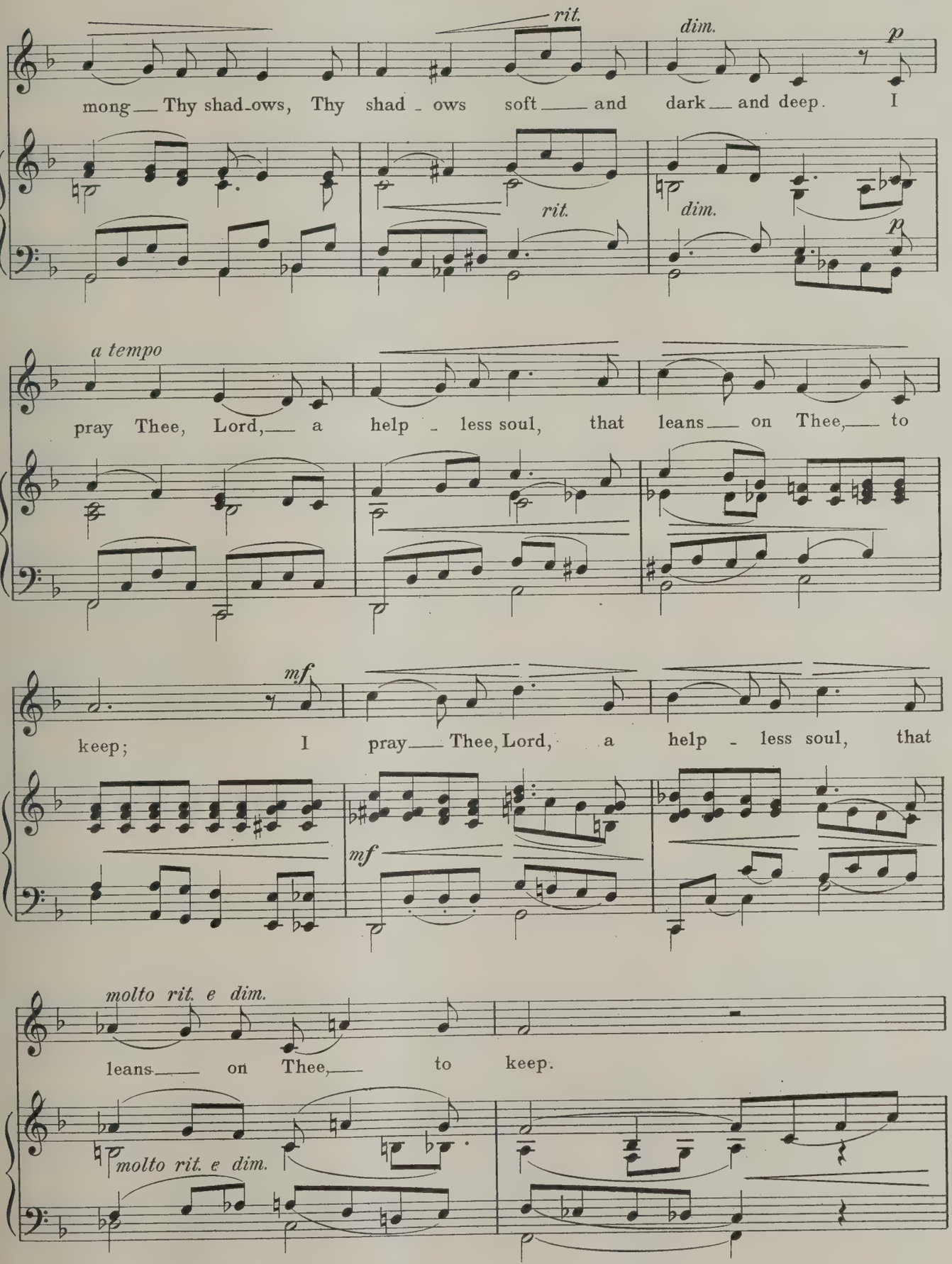
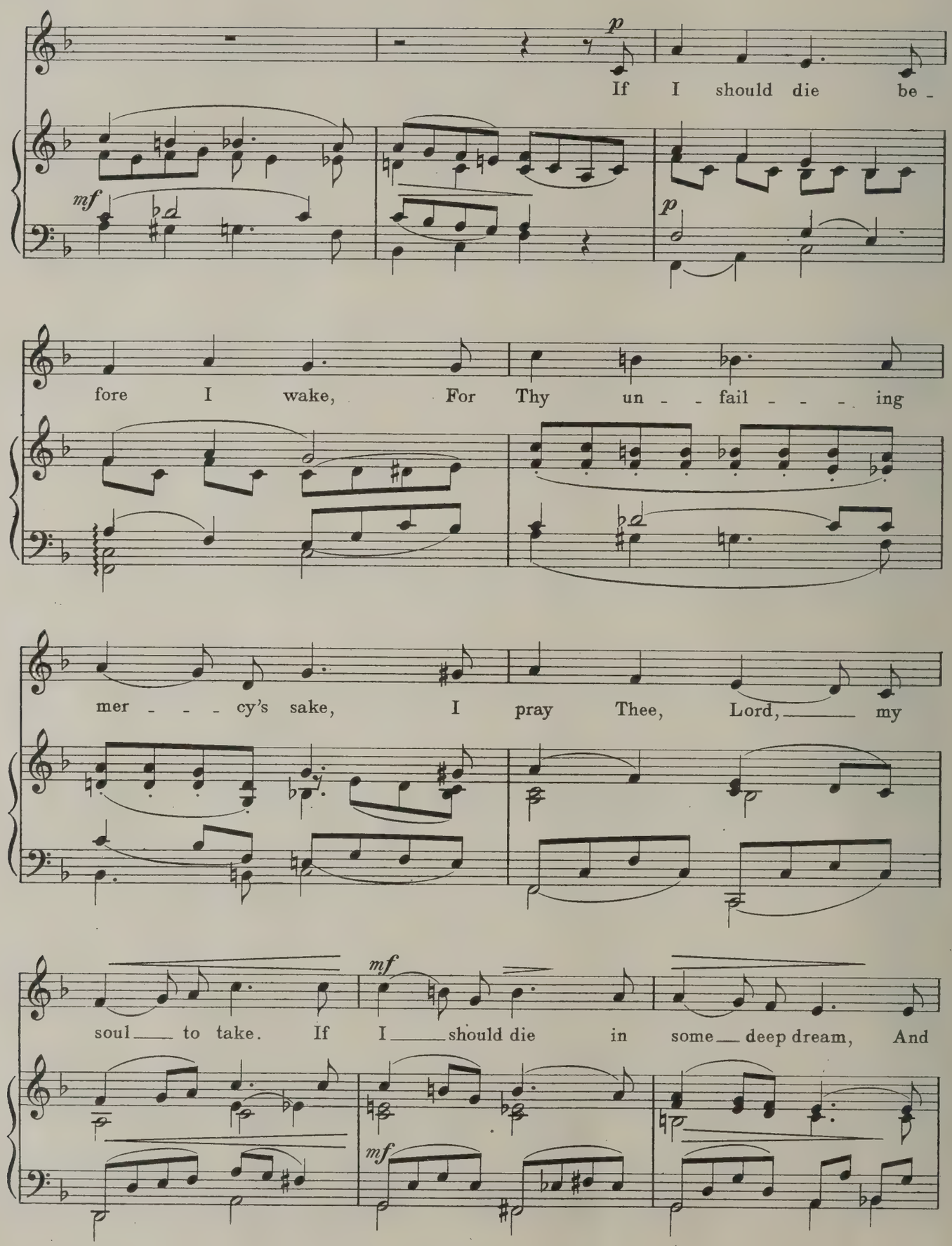
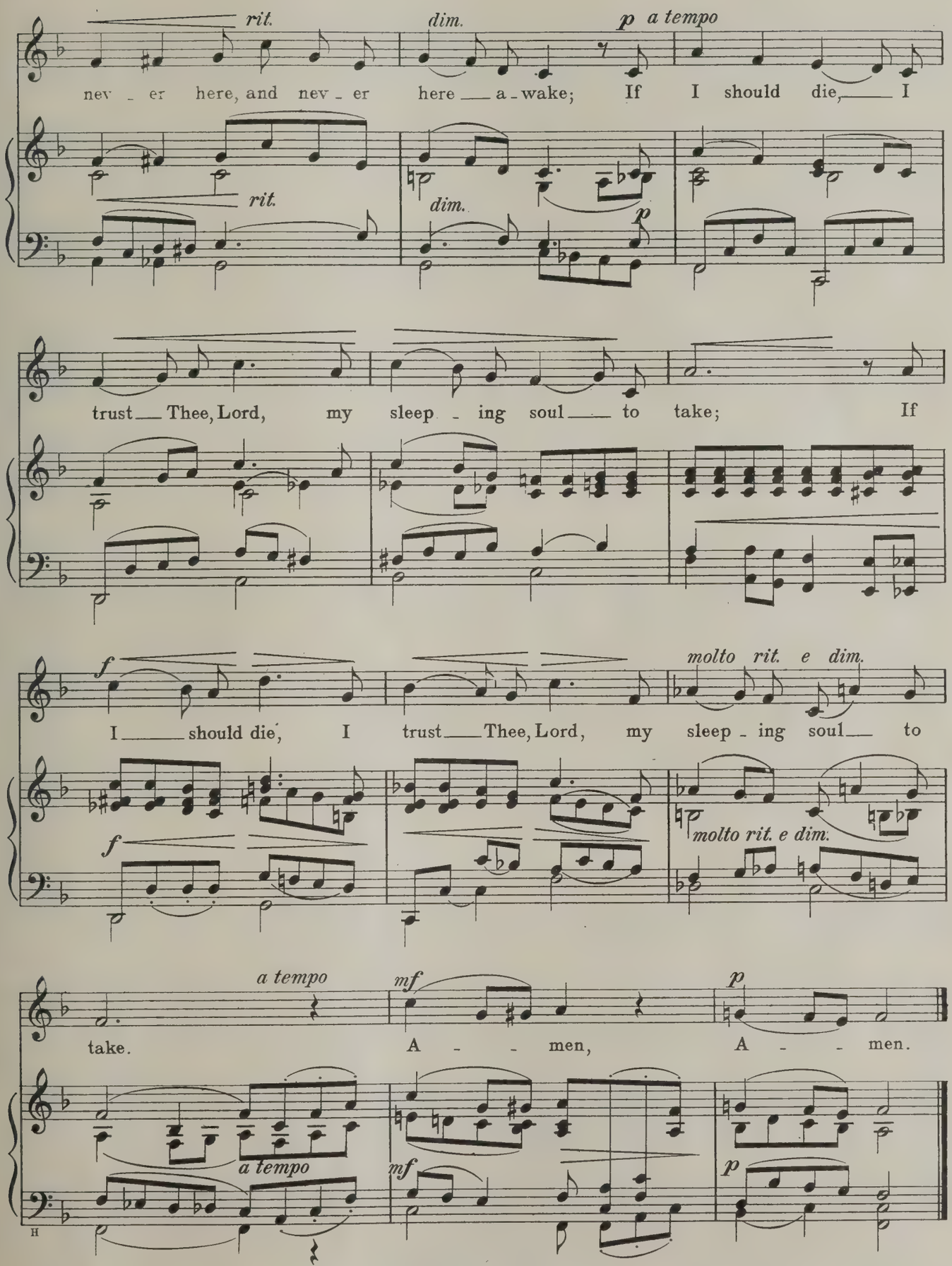

rit.
dim.
p
mong Thy shad-ows, Thy shad - ows soft and dark and deep. I
rit.
dim.
p
a tempo
pray Thee, Lord, a help - less soul, that leans on Thee, to
mf
keep; I pray Thee, Lord, a help - less soul, that
mf
molto rit. e dim.
leans on Thee, to keep.
molto rit. e dim.

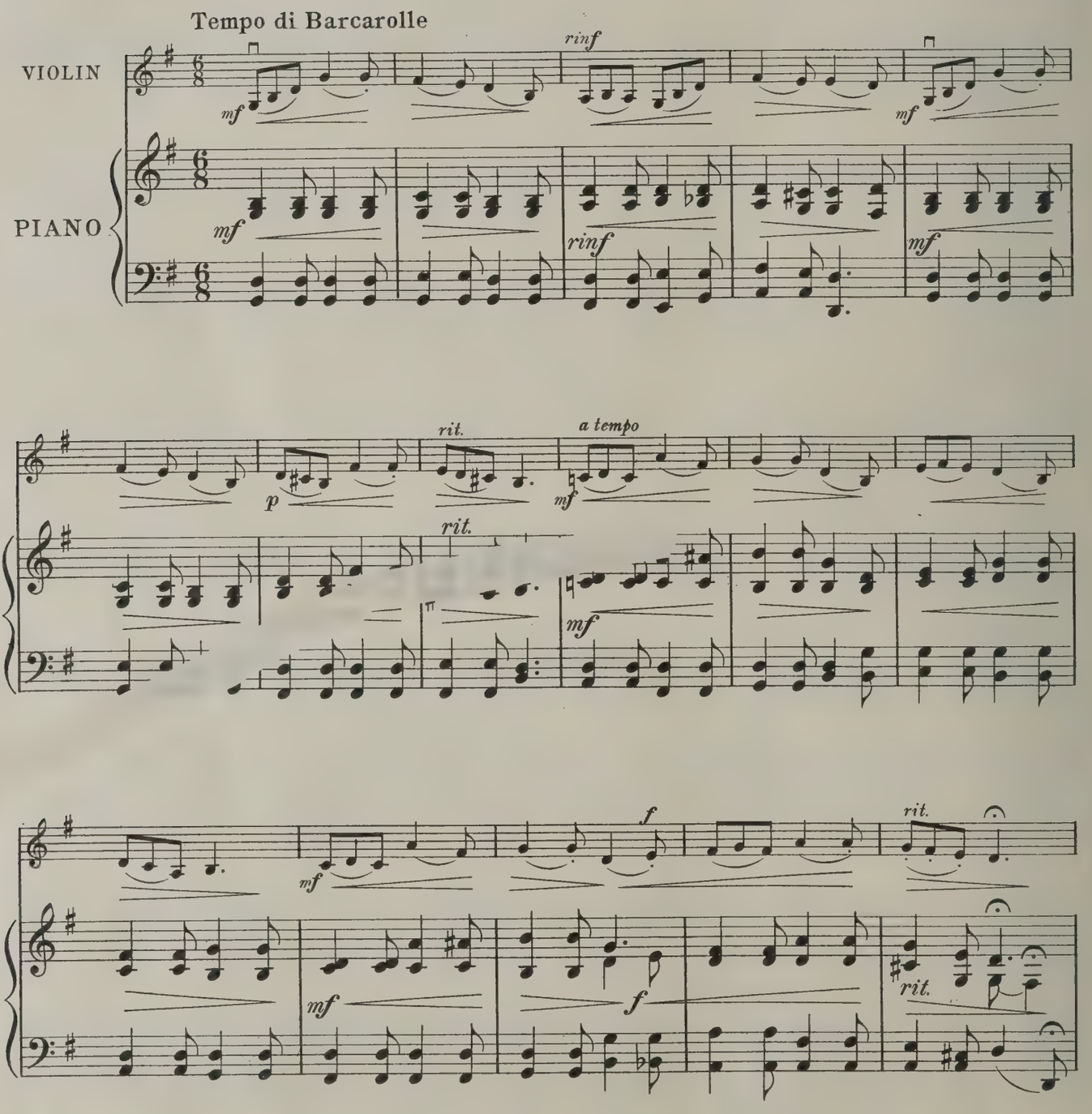

p
If I should die be -
mf
p
fore I wake, For Thy un - - fail - - - - ing
mer - - - cy's sake, I pray Thee, Lord, my
mf
soul to take. If I should die in some deep dream, And
mf


rit.
dim.
p a tempo
nev - er here, and nev - er here a - wake; If I should die, I
rit.
dim.
p
trust Thee, Lord, my sleep - ing soul to take; If
f
molto rit. e dim.
I should die, I trust Thee, Lord, my sleep - ing soul to
f
molto rit. e dim.
a tempo
mf
p
take. A - men, A - men.
a tempo
mf
p

To Carl Rieck

BARCHETTA
(GONDELLIED)

LEO OEHMLER
Op. 55, No 3



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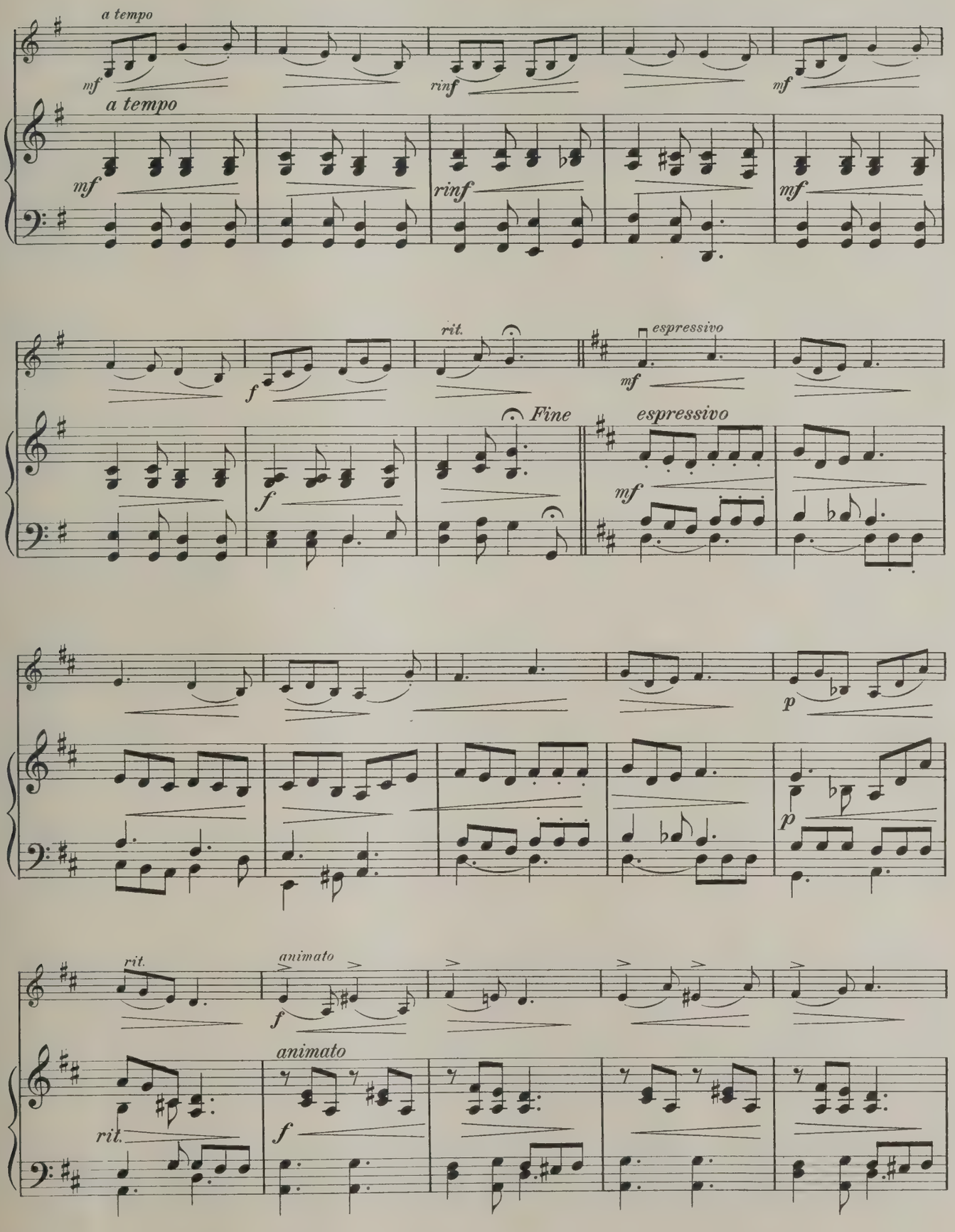
a tempo
mf
rinf
mf
a tempo
mf
rinf
mf
rit.
espressivo
f
mf
Fine
espressivo
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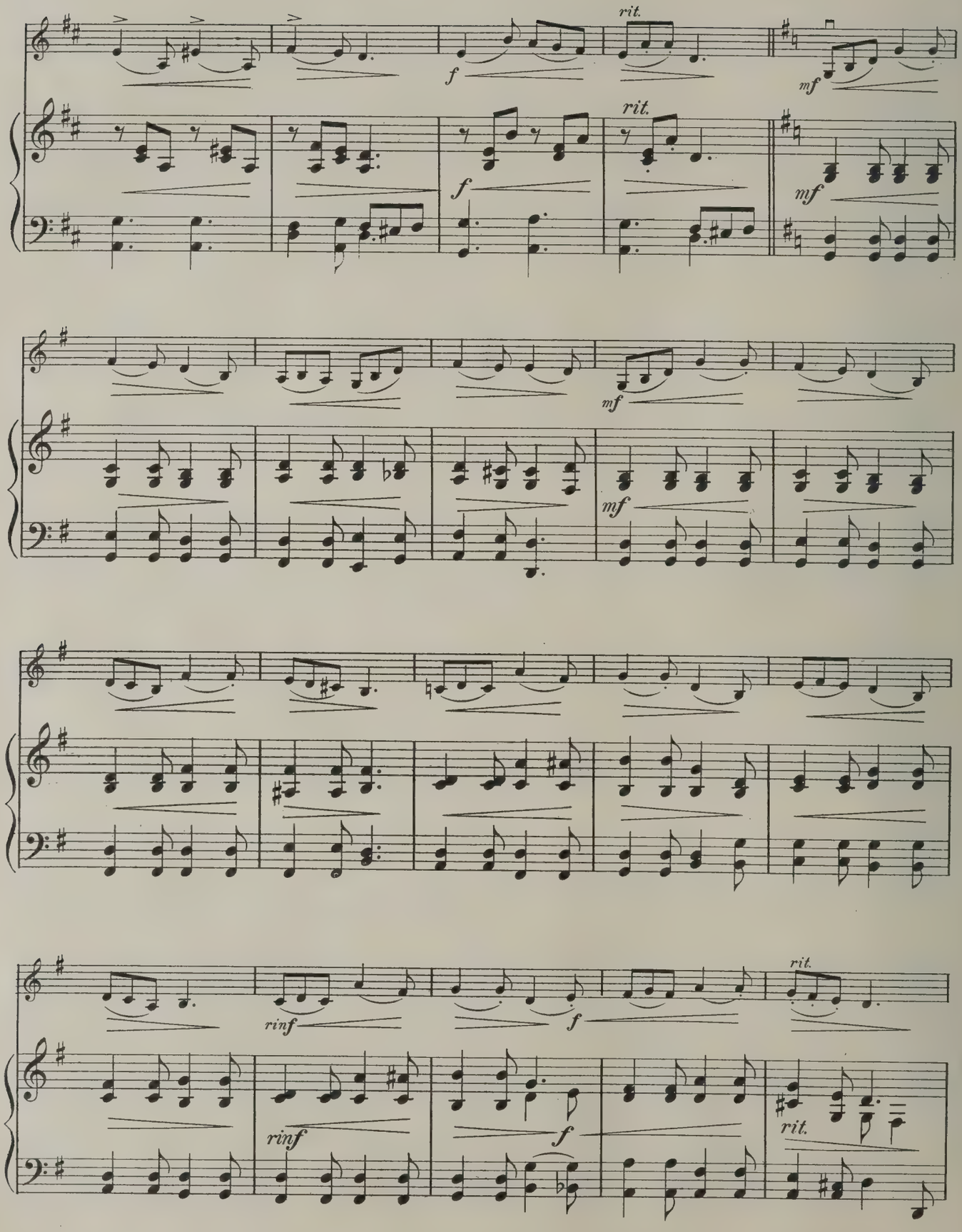
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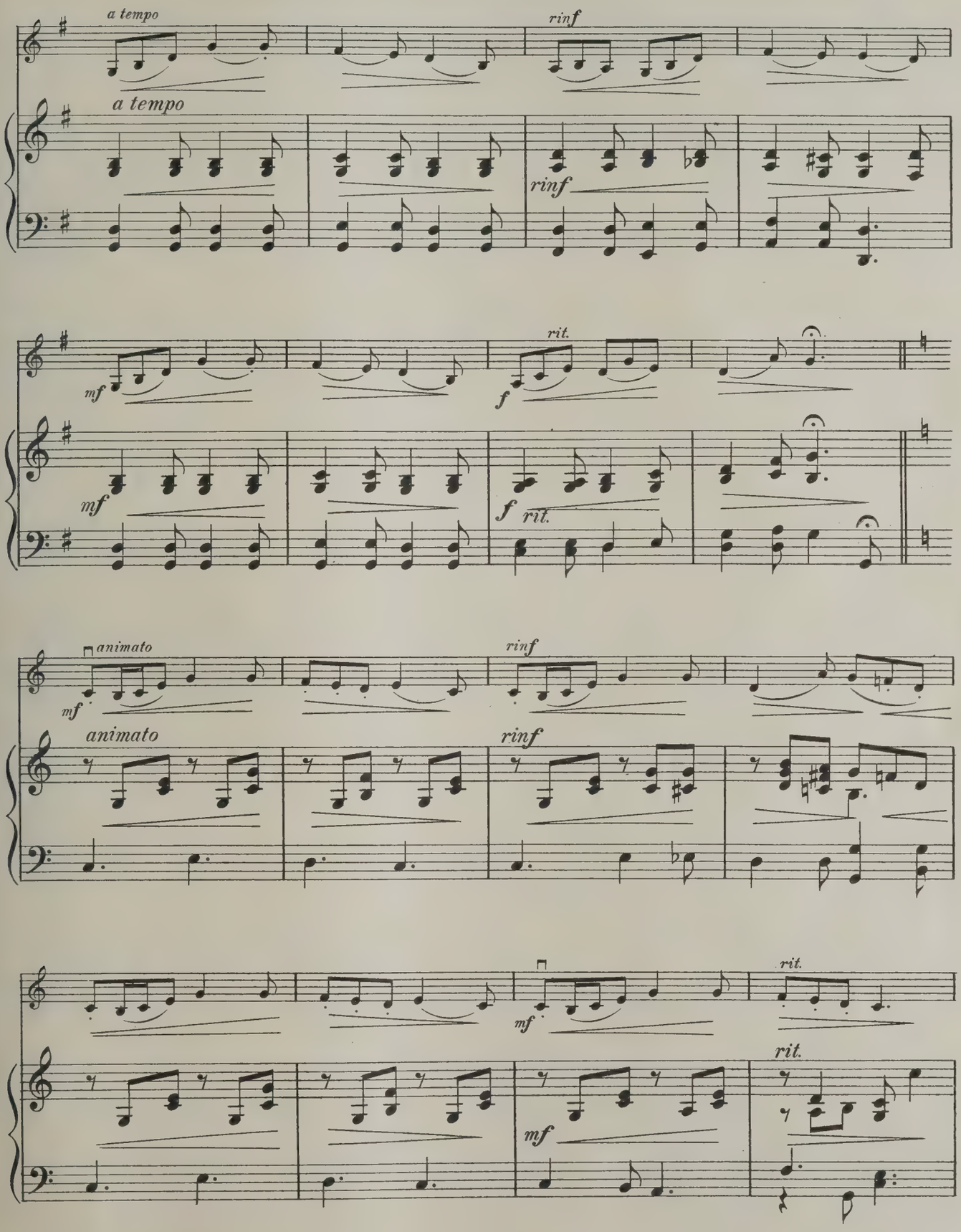
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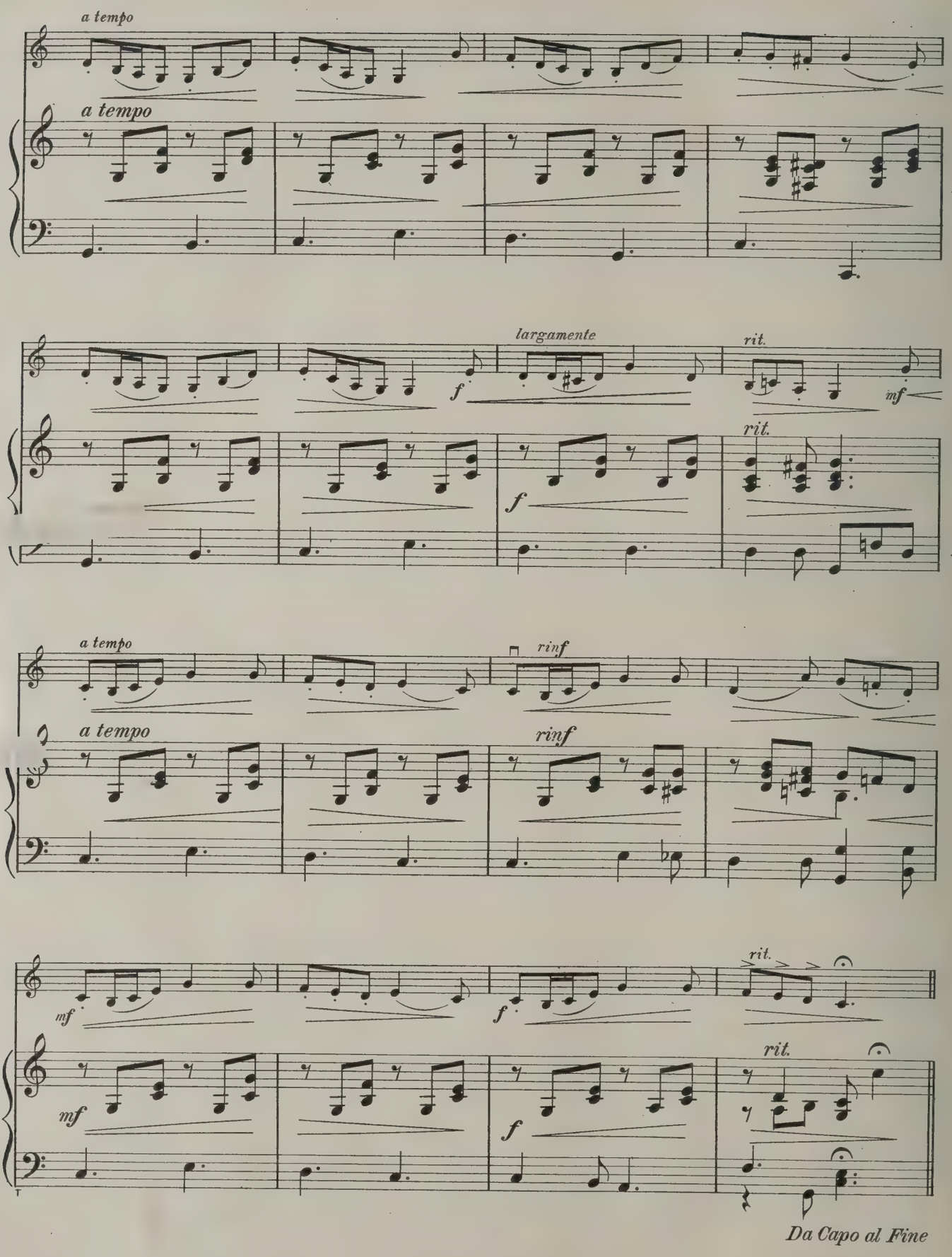
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The Musician

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THOMAS TAPPER, Editor

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COMMUNICATIONS ARE WELCOME from all interested in the teaching and study of music, and in furthering the success of THE MUSICIAN. All articles or communications submitted for publication should be clearly written on one side (only) of the sheet. Those which cannot be used will be returned. These communications must invariably be addressed to the Editor, MR. THOMAS TAPPER.

We decline to be responsible for unsolicited manuscripts. We shall always be glad to consider them for publication in THE MUSICIAN, and we will return them if postage and full address are enclosed

SPECIAL NOTICE: The publishers should be notified of a changed address before the 18th of the month.

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150 Tremont Street

PUBLISHERS' NOTES

RECITALS Although the end of the teaching season is still three or four months away, it will be necessary to begin preparations early for the final recital. It is a good plan for schools and teachers to give recitals, because it enables them to show what progress their pupils are making, and helps to sustain the pupil's interest in study until the end of the term. Playing before an audience is admirable practice for students.

The piano teacher should be careful to offer a program containing an interesting variety of pieces, and to arrange its order so as to allow as much contrast as possible. This may be accomplished by the introduction of selections for four and six hands and for two pianos. *Ensemble* numbers will give the younger pupils a chance to play. A vocal or violin solo will also add interest to the occasion.

To the vocal teacher, when the class is fairly well divided among the four voices, the question of variety is not so serious. Solos, duets, and quartets, and choruses in which every pupil can participate, are at his disposal. Solos with violin or 'cello obbligato are also available.

The programs of music schools, some of which are fortunate enough to have a good pupils' orchestra, are frequently such as to attract the attention of regular concert goers. These are commencements in the true sense of the word for many pupils, who are thus launched out into a successful musical career.

To select music suitable for recital or commencement use involves frequently a considerable expenditure of time. The standard works are well enough known, but it is desirable to include novelties, especially by American composers. We invite correspondence from those in search of such material, and on request will send post-paid our thematic catalogs of vocal music and music for the piano, violin, and other instruments.

COMMENCEMENTS In graded and high school commencements the musical part of the program is incidental to the more important one of graduation. Some of the programs that have come to our notice, however, reflect much credit on those in charge. Such an event usually attracts a large audience. Most of the hearers will appreciate a lighter order of music or music with good strong rhythm. With a large chorus available, it is possible to arrange a most effective and inspiring program. This work should be taken up early enough so as to insure a finished performance.

The following is a partial list of our most successful school choruses: —

TWO-PART CHORUSES FOR WOMEN'S VOICES.

6,155. Fondly We greet You.....*Claribel*
10,335. Swiss Song.....*Collins, Laura S.*
11,440 Violets.....*Cowen, Frederic H.*
7,534. O Lovely Month of Roses.....*Gaul, A. R.*
11,384. Joys of Spring.....*Geibel, Adam*
7,532. Hail, Rosy Morn.....*Kinross*
7,543. Hark! The Merry Songsters.....*Kinross*
10,033 Swing Song.....*Lohr, Frederic N.*
11,402 In the Merry, Merry May..*Mallard, F. Clarisse*
11,441. Out in the Sunshine.....*Pinsuti, Ciro*
11,359 Gaily We're Tripping .....*Veazie, George A.*
8,706. Blow, Soft Winds .....*Vincent, Charles*
10,066. Bright Summer.....*Vincent, Charles*
9,169. Jolly Winter.....*Vincent, Charles*
9,955. Lovely Rose.....*Vincent, Charles*
8,719 Merry June.....*Vincent, Charles*

THREE-PART CHORUSES FOR WOMEN'S VOICES

7,583. Hark! From the Woods.....*Abt, F.*
10,873. Summer Days .....*Abt, F.*
11,110. Chase of the Butterflies.....*Clapisson, Louis*
11,363. Bridal Chorus from "The Rose Maiden"..
.....*Cowen, Frederic H.*
11,439. In Our Boat.....*Cowen, Frederic H.*
11,077. Nursery Rhyme Suite...*Custance, Arthur F. M.*
4,211. To Thee, O Country.....*Eichberg, Julius*
11,391. Love in Springtime.....*Frey, Adolf*
11,385. Joys of Spring.....*Geibel, Adam*
5,393. Slumber On, Baby Dear.....*Gottschalk*
11,210. Gondolier's Song.....*Hoffman, Graben*
11,071. The Mill.....*Jensen, Adolf*
11,018. Come where the Fields are Beaming.....
.....*Kinkel, Charles*
11,149. Loyal Song.....*Kücken, Friedrich W.*
11,084. Sail forth into the Sea of Life....*Lahee, Henry*
11,206. The Shoogy-Shoo.....*Mayhew, Grace*
8,928. O Hark! The Merry Sound....*McDonald, H. A.*
4,806. Day is at Last Departing.....*Raff, Joachim*
4,407. The Ocean Spray.....*Richards, Brinley*
11,186. The Primrose.....*Scharwenka, Xaver*
11,467. Hark! Hark! the Lark .....*Schubert, Franz*
11,246. May Days.....*Scott, Charles P.*
11,272. Summer Night.....*Scott, Charles P.*
4,406. Night sinks on the Wave.....*Smart, H.*
4,270. Rest Thee on this Mossy Pillow.....*Smart, H.*
8,924. Mark the Merry Elves.....*Smith, Seymour*
11,267. The Merry Elves.....*Sudds, W. F.*
10,998. My Native Land.....*Suppé, Franz von*

UNISON CHORUS

10,135. Medley of National Airs.

THREE-PART CHORUSES FOR SOPRANO, ALTO, AND BASS

5,256. Song of the Triton.....*Molloy, J. L.*
7,837. On to the Front.....*Veazie, G. A., Jr.*
7,808. The Woodman.....*Veazie, G. A., Jr.*

FOUR-PART CHORUSES FOR MIXED VOICES

9,007. Vocal March.....*Becker, V. E.*
10,305. Our Native Land.....*Billeter, A.*
10,074. Hark! 'Tis the Signal.....*Bohm, Carl*
10,594. Festival Hymn.....*Buck, Dudley*
11,366. With Horse and Hound.....*Caldicott, Alfred J.*
11,193. Down the Rippling River.....*Challinor, F. A.*
10,148. Two Marionettes.....*Cooke, E.*
6,984. Yachting Glee.....*Culbertson, William*
10,701. Nursery Rhyme Suite...*Custance, Arthur F. M.*
9,204. Now the Roll of the Lively Drum.....
.....*Donizetti, Gaetano*
6,162. With Songs of Triumph.....*Donizetti, Gaetano*
10,305. To Thee, O Country.....*Eichberg, Julius*
10,221. Star of Descending Night.....*Emerson, L. O.*
5,080. The Children's Hour.....*Gaul, Alfred R.*
10,768. The Singers.....*Gaul, Alfred R.*
9,201. Over the Fields of Clover.....*Geibel, Adam*
9,724. The Chase.....*Geibel, Adam*
6,983. 'Tis Morn.....*Geibel, Adam*
9,277. Forget-Me-Not.....*Giese, Th.*
9,695. Waltz from Faust.....*Gounod*
9,141. The Mill.....*Jensen, A*
9,206. Unfold, Ye Portals.....*King, F. M. S.*
10,598. Ere forth from these Loved Halls..*Macy, J. C.*
11,145. Forth We Go.....*Macy, J. C.*
10,595. Here They Come!.....*Macy, J. C.*
10,596. March! Stepping Together.....*Macy, J. C.*
11,007. Murmuring Waves.....*Macy, J. C.*
10,623. O Birds of the Summer.....*Macy, J. C.*
10,622. O Flowery Month of June.....*Macy, J. C.*
10,620. The Fresh'ning Breeze.....*Macy, J. C.*
10,621. The Joy of Youth.....*Macy, J. C.*
10,597. Farewell, Dear School.....*Milliken, J. H.*
10,624. Our Flag .....*Molique, Wilhelm B.*
10,134. The Rhine-Raft Song.....*Pinsuti, Ciro*
11,217. Voices of the Woods.....*Rubinstein-Watson*
10,174. God of Our Fathers.....*Schnecker, P. A.*
10,999. The Two Grenadiers.....*Schumann, Robert*
5,004. Hunting Song.....*Smart, H.*
11,187. Greeting to Spring. (Blue Danube Waltz)..
.....*Strauss, Johann*
4,210. Morning Invitation.....*Veazie, G. A., Jr.*
6,769. Song of the Sea.....*Veazie, G. A., Jr.*
10,655. From a Bygone Day.....*German Folk Song*

Copies of any of the above may be had for examination. We publish also a number of appropriate cantatas, a complete descriptive catalog of which will be sent post-paid to any address. For the benefit of those in charge of school music who are unfamiliar with our publications of this kind we will make selections ourselves of such pieces as we can especially recommend. Liberal discounts are given to schools, making the cost of copies as low as usually paid for inferior editions.

EASTER MUSIC Choir leaders who have not yet planned their complete Easter programs will find timely suggestions in our list of new Easter music. On other pages of this magazine are given also the names of the most successful anthems, carols, songs, and cantatas published by us in the last few years. Our complete catalog of Easter music will be sent post-paid to any address. Music published by us will be sent for examination, and on request we will make selections ourselves of such pieces as we can especially recommend.

The Music Supplement of the March and April numbers of the *Choir and Choral Magazine* will each contain several new Easter selections for the choir. The March issue will appear about the first of the month. The price of a single copy is 10 cents, which represents but a part of the value of the music alone. The yearly subscription price of the *Choir and Choral Magazine* is 50 cents.

A NEW GRADED VOCAL COURSE We are now preparing for publication a graded, systematic series of vocalizes for all voices, selected from the works of Alary, Aprile, Brambilla, Bordogni, Concone, Crescentini, Lablache, Lamperti, Marchesi, Nava, Paer, Panofka, Panseron, Savinelli, Sieber, and others. The books have been compiled and edited by Eduardo Marzo.

The purpose of this series is to place in progressive and systematic order before the teacher and pupil the best vocalizes by the best masters. It covers the entire course of vocalization. While not intended for beginners, it contains all that is required for the complete study of the vocal art. Each number has been selected not only for its intrinsic merit but also because of its pedagogical value.

The Course does not pretend to teach singing without the aid of a teacher. It merely places in view all the best material that can be gathered for the study of vocalization. Each set of vocalizes covering a special difficulty is preceded by a page of the exercise which they illustrate. Complete explanations are given as to the manner of performing them.

Three books for sopranos will be the first to appear. Book I will contain forty vocalizes, Book II thirty-six vocalizes, and Book III twenty-four vocalizes. The price of each book will be 75 cents, but in advance of publication we offer them for 40 cents each, which includes postage if cash accompanies order.

TWENTY MELODIES, BY STEPHEN FOSTER — Stephen Collins Foster, whose song, *Come where My Love lies Dreaming*, is included in the music supplement of this issue, may be justly termed the founder of American folk music. As a token of the esteem in which he is held by Kentuckians, a statue of Foster, paid for by popular subscription, will be unveiled at Louisville in June. Kentucky thus bestows upon the composer of *My Old Kentucky Home* a greater honor than ever paid before to an American musician.

Some of Foster's other well-known songs are *Massa's in the Cold, Cold Ground, Old Black Joe, O Susanna, Old Uncle Ned, Hard Times come again no More, Old Dog Tray*, and *Old Folks at Home*. The last named, often known as *Swanee River*, is probably the best-known American folk song. *Twenty Songs*, by Stephen C. Foster, contains the above-mentioned and twelve of his other most characteristic compositions. The price of the book is 50 cents, post-paid.

BIOGRAPHIES OF GREAT COMPOSERS — Our special offer on nine biographies of great composers, as announced in the February MUSICIAN, is still open. The following is a list of the works: —

Life of Beethoven, Schindler, edited by Moscheles	$1.50
Life of Liszt, De Beaufort	1.25
Life of Gottschalk, Hensel	1.25
Life of Handel, Schoelcher	2.00
Life of Rossini, Edwards	1.50
Life of von Weber, by his son, Vol. I	1.25
Life of von Weber, by his son, Vol. II	1.25
Life of Mendelssohn, Lampadius	1.50
Life of Chopin, Liszt	1.25
Life of Schumann, Wasielewski	1.25

Each biography, excepting that of Weber, is complete in one volume. The prices given include postage to any address. While the sets containing one or two slightly shop-worn copies last we shall continue to offer them for $7.00, which includes the cost of transportation if cash accompanies order. The regular price of a set is $14.00. Copies of any or all will be sent for examination. The special discount of 50 per cent, however, applies only when the ten volumes are ordered.

THE TRAINING OF BOYS' VOICES — We are now preparing for publication a work by Claude Ellsworth Johnson entitled *The Training of Boys' Voices*. The book will be divided into seven parts, as follows: Children's Natural Voices, The Beginning of Tone Production, Voice Training, Vocal Exercises, Music in Schools, Boys in Church Choirs, and The Selection of Music for Boys' Voices. The final chapter includes a carefully prepared list of anthems, also a list of secular music. The author is organist and choirmaster of one of the leading churches in New York City, also a teacher at a prominent conservatory of music.

The work is short and practical, and will probably appear within two or three months. The price will be announced at an early date.

THE YOUNG VIOLINIST BY GEORG WICHTL — In preparing a new edition of this well-known work, the value of which has been proven by the test of many years, the editor, John Craig Kelley, has endeavored to make clear certain points which have not heretofore been sufficiently obvious. To this end the text has been reshaped to a considerable extent. The disjointed fragments scattered throughout the book have been incorporated into the introductory matter. "How to hold the violin," "How to hold the bow," "How to draw the bow across the strings" are explained in a clear and practical manner. "How to tune the violin" and "Where to place the fingers on the strings" have been added by the present editor. The editor has also provided directions to accompany the various exercises.

The Young Violinist is in preparation. It will be No. 91 of the Ditson Edition. The price will be $1.00. In advance of publication, we offer it for 40 cents, which includes postage when orders are accompanied by cash.

LIBRETTO OF FAUST — We are about to issue a libretto of Gounod's *Faust*, with the original French text and an excellent English translation. The preface will comprise the story of the opera and a short history of the Faust legend. An arrangement for piano solo of the favorite number from each act will be included. The libretto will be ready by the time the Metropolitan Opera Company starts on its annual tour. The price will be 25 cents per copy, but until publication we are offering copies at a special price of 10 cents, which includes postage if cash accompanies order.

SUMMER SCHOOLS — To the teacher who does not have time during the busy season to keep up practice and to study the higher branches of musical theory, the summer music school offers an opportunity of turning to good account the dullest months of the teaching year, July and August. Earnest advanced students will also find it worth while to continue their studies during the warm weather instead of taking the usual holiday. When, as is frequently the case, the school is located in a pleasant town or city, the best kind of a vacation may be enjoyed. Under the guidance of experienced instructors much progress can be made in the rather limited time.

Schools which make a specialty of teaching teachers during the summer months will find THE MUSICIAN a valuable medium for announcing their plans. The advertising rates are as low as those of any other available journal. The character of THE MUSICIAN circulation is as superior to that of any other music magazine as are its articles and general features. Rate cards will be sent to any address on request.

GRAND RENEWAL OFFERS

THE MUSICIAN and the *Choir and Choral Magazin*, both for one year, $1.60.

THE MUSICIAN for one year and the *Art of Vocalization*, Soprano, Books I, II, and III, by Eduardo Marzo (in press), $2.30.

THE MUSICIAN for one year and the *Nine Biographies of the Great Composers* (see opposite page), $8.00.

TESTIMONIALS

MUSICIANS LIBRARY

I am perfectly delighted with the Schumann Book.
FANNY BEALE STEVENSON.

I have received the Schumann collection of the Musicians Library and am very much pleased with it.
HARRIETTA M. OSBORN.

May I congratulate you on your Musicians Library? In the line of vocal and piano publications it is certainly the finest thing out.
HAROLD L. BUTLER.

The volume of *Modern French Songs* (No. 2) which I purchased recently is a splendid collection and eminently satisfactory in every way. I consider it worth many times the price you ask for it.
C. BECHER FURNESS.

I am greatly pleased with *Fifty Master Songs*.
MISS ADA L. SWAIN.

I regard the Musicians Library as indispensable. Any musician who wishes to have the best must have your series.
A. E. MCKEE.

I have found your *Fifty Master Songs* and other albums most satisfactory; particularly the *French Songs*, with Mr. Hale's effective notes and sketches.
R. S. PIGOTT.

It would be hard, after knowing Madame Hopekirk's accompaniments to *Seventy Scottish Songs*, to be content with any other. They have just the right flavor of archaism, while making use of the modern resources which the pianoforte of to-day offers. The insight shown in the setting of such tunes as *Hey Johnnie Ofe*, for example, is that of a truly Celtic genius.
AMY MURRAY.

MISCELLANEOUS

Send me also an order blank, please, as I wish to continue my subscription. I consider this one of the best musical guides I have ever known.
ELIZABETH REBEKAH SPEER.
Director of Music, ——, Pa.

I have received York's *Harmony Simplified* and am much pleased with it. THE MUSICIAN seems to explain everything in the line of music in a very satisfactory manner.
MARY CRARY.

Mrs. Lewis's *Manual* impresses me as being a very satisfactory work for its purpose. It ought to facilitate the organizing and conducting of kindergartens in Sunday-schools now lacking them.
JOHN C. LEE.

I wish to write a few words in praise of the editions of music you have published, edited by Mr. John Orth. They are such an improvement on the old editions that I find them very valuable in my work. I will mention especially the *Last Hope* by Gottschalk, and the *Erlking* by Schubert, the old editions of which I should not think of using with pupils. Teachers should be advised to use the newer editions, for surely Mr. Orth has done much to make these great works more simple and beautiful.
ABBIE DANIELS MASON.

I have looked through your latest edition of Stainer's *Harmony* and am delighted with the work in every respect. I shall be glad to recommend it to all harmony students.
THOMAS H. HOLLAND.

I am so pleased with the *Fifty Easy Melodies* for violin and piano, by John Craig Kelley, that I want the *Thirty Easy Pieces* by the same author.
MRS. W. H. OWEN.

There is no question of the superiority of the Ditson volumes over similar publications of other big music-publishing houses. I take pleasure in stating that I have recommended them highly hereabouts.
C. BECHER FURNESS.

Eliland, by Von Fielitz, is a most delightful and artistic song cycle. I shall use it in a Recital Program this year.
J. K. JACKSON.

Kelley's *Thirty Melodies* for violin and piano is just what I have been trying to get for years. On the strength of this volume I have recommended a friend to send for Vol. I, and I shall await Vol. III with interest.
SARA M. BURLINGAME.

TAPPER'S GRADED COURSE

Tapper's *Graded Course* is one of the best courses for piano I know of. Am now using it in my classes.
J. W. CROSLEY.

FLORA
OR
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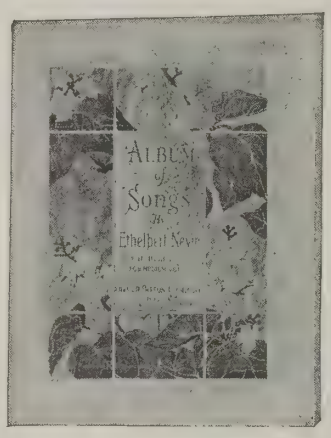

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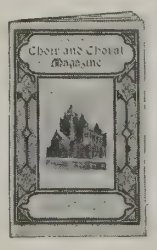

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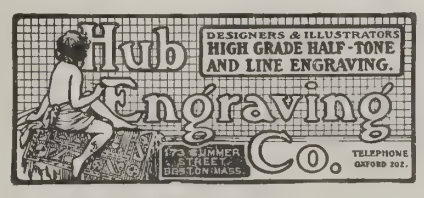

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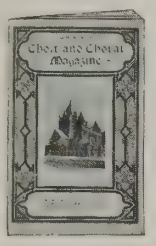

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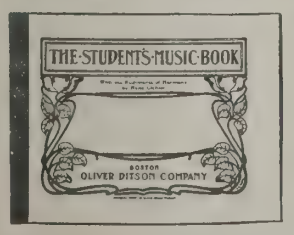

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HENRY T. FINCK

I

When we bear in mind that not one of Beethoven's sonatas was played in a London concert hall till twenty-one years after his death, and that Schubert's marvelous songs were neglected by the professional singers till after Liszt had arranged them for the piano and thus revealed their incomparable beauty, we have perhaps no reason to complain that so few of the pianoforte pieces and songs of Edward MacDowell have so far found a place on our concert programs; for he is only forty-four years old, and the maxim of Germany (whence we derive most of our musical practices) in regard to the truly great has always been that no man can be a genius while he is alive. At the same time, it does seem as if we ought at last to give up this habit of what Schopenhauer called "eating raisins only and always neglecting the fresh grapes." Edward MacDowell, alas! is now stricken with a brain disease which the medical experts pronounce incurable. He will never write another piece of music. Yet it is not too late to enjoy in all their freshness the grapes he has raised for us. Some of them are, indeed, just off the vine. Let us all, therefore — singers, players, lecturers, conductors, critics — unite in our efforts to make the public acquainted with the products of his genius. There is in his works a wealth of beauty, fancy, virility, romance, tenderness, emotion, of which the musical world has as yet not the faintest conception.

Mesdames Sembrich and Gadski and Mr. Bispham sang MacDowell songs at their last New York recitals. Their good example will no doubt influence others. Regarding the average recital program, I took occasion to remark in my recent book on Norway's immortal composer (whose works also are shamefully neglected) that "when, after regaling myself with Grieg's songs, I attend some of the public recitals and note the commonplace programs in vogue, I feel like one who sees people walking in a brook-bed gathering pebbles, blind to the diamonds and rubies they might pick up in their place." I might have said the same with reference to the songs of MacDowell, the "American Grieg." There are among them many diamonds and rubies and emeralds — enough to make a crown for him as the king of American musicians.

As the genius of Grieg reaches its high-water mark in the songs contained in Volume IV of the Peters edition, so does MacDowell's in his *Eight Songs*, Op. 47. In these, one finds all the best qualities of his art happily united. The first thing to emphasize is the abundant supply of fresh, spontaneous, individual melody. When we reflect on the distressing melodic drought which at present prevails in the musical world, this quality alone ought to have insured a tremendous vogue for these songs long ago; but again we think of Schubert and Grieg and realize that, though the musical world "does move," it moves very slowly indeed.

Never shall I forget the day when I first became acquainted with these *Eight Songs*. I had just delivered one of my lectures on musical history at the National Conservatory and went to the

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room of Mrs. MacDowell (the composer's mother), who was at that time secretary of that institution, for a chat. Seeing a collection of songs on her desk, I took it up and said: "What's this?" "My son's latest compositions," she replied; "take them along if you like." I did so, and on getting home lost no time trying them over on the piano. My eyes opened wider and wider, and my pulse beat faster, as I perused song after song; and when I had by way of climax played that weird and marvelous tone poem, *The Sea*, which takes us to the very bottom of the ocean, where the wrecked ship and the lover lie on the coral bed, I felt like exclaiming, as Schumann did when he first became acquainted with a Chopin piece: "Hats off, gentlemen, a genius!" Here was a first-class song composer, American-born, and I had not been aware of it! Needless to say that I forthwith bought all his works and had a royal feast. That was about a decade ago, and my admiration of MacDowell's genius has steadily increased from year to year.

II

I have been accused of using too many superlatives in speaking of Grieg's songs; but this was, perhaps, because I ignored the less good and dwelt only on the best. If there are so many of these best, that, surely, is not my fault; and as for poor MacDowell, now that he is not composing and competing any more, he, too, ought to be pardoned by his contemporaries and rivals for having written so much that is first-class. The next generation will bless him for it.

The object of this article is not to provide a catalog of MacDowell's song and pianoforte pieces (his publishers, Breitkopf & Härtel and Arthur P. Schmidt, will gladly supply such), but to tempt the appetite of professionals and amateurs by naming some of the best and dwelling on their charms. I have always held that by far the most important function of criticism is discovering and calling attention to good things the merits of which are not sufficiently known to the public, and to arouse enthusiasm for them.

Of the abundant fresh melody in the MacDowell songs I have already spoken. Much of it has the simplicity and the apparent inevitableness of folk songs, or of flowers, which one accepts as a matter of course when once heard or seen, though each is a marvel of creative power. In the earlier songs the individuality (as in the case of all the great masters) is, of course, much less manifest than in the later ones. The opus numbers of the songs are 9, 11, 12, 26, 33, 34, 40, 47, 56, 58, 60. There are forty-two songs all together, — a number which probably would have been doubled in the next ten years. In all the history of music I know of nothing more regrettable than this abrupt cessation, except the early deaths of Mozart, Schubert, Weber, and Bizet. Nature is cruel to musical genius,— and why must it always be the best who are stricken?

The very first of the songs, *Deserted*, in Op. 9, is misleading. It seems surprisingly mature and soulful for so early a work; but, in truth, it belongs to a considerably later period, and its listing as Op. 9 was merely a matter of convenience, to fill a void caused by self-criticism. I have written elsewhere of the emotional realism — the fitness of the music to the words — which characterizes *Deserted* and its companion, the *Slumber*

Song, and MacDowell's songs in general. I have always regarded this emotional realism as being, next to the incessant flow of melody and the always harmonically interesting piano parts, the most praiseworthy thing in MacDowell's songs. Imagine my surprise on reading the charge made by Lawrence Gilman in his little book on MacDowell (an otherwise most commendable production) that this ideal correspondence between music and poetry in these songs is the exception rather than the rule. I suppose it is all due to my stupidity and lack of critical acumen, but I must confess my inability to find a single one among the forty-two songs that bears out Mr. Gilman's charge, except in details here and there, such as may be found in Schubert, too, and are hardly worth mentioning. Quite likely Hugo Wolf and Debussy would have adopted a more bar-by-bar realism here and there; but such things are trifling compared with MacDowell's faculty for creating fresh and novel ideas. It is this faculty that we call genius. Wagner and Liszt, with all their realism, would not have been geniuses but for their incessant supply of fresh and novel melodic and harmonic ideas.

After assimilating the *Eight Songs*, I should advise the readers of THE MUSICIAN to get the *Six Love Songs*, Op. 40; not for the sake of *Thy Beaming Eyes*, which is the most popular of MacDowell's songs at present, but for *Sweet Blue-eyed Maid*, a marvel of beauty and tender expression. And then not a moment must be lost in getting acquainted with the *Idyll* of Op. 33, which has moved me to tears many a time; but, like others of these songs, it is so easily spoiled by inattention to the expression marks! *The Swan bent low to the Lily* (Op. 56) is another of the immortal songs; *Menie* still another. A vein of sadness there is in all of them — like a premonition of the composer's fate; and those who cannot trace and exploit that vein had better leave these heartful songs alone.

III

It is in their songs that both Grieg and MacDowell are most frequently at their best. I have mentioned only a few of them by way of tempting the reader's appetite, leaving to him the agreeable task of discovering the other gems. Yet in turning now to the pianoforte pieces I almost feel like agreeing with my friend Gilman that these are better even than the songs. It all depends on which I hear last! As regards the sonatas, I ought to bear MacDowell a decided grudge. After I had written and argued a hundred times that the sonata form was "played out" he went to work and wrote four sonatas to confute me. To be sure, I might have my revenge and say they are "not sonatas"; but they are no more unorthodox than the sonatas of Chopin, Schumann, Liszt, and Grieg, though they have a freedom of their own which is captivating. They are brimful of individuality and charm; they will be heard often in the concert halls of the future. Gilman has an eloquent chapter on the sonatas, which he considers MacDowell's most significant and important contribution to musical art. Apthorp waited until two of the sonatas had been printed before he unreservedly acknowledged that their composer was a genius.

For my part, I like the short pieces even better than the sonatas, — possibly because I am more familiar with them. One of the things I like most in them is the commingling of poetic fancies with the musical thoughts. I should advise all those who would become acquainted with MacDowell's genius as a writer for the pianoforte to begin with the *Woodland Sketches*. Here, as in the songs, they will be struck, at once, not only by the originality and beauty of the music but by the mirroring in it of the pictures suggested by the titles: *To a Wild Rose*, *Will o' the Wisp*, *At an Old Trysting Place*, *In Autumn*, *From an Indian Lodge*, *To a Water Lily*, *From Uncle Remus*, *A Deserted Farm*, *By a Meadow Brook*, *Told at Sunset*. In the next collection to be studied, the *Sea Pieces*, the poetic background of the music is sketched out more fully; in some cases in single lines, like the "And who shall sound the mystery of the sea?" which heads No. VI, *From the Depths;* or the "A fairy sail and a fairy boat," of No. VII, entitled *Nautilus*. In other cases there are several lines of poetry. What could be better than the following motto prefixed to No. II, *From a Wandering Iceberg?*—

"An errant princess of the North,
A virgin, snowy white,
Sails adown the summer seas
To realms of burning light."

Here we have program music of the most artistic type. The hearer is enabled to see the same imaginative vision which stirred the composer's creative fancy, and he is thus ready to receive the music in the right mood, which is a great gain; it gives to pianoforte pieces something of the advantage which operatic music enjoys through its association with scenery. The *Sea Pieces* constitute one of the finest collections of pianoforte music in existence. Their vogue will be great when once it is known generally not only that they are particularly interesting as music, but constitute also a musical description of the trip of the "Mayflower." The key lies in No. III, which is entitled *A. D. MDCXX* and has this motto: —

"The yellow setting sun
Melts the lazy sea to gold,
And gilds the swaying galleon
That towards a land of promise
Lunges hugely on."

Even in the sonatas, which represent a sort of compromise between absolute and program music, there is a decided leaning toward the poetic side, which influences not only the substance but also the form of the music. Their titles in themselves, *Tragica*, *Eroica*, *Norse*, *Keltic*, are towers of strength and lighthouses for the guidance of players.

In the *Marionettes* we have titles only: *Prologue*, *Soubrette*, *Lover*, *Witch*, *Clown*, *Villain*, *Sweetheart*, *Epilogue*. In buying these, care should be taken to get the revised edition, into which Nos. 1 and 8 have been added and various changes made which MacDowell considered great improvements. He also revised the *Poems* and *Idyls* in the Arthur Schmidt edition; his new versions of some of the Breitkopf & Härtel pieces are not yet in the market, so there is still something new to look for from his pen, apart from a string quartet, the first two movements of which are perhaps sufficiently worked out to be given to the world.

The last of his opus numbers — 61 and 62 — are collections of pianoforte pieces: *Fireside Tales* and *New England Idyls*. When I first became acquainted with these I fancied that there was a slight falling off as compared with the *Woodland Sketches* and the *Sea Pieces;* but I soon discovered my mistake, and I now hold them to be in some ways — especially in their harmonic texture — the most remarkable of all his works. For sheer intrinsic beauty there are some numbers — like *By Smouldering Embers*, *With Sweet Lavender*, and *From a Log Cabin* — which must be placed in the front rank of pianoforte compositions. They are MacDowell in every bar, unique, original, the type, perhaps, of the American music of the future; for, since we have no real folk song, Americanism in music can come only through the characteristic works of our men of genius.

IV

As in the case of the songs, I have had room to mention only a few of the pianoforte pieces. Let players hunt for the other gems themselves; they will find it a delightful employment. And when they have reached the end of the list and played the best ones a dozen times, they will, if they have any music in their souls, feel the pathos of the lines prefixed to *From a Log Cabin.*

"A house of dreams untold,
It looks out over the whispering tree-tops
And faces the setting sun."

It was in that log-cabin, at Petersboro, N. H., that many of MacDowell's best works were written. Those "dreams untold" will, alas! remain untold. Ten or twenty more years of them — what a difference they would have made to American music!

A MACDOWELL CLUB

Admirers of the music of E. A. MacDowell have formed a "MacDowell Club." The members set forth their aim as the organization of an effort "to study, faithfully interpret and promulgate the tendencies and ideals embodied in the compositions and known esthetic convictions of Edward MacDowell." They will meet on selected dates to hear performances of his compositions as well as those of gifted composers with kindred aims and ideals whose works are not as yet widely known.

They will discuss the generic principles and vital motives of the correlated arts — music, literature, painting, sculpture, architecture, and criticism; a correlation felt, declared, and championed by Mr. MacDowell. They will arrange for and manage at least one annual public concert, soloists to be selected from the club membership, if possible, and the proceeds to be held as a fund for the ultimate establishment of a permanent club home and for the promulgation of the arts.

The following persons are to serve as an advisory board to the club: John W. Alexander, John Burroughs, Henry T. Finck, Daniel C. French, Henry Fuller, Philip Hale, Mrs. John L. Gardner, Hamlin Garland, Richard Watson Gilder, Mrs. Ben Ali Haggin, Henry L. Higginson, W. D. Howells, Seth Low, Robert Underwood Johnson, Frederick Macmonnies, William Mason, Mrs. Howard Mansfield, Charles McKim, Wassily Safonoff, Augustus St. Gaudens, Templeton Strong, and Owen Wister.

SPEECH AND SONG — V

LOUISE KARR

I

Refinement in any art requires an exact adjustment of the local organs required to make a given effect. This is indeed a truism and might be treated as such, if it were not for the fact that it is so seldom carried to its logical conclusion. The spirit of music must be freed from its prison in the body at just the point where the physical organism comes in contact with the freeing instrument. The violinist, as well as the pianist, plays at the extreme end of his fingers. The greater his artistic power, the more informed are those fingers with spirit. The thought, the emotion are not thrown off at the elbow or the shoulder, but are carried to the last outpost of the body, to the coast line, and then cast lightly but surely as an entity to the public.

This is one difference between the artist and the tyro. The latter uses his whole body with lumbering effect to get some slight expression, where the artist turns the thing off with an effort so slight as to be imperceptible. Thus is perceived the meaning of the word "effortless."

This local dexterity presupposes control of the greater organs of the body. It is not possible to be a great interpretative artist without magnificent power over the lungs and the muscular system. This, however, may be taken for granted, and does not need enlarging on at present.

II

What is true of the other arts of expression is equally true of the arts of speech and song. The thought, the picture, must be brought to the front of the mouth, to the lips themselves, to the very tip of the tongue, before they are given freedom.

To do this in very truth, a complete training is required of both lips and tongue, a careful and specific training, and one which few singers and fewer speakers are willing to undergo.

This mere mechanical training should be exactly the same in both speech and song. It has to do with utterance pure and simple, but how many singers do we hear performing gymnastics at the back of the throat, how many speakers whose choicest sentiments are chewed and rolled about in the mouth and finally swallowed as if in unwillingness to part with thoughts so precious!

In a former article I alluded to the care necessary in using the lips and facial muscles, but nothing has been said about the tongue except that it should be trained to perfect quietness before any attempt is made to give it dexterity.

After control has been obtained over the swallowing muscles and the tongue acquires sufficient intelligence to know the tip from the middle — not so easy a matter as it sounds — the work of definite training may begin.

The ordinary singer and speaker is entirely at sea as to which part of the tongue is to be used for the different consonants, and this in spite of training received at school in the nearly forgotten days of childhood, to which he vaguely alludes if approached on the subject, and he says, "Oh, I have had all that." He is greatly mistaken. He has not "had all that," — or if he has, it has made no impression to be observed in his speech or song usage.

To quote from a lecture by Mr. Samuel Arthur King of Bryn Mawr College, an authority upon this question: "The slovenly and lax articulation of the present day is entirely due to mechanical derangement." And again: "Just as the muscles of the hand and fingers can be trained to write the letters, so can the muscles of the tongue be trained to speak the letters with distinctness and purity."

Each consonant has its place on the tongue or lips. Every one believes this theoretically, and if every one will find this place in practice and never allow any confusion in its use, an exquisite diction will be the result, both in song and speech.

III

It is impossible to go into detail as to each consonant. I will, however, take three which are important in respect to the sending and defining of the voice.

In the first place, consider *t*. Take the sound of it and not the name. Give it lightly, delicately, and without explosive force. It is made on the extreme tip of the tongue. The less effort we make in doing this, the more surely shall we get the real essence of the initial motion. The ordinary practice given by elocutionists on this sound is a heavy explosive, which uses the tongue, not only at the tip, but for between an eighth and a quarter of an inch back, — a considerable surface when the limited area of the member is remembered. To give the sound of *t* as it should be given, cleans up the ambiguity attendant on many and many a word.

If after *t* we take *d*, and work it up until it never fails to do its duty, particularly at the end of words, a result will be obtained that will render even the inspired utterances of church choirs intelligible to a patient and uncomplaining public. *T* and *d* are great stepping-stones to the understanding, and it is a pity to eliminate them from the singer's vocabulary. That they are practically eliminated from that of most singers, I, for one, will stake my reputation for accuracy in listening. I occasionally hear a final *t*, but a *d* at the end of a word is as rare as a roc's egg.

After the *t* and *d* test, the letter *r* may be attacked. This letter has been more quarreled over than any other, except possibly the broad *a*, and with reason. Its use indicates the amount of refinement possessed by either an individual or a people. It should be a delicate roll at the very tip of the tongue; not easy to acquire. When it comes between vowels, it should have a distinct, clear roll, which does not interfere with either the preceding or the following letter. To give it after another consonant, as *br*, *tr*, requires a control and a power of distinguishing between different motions and combining them which mean real cultivation and refinement. The final *r* is a matter of discussion between experts, but there is no doubt that the customary pronunciation of it in many parts of our country is not the real *r* at all, but a guttural sound, caused by turning the whole end of the tongue over and throwing the sound back into the hollow and then further back into the throat. This is distinctly bad, from whatever point of view it is regarded.

In all the exercises for the tongue, the final aim should be distinctness and flexibility. When these are acquired, an effort should be made to get rapidity. This is a point where Americans are more than lacking. Where the intention is to be careful, frequently great deliberation is observed. Where the care is lacking, we are much addicted to the drawl. The Yankee drawl, the Southern drawl, the plaintive whine of the well-meaning philanthropist, are all variations of a most unpleasant habit. "Speak the speech, I pray you, trippingly on the tongue," said Hamlet, and let all the people say Amen. Certainly, if we should practice the different exercises, just recommended until we could do them fast and lightly, a vast improvement would be the result.

IV

This speaking fast and trippingly brings me to another point, namely, that of accent and intonation, or rather inflection. Our idea of accent is not an idea at all, but a happen-so. One hears many women speak who accent every single word and end it with a drawl. There are others who accent at certain mechanical intervals irrespective of meaning, thus throwing verbs, nouns, and pronouns into hopeless confusion.

As to the matter of accent, the real genius of the English speaking upper classes, whether English, Irish, or Scotch — I quote from Miss Mary S. Thompson, who represents the Bell Method in New York — is to give a strong accent upon the first syllable of a word and to allow the other syllables to run trippingly off the tongue — hence the pronunciation of such words as "*or*dinary," "*ne*cessary," which is totally different from the usage of Americans, who give each syllable equal value. The advantage of the English custom is that it relieves the speech of monotony, and more closely allies it with music. In the latter art, one of the chief marks of beauty are the constantly shaded and graded accents, always with rhythmic meaning. The important part of the sentence should be brought into proper relief, and the unaccented part be given lightly, but distinctly, just as a musician should never blur his runs, and yet would not think of giving them with force on the unaccented part of the measure.

If we stop to consider musical usage in regard to the phrase and apply the general idea of accent and stress to our speech, with limitations, of course, and not straining the analogy, we shall add much to its musical quality.

YOUNG TEACHERS OF BEGINNERS

MAGGIE W. ROSS

My words are directed to young teachers of beginners. I have noticed that many so-called graduates, boasting brilliant *répertoires*, turn to the stable occupation of teaching when they have failed to find engagements as concert players or professional accompanists. Frequently they have no adaptability for teaching, and sometimes no training in this direction. Hence their first pupils suffer. Many such aspirants need only a few suggestions to become successful teachers. It is hoped that the definite plans hereinafter set forth may help them.

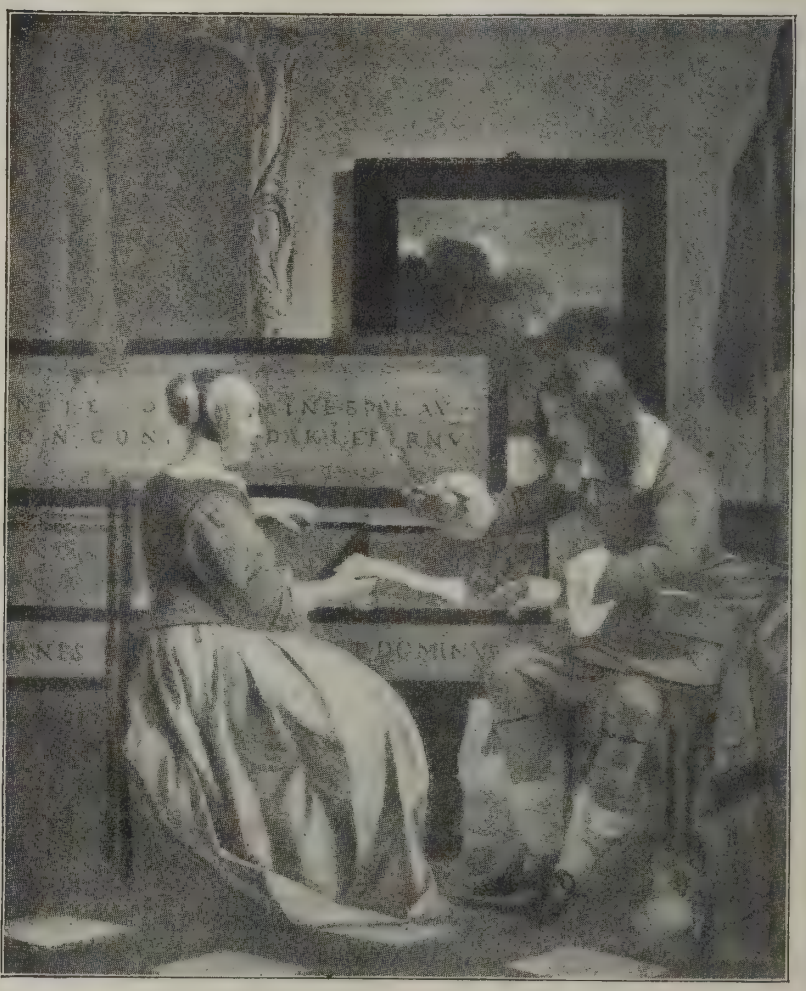
Had this class of teachers to deal only with the advanced player, success might come easily. Unfortunately, they must accept the beginner; sometimes the little child, and, often in these strenuous times, the ambitious adult, who has just found means and leisure for study. When pupils of this sort present themselves to the young teacher — and I use the word "young" in its relation to pedagogic experience, not actual years — he is frequently embarrassed. A wide *répertoire* does not help one at this time. It is brains, ordinary common sense, and the true pedagogic instinct that are essential. I frequently hear pianists of ability assert that they have not the patience to instruct the beginner, or that they do not know how to go about teaching the young child. Some of the pupils I have received prove that many more teachers should have had similar convictions.

By myself, no pupils are so royally welcomed as the beginner. It is like starting on a journey with a broad level road ahead; no jarring ruts to go over, and no holes to avoid; the little hills, which inevitably must be climbed to the goal of success, smooth and easy to surmount.

The initial duty of the earnest instructor is to train the child to use its mind, and he should begin at once to make the pupil independent, in so far as it is possible. At no time should a teacher lose sight of the fact that he is engaged in an important business. He should treat the work reverently and conscientiously. I do not advocate a long face or a pedantic air. Wear a smile and carry a cheerful mien, but be ever serious in your heart.

Plans

Adopt a method at the start and stick to it, using, of course, common sense to bring to your aid all the new wrinkles you can find from reading good literature, talking with wiser and more experienced teachers, or studying further on your own part. Set out at once to win the confidence and affection of the pupil. Talk to him freely and in the most simple language. Discuss the formation of the hand, and show him the knuckles and their uses. I take a large sheet of paper and trace the outlines of the child's hand upon it. I then number the fingers, and in this interesting way the pupil learns immediately the finger numbers. I use the table for natural hand position, and instruct the child to "play" upon the table or desk at every chance. This makes the little one accustomed to use his fingers, and he does a great deal of practice on "hand position" when he would not go to the keyboard. I show pupils the two pictures of St. Cecilia; one by Dolce (1616–1686) and the more modern painting by Naujok; I call especial attention to the hand position of the respective figures, extolling that of the Naujok, and condemning the depressed knuckles of the more ancient figure. These pictures can be had in inexpensive form. They are beautiful and inspiring, and help the child more than words, or the cuts in ordinary instruction books.



In familiarizing pupils with the keyboard, I try to make use of their powers of vizualization. I call attention to and emphasize the groups of black keys by twos and threes, explaining in this connection the position of the C and F. I take them back and forth for hasty glances at the keyboard, and ask them to tell me what they see. I also make them close the eyes and "see" the keyboard. I take small pieces of cardboard, each marked with one of the seven tone letters, and allow the child to cover the corresponding keys. If you employ this simple "play," you avoid drudgery in the most uninteresting part of teaching and learning. I seldom allow a child to play on the instrument until the "hand position" is pretty well established. This method is more satisfactory in the end, because a little child always pushes too hard on the keyboard, bends its first knuckle joints, and thereby establishes a bad habit.

In teaching the notes, use a large staff ruled on plain paper. Spell all the simple words possible with the tone letters, and let the child help make the words. Once, for a tiny tot who could not remember the lines, I made an old woman of the treble clef sign, giving her a nose and a cap, and calling her "Mother Clef." On each

line I placed a funny face, calling them respectively, Ed, George, Bob, Dave, and Frank. Each had a different countenance, and of course a story went with the picture. From the date of that lesson my little girl had no more trouble with the lines. In applying the written notes to the keyboard I do not push the child. I begin with middle C and teach only a few notes at a time, remembering always Patti's motto, "He who goes slowly goes safe; he who goes safely goes far."

Material

Any standard instructor will serve for fundamental work, if used with a large portion of common sense. I have found none "complete," though many are so called. Since no two children are exactly alike, no two will disclose the same faults; therefore, no book will contain everything necessary for every child. I have used with success the Köhler and the Landon Methods, *always* supplemented with the *Graded Course of Studies* by Mathews. The last-named studies are interesting in the fullest sense of the term, and relieve the monotony of the instruction book. Make the work pleasurable by a wise sprinkling of simple pieces. Those of Arthur L. Brown are highly instructive, especially the Pixie group. If their use be accompanied with stories of the pieces, the results will be surprising. I find the juvenile compositions of Paul Ducelle very excellent. In giving pieces, do not fail to cultivate the imagination of the child. It helps wonderfully towards artistic execution.

Nothing stimulates time and rhythm as well as duet playing. A little child enjoys the fellowship it affords. I use Schwalm's *Young Musician*, and Josef Löw, following them as the pupil advances with good arrangements of four-hand sonatinas.

Never introduce scale playing until the *hand* and *mind* are fully prepared for it. Give exercises for crossing under and over; as, for instance, the following: —

(1) Hold 2 and 3; pass thumb under.
Hold 3 and 4; pass thumb under.

(2) Hold 1 on F, cross 3 over to E, and back to G.
Hold 1 on C, cross 4 over to B, and back to D.

(3) Play 3–1–2–1 on E F G F, and 4–1–2–1 on B C D C.

(4) Play the scale of C with 1–3–1–3–, etc., overlapped and very slowly. Play in the same way with 1–4–1–4–, etc.

Let the pupil know the object of this preparatory work and he will do it more graciously. Then teach the scales, *on the keyboard*, by intervals, and with the proper fingering, drilling unceasingly on the key relations. Make the pupil write each scale with the correct signature, and you will find he will never forget them. Bright first grade, and ordinary second grade pupils, can do this work. I have had pupils who could not read correctly first grade music, and yet asserted that they "know the scales." Invariably I find them totally ignorant of key-signatures or relations, with no method of fingering, and incapable of good legato in the crossings.

Use every opportunity for introducing a brief story or simile. For instance, a bright little pupil was studying an *étude* by Mathews. The editorial note said, "subordinate the right hand." When asked if she understood "subordinate," she replied, "I know what a subordinate officer is." (We live adjacent to a garrison.) "Very well," said I, "who gives the orders on parade?" "The captain," she replied. "Then," said I, "since we do not hear subordinate officers speak, we will let the right hand notes keep time and make but little noise, like soldiers, but the chords in the left hand must issue the orders, for they are officers." That *étude* was learned quickly and with exactness. Soon each chord received a name, and Captains Jones, Smith, and Brown became excellent commanders.

You can call the *portamento* touch "some one walking in the dark," feeling his way along, as it were. An unexpected rest in a running passage may be compared to the sudden halt caused by the catching of your dress on a nail when running. Call the heavy accented notes "boy notes," and the soft tinkling tones "girl notes." Describe the *staccato* as the difference between a crisp, crackling cookie, and a soft, doughy one. Or, in another way, tell the child to imagine that the key is very hot. Overcome the tendency of children to rest at the end of each measure in $\frac{3}{4}$ metre by suggesting that they must not "sit down at the end of each measure." They will quickly see the point. For the pupil who plays too fast, suggest the method followed by good horse trainers, who keep the best speed for winning occasions, and do not waste the animal's vitality in continual racing. Illustrate the *legato* touch by the rising and falling of a "teeter board." Children understand this.

Be ever and insistently vigilant against such common faults as dropping the wrist, bending in the first finger joints, sticking out the elbows, and sitting ungracefully at the instrument. It matters not what method you are teaching, or what hand position you favor. These common errors will, like the poor, be ever present, and must be painstakingly eradicated.

A final word: be scrupulously nice in matters of dress. If you are of the gentler sex, see that the hair is becomingly arranged, and ornamented with a bow or pin. Wear bright attractive clothing, for such things children notice and admire. Be frank and honest. Give encouragement, but do not flatter. The last remark needs to be emphasized for those male members of the ranks who "purvey politeness" under the name of music lessons. Treat your pupils as intelligent beings, and do not undertake to play the knight or lover to each one. This of course refers to the teacher's manner toward adult beginners, though I have known little girls of ten to object to their too affectionate "professor." You may deceive yourself into believing that you please by over-indulgence in flattery and attentions, but it is not so. Except in occasional instances, your pupils pay you for musical instruction, not "sweetmeats."

Organize a study club, and get your pupils acquainted with each other, and familiar with musical things generally. Encourage them to play with and for each other. Become enthusiastic if you are not already so, and your pupil will soon be inoculated with a like spirit. Then, and only then, will teaching the beginner become the joy that it should be.

A TEDIOUS EVOLUTION

CHARLES H. STEINWAY

On the morning of May 9, 1876, a stone was placed in the cloisters of Santa Croce, in Florence, bearing this inscription: —

"To Bartolomeo Cristfori, the inventor of the pianoforte."

Now, what is this instrument, the invention of which is credited to this seventeenth-century Florentine?

It is a box of metal strings, each one of which is tightly screwed into a metal clamp. And upon this box of metal strings has been expended more thought and more money than upon any other instrument the world has ever acknowledged. Composers have penned more notes for it than for the bulk of all the orchestral instruments, and it possesses to-day a literature unrivaled in any other branch of musical composition.

During the past year there was made in the State of New York thousands of pianos. To-day there are nearly one hundred firms of piano makers in New York City and Philadelphia. The estimated amount of capital tied up in the piano enterprise in America is $100,000,000.

Now, to what do we attribute the wonderful popularity of this instrument? This pet of musicians, this business man's recreation, that has consumed the thought and lined the pockets of many interested?

Is it nothing but the mechanical perfection of the instrument, for which all makers are striving, and which all performers are demanding in their instruments? In a sense the piano is a mechanical instrument and with the development of its mechanism is to be found the growth and development of our art from its very beginnings; without this mechanical growth, our pianoforte literature and pianoforte virtuosity would have been impossible; and in the history of our perfected piano of to-day is written the history of the instrumental music of the world.

But, if this were all, then would our work be in vain. For, as a matter of fact, together with this mechanical perfection, there has come a greater insight into the possibilities of the instrument as an interpreter — a new fact which the beginners failed to perceive, an opportunity for the perfection of the instrument as a receiver of and producer of the individual expression of the performer.

Go back to the beginning of all things in instrumental music and see this instrument foreshadowed. The oldest musical instrument known is the Chinese pien king. Upon two horizontal bars are suspended sixteen metal plates, which, when struck with a hammer, gave out the notes of the Chinese scale. Here is the first piano. The ancient dulcimer was an open box of strings which, when struck with a hammer, gave the notes of the scale. The psaltery is a dulcimer played with a plectrum instead of a hammer. Man's ingenuity soon constructed a mechanical device for plucking the strings. Fastening a quill in one end of a long stick and adjusting the stick on a lever, or key, he forced the string to sound by pushing the key up or down. And this is the spinet. Another inventor attached to the end of this horizontal key-stick an upright piece of metal, which pushed up against the string and caused it to vibrate. And this was the clavichord. A still more resonant tone was demanded and a little hammer was made and put in place of the metal tangent of the clavichord, and here was the embryo piano.

Now note the further process: —

When the first piano maker used his hammer keys, he found it impossible to keep his strings in place with the strong pounding they were getting, without making an additional support for them, and finally strengthened the strings themselves. His frame was strengthened by additional pieces of heavy wood under the sounding-board, wherein were fastened the pegs for the strings, which from catgut have been turned into wire, and the single wire has been doubled and trebled. The increasing strain on the frame forced the maker to heavier and heavier woods, until iron took the place of the heaviest.

And right here, note the development of pianoforte music and compare it with the growth of the instrument itself. We all remember the differences of opinion between the two schools of Clementi and Mozart, and about the meeting of the diametrically opposed players.

Clementi was the father of pianoforte playing. He lived in and through a wonderful epoch in the life of the pianoforte. At his birth Handel was still playing upon his Schudi harpsichord. During his life Mozart, Beethoven, Cramer, von Weber, Kalkbrenner, Czerny, Moscheles, Mendelssohn, Chopin, Pleyel, Liszt, Thalberg, Kullak, Clara Schumann, Reinecke, Gottschalk, Rubinstein, and von Bülow had come into the world, each to add his or her mite toward the perfection of expression, or technic, of skill in the manipulation of the piano's keys.

Before his death the old Bach touch had become obsolete. The gentle whispering to the keys, so common with Mozartian players, had been drowned in the echo of the fiercer, more virile stroke necessitated by the Beethoven music, and virtuosity became the ruling passion of the hour.

For years its builders tried every expedient to make the tone of the pianoforte more brilliant, more lasting, clearer, louder. Every ingenious shift that could be imagined was utilized to increase the ease of producing these tones. We no longer have the two rows of keys used by Handel, for in our one row we have more power than in his two. We have done away with draw stops, and have substituted automatic dampers. The centuries have not been wasted, for we have under our piano lid not only an action that enables us to overcome all obstacles, and that plays for us the most intricate, most difficult of passages, but an instrument so attuned to the needs of the individual player that there can be practically no thought of the intelligent performer that cannot be expressed by the perfected pianoforte.

In its history is written the history of instrumental music. From the oldest known instrument to the newest, most prominent, most perfectly fitted with every musical device — from the Chinese pien king and the ancient psaltery and dulcimer to the twentieth-century Steinway grand pianoforte—there has been one continued development.

Since the revival of instrumental music in 1600, the piano has ever held a prominent place in the use of instruments and in the literature of instrumental music. It has seconded every thought and borne out and made possible every attempt at progress in the literature of the instrument. The growth of the piano literature from the days of the Fantasias of Scarlatti, Couperin, and Sebastian Bach to the pleasing melodies of Haydn and Mozart, from Field's *Nocturnes* to Beethoven's *Sonatas*, from the romanticism of a von Weber to the clear-cut tones of Thalberg; from the perfection of Chopin's work to the versatility of Liszt, the titanic power of Rubinstein, and the intellectuality of Paderewski, this growth has been possible only because of the evolution of the pianoforte itself. — *New York Commercial.*

MOZART FOUNTAIN, DRESDEN
(Hermann Hosaeus' accepted design)

ANTON RUBINSTEIN

(Told to Children)

EDNA BAKER OYLER

The older members of our families have found much to say about Russia for weeks and weeks past. The newspapers have been telling us many unpleasant things which have happened there. We somehow have begun to think that really no very good thing could come out of such a country. We must not forget, however, that Russia is a very large place, covering, as it does, about one seventh of all the land of this great earth of ours. Many kinds and classes of people live there, besides the stern rulers and noblemen, the soldiers and "working class" people, about whom we have heard so much recently. We are, in fact, quite indebted to Russia for many of the world's best writers of books and composers of music.

ANTON RUBINSTEIN IN 1842

Most of the Russian composers did as Grieg does, and tried to tell the story of their country in their music. One can almost always recognize the music of Russian composers because of this, yet the composer we are going to speak of did not follow this style so closely as the others. I feel sure that those of you who have music in your homes have at some time heard of the great Russian composer and pianist, Anton Rubinstein.

We are apt to think of Rubinstein as a German or a Bohemian. His father was a Polish Jew, and he used to tell jokingly that when he was in Germany he was taken for a Russian, but that when he was in Russia he was taken for a German. In spite of this, he never ceased to consider himself a Russian.

It was the mothers of Handel and Grieg and many other great musicians who first discovered the musical talent of their children. This was the case with the child Anton Rubinstein. His mother was a musician, and played the piano beautifully. Little Anton used to sit and drink in the sweet sounds and long to play himself. When his mother saw how earnestly her little son listened, and how hard he tried to make his little hands make the sweet music he loved so dearly, she resolved to teach him all she knew.

Little Anton was delighted. He learned so rapidly that it was not very long before his mother began to say to herself, "What shall I do with my little son, after I have taught him all I know" for they were too poor to send him away to study, and there was no good teacher where they lived. While she was still wondering what to do, something happened which made the way seem clear. Just as the people are badly treated by the rulers in Russia to-day, so they were then, and it became necessary for some of them to leave the little town in which the Rubinsteins lived. Anton's grandfather gathered together all his sons, and their wives and children, and moved to the great city of Moscow.

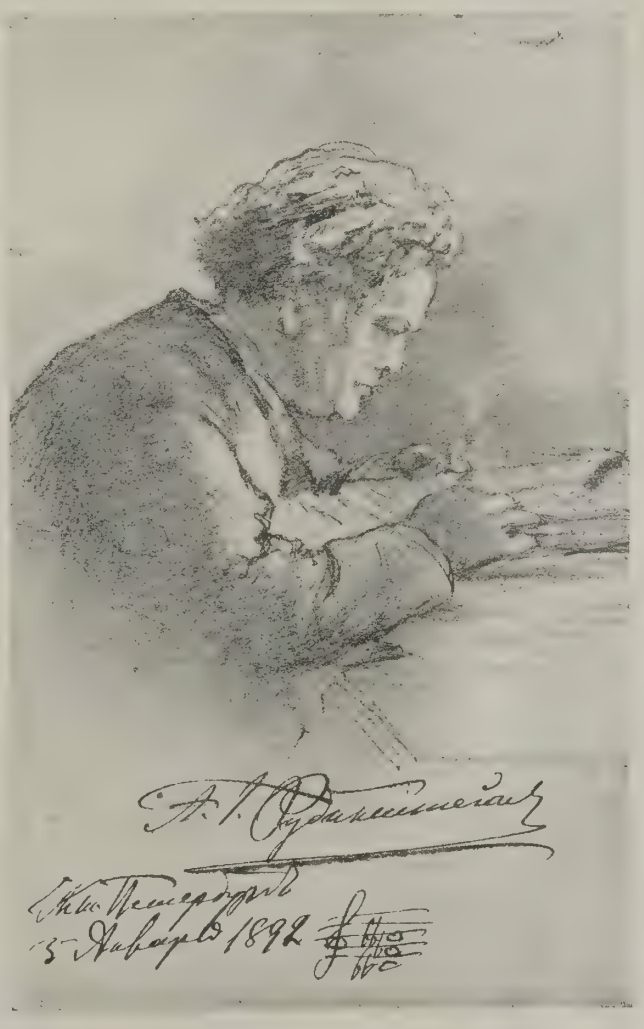
As soon as they had settled, Anton's mother found a splendid teacher for him; but, alas, they could not pay his price for lessons. "Oh, well," said the teacher, "he has much talent, and I am not in need of money; I will teach him for nothing." Think how pleased the Rubinsteins were and what a fine chance for Anton it was! He never had any other teacher and he never needed any other.

When he was ten years old he played in public in Moscow, and at twelve years of age he played before the crowned heads of Europe. When he was sixteen years old his father died, and from that time on he had to earn his own living. He concluded to go to Germany. There he hoped to fall into the good graces of the great teacher and musician, Liszt. One day he mustered up courage to call on Liszt, but found him in a bad humor. He told Anton that he had no time for him, and that "every musician must work out his own way to success." Anton's heart sank within him, and he went back to his lonely attic room, cold and almost starving. We can imagine some of the thoughts that came to him then, for it was very hard for a boy to get a start in a great city without help.

Rubinstein did not lose hope. One day, not long after his visit, Liszt became ashamed of his treatment of the lad and invited him to dinner. From that time they were the best of friends, and Rubinstein learned much of Liszt and followed many of his ways.

Although Rubinstein composed even better than he played the piano, he loved the piano more than any other instrument. Rubinstein, the pianist, is better known to the world than Rubinstein, the composer. He worked hard all his life, that he might give to the world the best of his talent. Beside concert giving and composing, he found time to plan for and found the great conservatory, or school of music, at St. Petersburg, Russia.

In 1872 he came to America, and was heard in some of the large cities. People came hundreds of miles to hear him play, and all were charmed. Some of the best of Rubinstein's compositions for the piano are the beautiful *Melody in F*, Op. 3, which you must get some one to play for you; the *Romance*, Op. 26, No. 1; the *Barcarolle*, Op. 30; the *Impromptu*, Op. 44, No. 3, and the one with the name hard to pronounce, *Kammennoi Ostrow*. There are also duets, or four-hand pieces, the most beautiful of which was called *Bal Costume*. This is a group of several pieces, and has been arranged for orchestra. He wrote four sonatas and six concertos, the best being the fourth and fifth. He also composed some operas, which are not often sung. Rubinstein died Nov. 20, 1894.



ANTON RUBINSTEIN

LETTERS FROM A COUNTRY MUSIC TEACHER

JEAN URQUHARDT

I

It is good to live in close communion with Mother Nature, and yet there are times when the dear old lady distinctly nods, and has nothing to say to us. Thoreau, solitary being that he was, complains now and then of infinite loneliness. It is a feeling that is shared by us all, — even to the oldest inhabitant. But while the aged can usually fall back, for conversation, on the fearsome tales their forbears used to tell of the year "Eighteen hundred and Starve to Death," when there was frost every month of the twelve, and no corn ripened, with the young the sense of solitude engenders a growing distaste for home limitations, and an unfilled longing for the supposed gayeties of town existence.

In some communities dancing and card-parties are strictly tabooed; but there are always ways and means. And nothing else will help so much toward filling the aching void as a good country singing school. The middle-aged people who attended in their youth are still excellent sight singers, and might help the younger folks to form a choral society. It is a valuable help alike to the veteran, and to the raw recruit. Sight singing is not in the ordinary curriculum of many high-priced voice-culturists, and trained singers are frequently handicapped and forced to stumble along in the wake of an untaught voice that can compass new music. It is another case of the unlettered Irishman who said he could read at sight, but not at first sight.

Even for those whose ability is not in the direction of singing, the discipline is useful. It helps us, as nothing else, to realize that instrumental music is really based upon four-voice harmony. A knowledge of part singing stands us in good stead when we come to study fugues.

The neglected left hand will be more apt to come into its own, when the student realizes that it represents the voice-parts of one, two, three, or more participants. Then, too, when we grasp the possibilities and responsibilities of the separate voices, one can give a better and more telling interpretation of each phrase.

Nothing can impress upon us the importance of these things so clearly as an intelligent study of choral music, or what may be called *ensemble* singing.

II

I remember the struggles of a volunteer church choir with an anthem which glowingly described the safety and comfort of the faithful, even while wild beasts went supperless. In the middle of the compositions there occurred a passage wherein the upper voices were silent, and the bassos entered *forte* with the brave assertion that "The lions shall lack, and suffer hunger." But the *basses lacked*, — ardor and military prowess. They hated to come out, all alone, from under cover of the three sheltering allies. The result was a most lamb-like little wail, and a general scramble to get into the next musical pasture lot, and behind the bars with the rest of the flock.

The solid advantages are legion, and manifest. But if only for pleasant comradeship, let us have singing schools in the country, and lots of them. They will lead us in time up to musical festivals and visiting with the neighbor institutions. It is easy to find a meeting place. Even if we lack an instrument, the plan need not fail; for with a tuning fork, a blackboard, a modicum of intelligence, and a competent instructor, musical wonders have been, and can be again, accomplished.

A CLUBWOMAN'S MONOLOGUE

JEAN URQUHARDT

As the Musical Clubwoman knit her brow, in a frown that recked not of the beauty specialist, she tapped the floor, impatiently, with a dainty boot.

"I'll tell you what it is," quoth she; "you have got to stick as close to business as a barnacle, and run a Musical Club just about right, or else you're preparing to go to smash on any number of submerged rocks.

"Now, the founder of our club was a clever woman, — a very clever woman.

"I don't know that I should have given her the ballot, because she would undoubtedly have pitched it over the back fence, when she once got tired of it, and trotted off to find a new plaything.

"But as an organizer she was an artist — I will say that for her.

"In the beginning there was Chaos — and no musical club in the town.

"So this woman invited several musical friends to meet one afternoon, at her house.

"And over the tea-cups she unfolded her neat little plan for our consideration.

"As she said, twelve conscientious working members were enough to have in a musical club.

"You see, she was allowing five minutes for each one to perform.

"It is a long piece, and a very long song, that would take more than five minutes.

"Twelve times five would make sixty minutes, or one hour, for the musical program.

"Two or three short essays on the musicians of the day would perhaps cover another half hour, comments and all.

"That left another half hour for roll call and business.

"And really, from three until five is long enough for a club meeting; and once in two weeks is quite often enough.

"At roll call, it was suggested that each member should respond with a quotation about music, or a musical fact, or an item of musical news.

"It was sort of a musical ragbag. Each member was anxious to see what the next one would bring to light.

"Then some one else suggested having historical notes at each meeting. That is, a brief paper on the world-events which took place during the lifetime of the musician of the day.

"We all liked that, too.

"It goes without saying that we elected the organizer our first President.

"And how earnestly we all worked that year!

"One bright member prepared our maiden prospectus.

"It would look odd, now. For it was only one sheet from a paper pad, with the names of Germany's foremost composers, with dates, in chronological order.

"This list was read aloud, and we all copied it.

"It was the humble beginning of a very prosperous club.

"For we flourished as the bay tree, while we labored faithfully.

"We did not reach the place where we owned bank stock and an expensive club-house.

"But we did get to that proud eminence where our friends came forward and invited us to use their parlors, whenever the exigencies of house cleaning, or the raids of the interior decorator, put our own homes out of commission.

"Our troubles began when we took to running after strange gods, and non-musical members.

"Elaborate refreshments are also playing their part in our club undoing.

"We have people in the club now who do not know one note from another, — and the social climber is much in evidence.

"To give these latter a chance to shine, we are going to have three receptions during the season.

"Now, one function of that kind means a lot of fuss and feathers.

"And when you come to multiply it by three, how much time does that leave for solid work?" queried the clubwoman, indignantly.

"Then there is another thing.

"We have taken to meddling with things that are none of our business, musically speaking.

"Just fancy taking up the time of the club with discussions on manual training in the public schools and preservation of the forests, when there is hardly a tree in the town much bigger than a sapling!

"What became of our founder?"

"Well, as I said, she was brilliant, but erratic.

"She became offended with us for some trifle.

"So she went off, and founded another society.

"She still calls herself the mother of our club. But, as one of our members remarked, stepmother would come nearer to the situation.

"After all, it does not matter.

"She did her work for us, and passed on, — as we each must.

"However, as I said before, we are traveling at a pretty swift gait, and I am afraid we are bound to come to grief, unless we return to first principles, and the much-advertised simple life.

"I don't wish to figure as the Cassandra of the club, but the country folks have a saying that just exactly suits our case, to my mind.

"They say, 'You can fly high, but you've got to come down to drink.'"

SAID BY HAYDN

The invention of a fine melody is a work of genius.

God bestowed a talent upon me and I thank him for it.

I certainly had the gift, and by dint of hard work I managed to get on.

On hearing Handel's *Hallelujah Chorus*, he said: "He is master of us all."

Melody is the charm of music; and it is that which is most difficult to produce.

Art and composition tolerate no conventional fetters; mind and soul soar above them.

FOR THE YOUNG PEOPLE

Conducted by THOMAS TAPPER

PIANOFORTE PRACTICE METHOD

W. RALPH DRIFFILL

This is not a new Pianoforte Method. It is merely an attempt to help boys and girls — for whose piano troubles I have a profound sympathy — and to make practice more interesting.

Let me begin by an illustration. You know how beautifully a piano is polished. There is much to be done, however, before the polishing takes place. The wood has first to be cut; then worked into the proper shapes by sawing, planing, and sandpapering. For simplicity, we will imagine that a man has a rough plank twelve feet long, to prepare for polishing. He must make it smooth with a plane. But he will not try to take a shaving off the entire length of the board. He will plane a little at a time. By following this plan, he knows he can the sooner finish the work.

We will suppose this rough work done, and the man is ready to polish. He will have more sense than to try and polish the whole length at once. He will take it in small sections, and, in places where the wood is softer, he will have to work harder and spend more time.

Now let us apply this to practicing the piano. We will suppose that you are beginning a new piece, and that you have to prepare part of it for the next lesson. Begin by reading it once through. You will find then where some of the difficult places are. You may find that one or two measures require as much practice as all the rest of the page. But I am afraid the general tendency is to keep playing over the whole section; and we saw how foolish it would have been if the man who was planing the board had tried to do the whole length at once.

This rough work, then, which consists in learning the notes, metres, and fingering, should be done in small pieces. I want to make you understand, if I can, how important fingering is. You form habits of fingering, good and bad. I daresay you have noticed that in one place in a piece you always make the same mistake. You know it is wrong, but it *will* persist in going so. This is habit. Your fingers have got into the habit of playing it wrong, owing to your not having been careful enough to see that they played it correctly.

Very well. If bad habits can be formed, so can good ones, and the ways to form them are this: —

(1) Study the fingering very carefully, and learn it.

(2) Drill it into your fingers so that it becomes habitual with them, and they *must* do it that way.

(3) *Never finger the same passage in two different ways.*

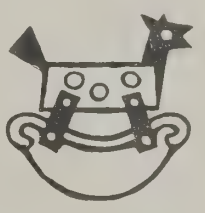
(4) Be sure to practice everything slowly to begin with, gradually increasing the pace as you are able.

So much for the rough work. The polishing, by which I mean phrasing, marks of expression, and general finishing of the piece, should be done in the same way, but always remember this: whether you are doing the rough work or the final polishing, stick at the part which needs practicing. Do not keep playing over the parts that you can play already. If there are a few measures which will not go smoothly, play them over and over again till you master them. If you find they go no better, give them a rest, and come back to them later, when you are fresh.

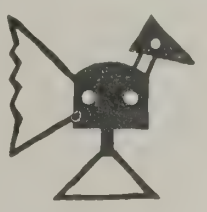
Now a few words about Finger Exercises: —

I wonder how many boys and girls really understand the value of them. When we have done the first two pages in the Instruction Book, I am afraid most of us think we may close it for good. This is a great mistake. Let us think what they are for.

Most of you know that you can take hold of anything with the hands, and grasp it firmly. You know you do this by means of muscles. But how do you let go? You have two sets of muscles in the hand — one set inside and another

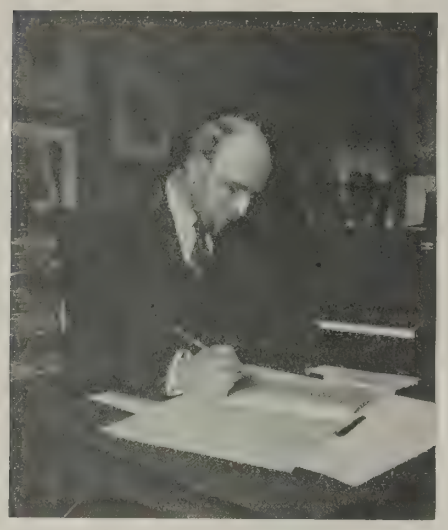


set at the back. The muscles at the back of the hand are used, as a rule, only to straighten the fingers after you have relaxed the inside muscles. So the muscles at the back are naturally weaker than those inside. Finger Exercises, practiced



from a muscular point of view, give control over the fingers by strengthening the back muscles, and enables one to play smoothly instead of unevenly.

Another time I shall say a little about Finger Exercises from another standpoint.



MR. LOEFFLER IN HIS STUDY

Club Programs from all Nations

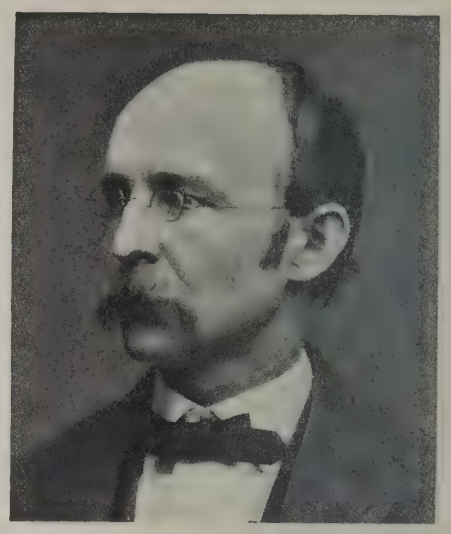
X. AMERICA

ARTHUR ELSON

In every issue of THE MUSICIAN this department will present an elaborate study of a national school. The purpose will be to give a correct chronologic summary of the school, its principal representatives, to indicate a practical club program, and to review the presentation of the subject by means of a list of queries.

Clubs planning to use this material may address correspondence concerning any feature of the work to the EDITOR OF THE MUSICIAN.

Every assistance will be given to clubs, classes, and private students. The editor will be glad to lend help to those desiring to secure speakers on topics relating to music



JOHN K. PAINE (AN EARLY PORTRAIT)

Historically speaking, the beginning of American music dates back to the time of the Puritans; but their hymns and psalm tunes were few in number, and exerted no great influence upon future developments, save in the field of sacred tunes. In fact, the Puritans set their faces sternly against violin and organ music, though the 'cello was admitted to their services at an early date.

One of the earliest native composers was James Lyon (1735–1794), a native of Newark, "patriot, preacher, psalmodist," who published at Philadelphia, probably in 1762, the collection of hymns entitled *Urania*. The same city saw the birth of Francis Hopkinson (1737–1791), composer and harpsichord player, whose song-collection of 1759 and 1760 antedated the work of Lyon. More famous than either was William Billings (1746–1800), the tanner's apprentice who chalked music on the sides of leather while at work. His *New England Psalm Singer, or American Chorister* appeared in 1770, revised later as *The Singing Master's Assistant*. Its tunes became widely popular, especially *Chester*, which was often heard around Revolutionary camp-fires. Four later volumes followed, and many single works. Other early hymn composers were Oliver Holden (who wrote *Coronation*), Andrew Law (composer of *Archdale*), Jacob Kimball, Jr. (whose collection, *The Rural Harmony*, was quite successful), Samuel Holyoke (whose chief hymn was *Arnheim*), and Timothy Swan (*Ocean*, *Poland*, and other tunes).

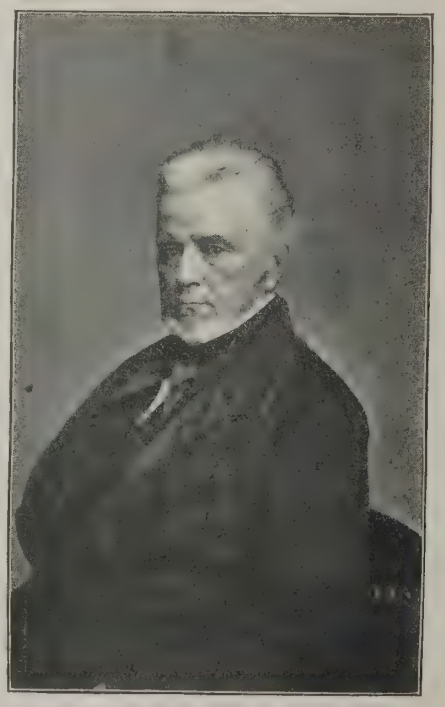
One important service of Billings was the formation of a singing club, that afterwards grew into the renowned Stoughton Musical Society. A successful peace concert after the War of 1812 led to the beginning of the Handel and Haydn Society (March 13, 1815), which has ever since then served as a model for many similar organizations. It has brought to the front such well-known figures as Lowell Mason, Carl Zerrahn, and Benjamin J. Lang, and has done invaluable service to sacred music in America. Its recent reorganization, which brought in Emil Mollenhauer as leader, has placed it on a higher plane of efficiency than it ever before reached.

Lowell Mason (1792–1872) was at first a bank clerk in Savannah, but the success of his early compilation of sacred music (containing many of his own works) led him to adopt a musical career, and in 1827 he became president and conductor of the great Boston organization. As its leader, as composer of many sacred works, as teacher, and as organizer of teachers' conventions, he exercised an invaluable influence upon American music. Not gifted with the highest genius, his attainments were exactly those best suited to make him a leader in his time.

The first important impetus to orchestral music was given by Gottlieb Graupner, a German oboe player, whose efforts led to the Boston Philharmonic Society. In 1840 came the Boston Academy Orchestra, after which the Germania Orchestra entered the field, in the middle of the last century. After the war came the work of the Harvard Musical Association, and finally, in Boston, the present Symphony Orchestra, founded in 1881 and led by Henschel, Gericke, Nikisch, Paur, and again Gericke.

The Musical Fund Society did yeoman service in Philadelphia, from 1820 to 1857, but was hampered by lack of funds. In 1842 came the New York Philharmonic Society, which is still flourishing. Among its leaders have been Uriah C. Hill, its founder, Theodore Eisfeld, Carl Bergmann, Theodore Thomas, Leopold Damrosch, Adolph Neuendorff, Anton Seidl, Walter Damrosch, and Emil Paur, while in recent years it has imported such men as Colonne, Weingartner, Strauss, Henry J. Wood, and Safonoff.

Theodore Thomas (1835–1904) did more than any other man to raise the standard of orchestral music in



LOWELL MASON

America. In chamber music the Mason-Thomas concerts (with William Mason, the famous pianist and son of Lowell Mason) introduced the works of Brahms and Schumann. The Thomas orchestral concerts began in New York in 1864. As leader of many concert tours, as director of the Cincinnati College of Music, and conductor of the great Chicago orchestra, his breadth of taste and unswerving fidelity to the highest ideals of art won him universal homage.

Dramatic performances were given in New York as early as 1750, when the *Beggar's Opera* led the way for other English ballad-operas. New Orleans possessed a permanent French opera troupe in 1791, and for many years witnessed excellent performances. In 1793 Philadelphia entered the field. The title of first American opera is claimed for several works, among them *The Archers*, by Benjamin Carr, and *Edwin and Angelina*, by Pellisier. The first native opera composer of any worth was William H. Fry, whose *Leonora* was given in 1845.

The national music of America may be divided into two parts, — patriotic songs and plantation songs. The Indian melodies have exerted no important influence on the art, and are valuable chiefly to ethnologists. The national songs are not of deep musical significance. *The Star Spangled Banner* and *America* are frankly borrowed from English sources, the real origin of *Yankee Doodle* is not yet settled, *Hail Columbia* is rather bombastic, while Keller's *American Hymn* and other modern efforts are not widely popular.

Among the Civil War songs, George F. Root's *Battle-cry of Freedom* and *Tramp, Tramp, Tramp* have become permanent. Henry Clay Work achieved even greater success with his *Marching through Georgia, Say, Darkies, hab You seen My Massa*, and others. *John Brown's Body*, adapted from an old camp-meeting tune, led to Julia Ward Howe's inspiring words. *Dixie* was a minstrel tune by Dan Emmett before it became the Southern war-song.

The real plantation music often partakes of a weirdly impressive minor character, but of this little has reached the public. The livelier rhythms and plaintive melodies, however, have given the distinctive flavor that Dvorák infused into his great *New World* symphony, and that so many song composers have followed. Most famous among these composers is Stephen C. Foster (1826–1864), whose *Old Uncle Ned*, *My Old Kentucky Home*, and *The Old Folks at Home* are a few of many compositions dear to the popular heart.

For many years John K. Paine (1839–) has been considered the Nestor of American composers. He was the first to hold a chair of music in America; his work at Harvard began in 1862 and lasted until 1905, being carried on now by Walter R. Spalding. Professor Paine's compositions show a high order of dignity, a true sense of beauty, and the most solid musical learning. There is not much evidence of powerful dramatic expression in them, but they incline rather to a sound conservatism.

His Mass in D appeared at Berlin in 1867. Next came the oratorio *St. Peter*. A first symphony in C minor was soon eclipsed by the second, or *Spring*, symphony, the composer's favorite work. The *Tempest* fantasy was the first great American work to appear in the Boston Symphony concerts. Later came the music to *Œdipus Tyrannus*, remarkable for the loftiness of its inspiration. Subsequent compositions include *Phœbus, Arise*, Milton's *Nativity*, *The Song of Promise*, the *Columbus March and Hymn* (for the Chicago fair), many songs, organ pieces, and chamber works, and recently the opera *Azara*, to be given at New York in 1906.

Three other men (Chadwick, Parker, and MacDowell) now share the foremost position. George W. Chadwick (1854–) has shown a mastery of form and an ability to blend classical dignity with modern passion. Though credited with three symphonies, he has attained the highest

rank with his overtures, which are heard in concerts on both sides of the Atlantic. *Rip Van Winkle*, the first, attained a high level, but the *Thalia* and *Melpomene* are even greater, giving the true spirit of comedy and tragedy without becoming too definite program-music.

STEPHEN C. FOSTER

Chadwick has shown a great versatility in his works. They vary from admirable string quartets to the successful popular opera, *Tabasco*, or from the most unassuming songs to the ambitious cantata *Phœnix Expirans*. His piano quintet and his sacred opera, *Judith*, are other notable works, the latter being full of the most graphic effects.

Horatio W. Parker (1863–) is another who holds an academic position, and under him the musical course at Yale has assumed a growing importance. He, too, has essayed many fields of composition, and succeeded in them all. His *Hora Novissima*, a cantata treating the old sacred poem of Bernard de Morlaix, is one of the most important works yet produced in America. The composer reverts to the impressive dignity of the contrapuntal style; but there is not the slightest trace of pedantry in it, and its masterly power of expression won it a memorable success in the Worcester (England) Festival, as well as in the United States. So much was it admired that the composer received an order for a new work to be given at the Hereford Festival, for which he wrote *A Wanderer's Psalm*. *The Legend of St. Christopher* is another remarkable work, in similar style. His compositions

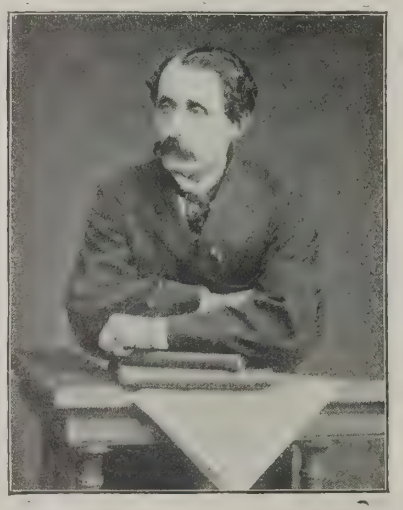
THEODORE THOMAS AS A YOUNG MAN

include a symphony, several overtures, a concerto, and other works for organ, a string quartet and quintet, piano pieces, songs, and many choral works. But his great oratorio cantatas alone suffice to win him enduring fame, and have not been equaled in America.

Edward A. MacDowell (1861–) numbered among his teachers such great names as Teresa Carreño and Joachim Raff, and won the favor and patronage of Liszt by his early piano suites. Since then nearly all of his large works have been heard in Europe. He, too, has been united with the musical movement in the universities, and for some time held the chair of music at Columbia, now occupied by Cornelius Rübner. As a composer, some critics place him foremost among the Americans, and at one time a few enthusiasts rated him the best of living music writers; but his work, in spite of its many excellent qualities, has not surpassed the *Œdipus* music, the *Melpomene* overture, or the *Hora Novissima*.

Best among MacDowell's works is the Indian Suite. A notable example of orchestral dignity, it would hardly be recognized or understood by the aborigines; but it certainly wins the admiration of more cultivated musicians. *Lancelot and Elaine*, *Hamlet*, and *Ophelia* are other orchestral works, while the two piano concertos grow on repeated hearing. MacDowell's piano compositions, especially his sonatas, deserve the highest praise, and his songs are no less worthy of admiration.

Arthur Foote (1853–) is worthy of a place with the other foremost men, for the excellent discretion and finished skill of his orchestral work. His suite in D minor, clean-cut, direct, and beautiful in both themes and development,



L. M. GOTTSCHALK

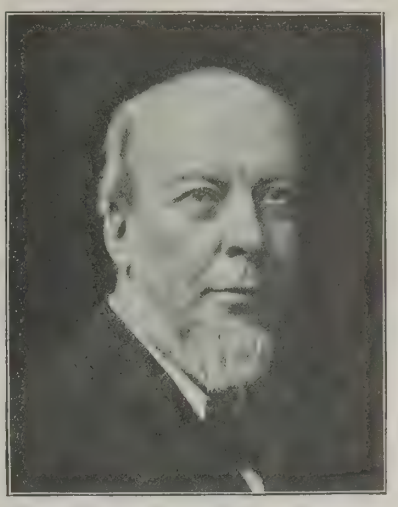
will stand comparison with any work in this form. His D major suite for strings is a lesser work, while *The Wreck of the Hesperus* and other cantatas are learned rather than dramatic; but his string quartet and piano quintet are always successful, and his songs decidedly beautiful. Other large works by him are *Francesca da Rimini* and the overture *In the Mountains*.

Henry K. Hadley (1871–) is of a younger generation, but has already a number of orchestral works to his credit. His two symphonies, *Youth and Life* and *The Seasons* are clear, graceful, and altogether interesting. He has written also three Suites, a Festival March, a Heroic Overture, and other large compositions, all of them showing a refreshing freedom from morbid tendencies or latter-day experiments with dissonances.

Frederick S. Converse (1871–) is another who seeks orchestral utterance in the larger forms. He is more in sympathy with the modern colorists and such works as the *Festival of Pan* and *Endymion's Narrative* are spoken of by him as "Romances for orchestra." In these, as in the overture *Euphrosyne*, he handles his instruments in masterly fashion. His chief defect is a lack of coherence, but in orchestral rhapsodies this is a fault that leans to virtue's side.

Howard Brockway (1870–) studied much with O. B. Boise, his father-in-law, and at twenty-four was well advanced on the symphonic path. His *Sylvan Suite* is a charming concert number, full of delicate beauty. Other works by the same composer are a symphony, a symphonic ballad, a violin sonata, and a romance for violin and orchestra.

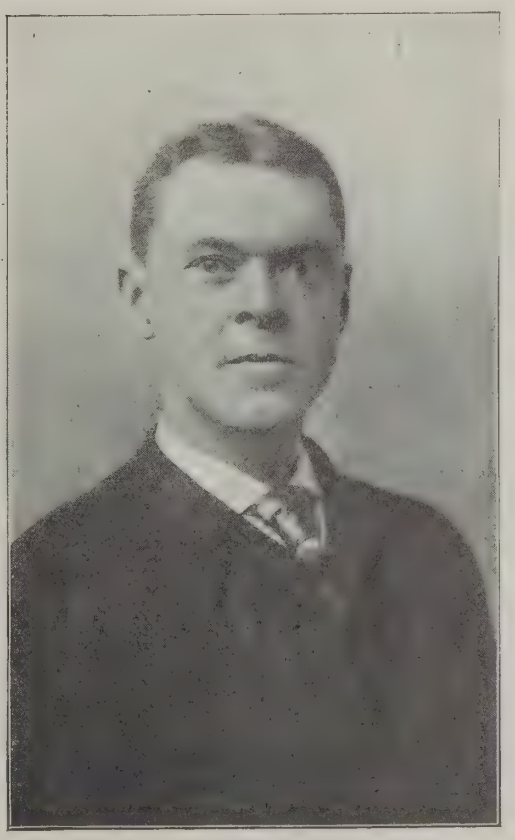
Of greater importance than either of these is Frank Van der Stucken (1858–). His leadership of the Arion Club in New York, his conducting of symphony concerts there and in Cincinnati, and his activity as head of the Cincinnati College of Music have all been most efficient and valuable. As composer, he is one of the radicals one of the very few in America who can handle the full orchestra in the ultra-modern style. His *William Ratcliffe*, based on the grim tragedy by Heine, is almost as complex and highly colored as the great tone-pictures of



DUDLEY BUCK

Strauss. A later work, entitled *Pax Triumphans*, is in similar style, and the triumph of peace demands about as much noise as the most frenzied battle scene. The opera *Vlasda* is also an ambitious work.

Another composer who handles the largest orchestra with superb mastery of color is Charles Martin Loeffler (1861–), a native of Alsace. His songs, many of them beautiful, and his *berceuse* for violin and piano, are overshadowed by his larger works. His symphonic poem, *The Death of Tintagiles*, is a masterpiece of superb coloring, while *The Morning Star*, based on one of Verlaine's



ARTHUR FOOTE

most beautiful poems, is another example of vivid expression. *La Vilanelle du Diable* is a highly spiced picture of that satanic worthy prowling about in search of trouble. The chief defect of Loeffler's work is the ceaseless striving after new harmonic effects, and a consequent lack of continuity; but this cannot obscure the real greatness of his orchestral work.

Another foreigner who has gone even farther in search of novel harmonies is Gustav Strube; but the refreshing beauty of his violin concerto shows that he does not always wander far afield. Rubin Goldmark (1872–) is a nephew of the great Goldmark, and his piano trio caused Dvorák to say, "There are now two Goldmarks." His

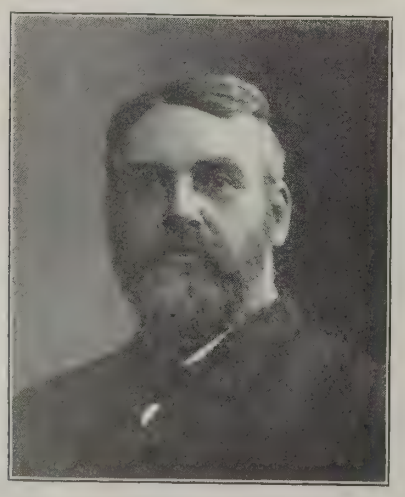
HENRY HOLDEN HUSS

Hiawatha overture is well written and graceful, if not tremendously great.

Carl Baermann, pupil of Franz Lachner, is familiar to all as a renowned pianist and excellent teacher; but he deserves increased recognition as a composer, too. His works are nearly all written for piano, and in addition to their technical excellence they are remarkably attractive in material. They are imbued with true musicianship throughout, and show a rare feeling for the highest musical beauty.

Another foreigner who has won laurels in America is Hugo Kaun (1863–), formerly of Milwaukee. Many of his works, such as the Festival March, the symphony *An Mein Vaterland*, and the symphonic poem *Vineta*, have been given by Thomas, while a later symphonic poem, *Minnehaha*, has been well received in all the large musical centres.

Besides foreigners in America, three Americans residing abroad deserve mention. Otis B. Boise has written symphonies, overtures, concertos, and other large works, and has done important educational work in Baltimore.



ADOLPH M. FOERSTER

Arthur Bird, a pupil of Liszt, has produced a symphony three suites, and many excellent piano works. Templeton Strong (1855–) fills his orchestral works and cantatas with a delicate, romantic grace that is altogether charming. His *Sintram* symphony was given by Seidl, while the symphonic poem *Undine* is another worthy work.

In Chicago Frederic Grant Gleason (1848–1903) held a position of prominence as teacher, critic, and composer. His works include two grand operas, *Otho Visconti* and *Montezuma*, and the symphonic poems *Edris* and *The Song of Life*, all decidedly modern in effect. Another Chicago composer is Henry Schoenefeld (1857–), whose clear and unaffected style is well adapted to the plantation flavor that he strives to introduce into his works. A Suite (Op. 15) and the *Sunny South* overture show this distinctly, while his *Rural Symphony* received the Dvorák prize, and a violin sonata won a later offering from Marteau.

A New York composer of renown is Henry Holden Huss (1862–), whose piano concerto, rhapsody for piano and orchestra, and romance for violin and orchestra show much ingenuity in figure treatment. Harry Rowe Shelley (1858–) is credited with two symphonies, the symphonic poem *The Crusaders*, the overture *Francesca da Rimini*, a violin concerto, and an opera. Silas G. Pratt (1846–) showed much good technic, but one finds in his work an excess of the patriotic. Louis A. Coerne (1870–) is of a younger generation, yet has had time to produce works of real value. His grand opera, *Zenobia*, was recently given in Germany, while *A Woman of Marblehead*, treating the Floyd Ireson episode, and the orchestral picture, *Hiawatha*, are worthy attempts to depict American subjects.

Johann H. Beck (1856–) has upheld the cause of music in Cleveland, O., where he has written overtures, a cantata, chamber music, and some songs. Another leader in Cleveland is Wilson G. Smith, a composer of much admirable piano music. Ernest R. Kroeger (1862–) is the leader in St. Louis, where he has brought forth a

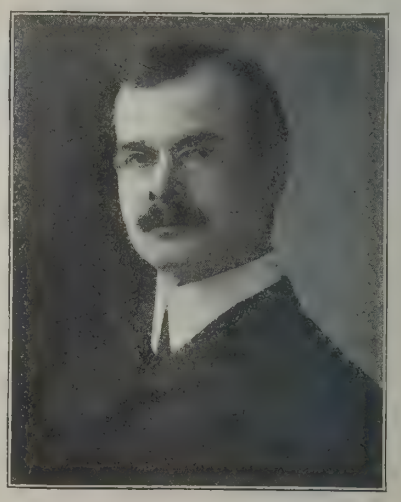
HENRY K. HADLEY

symphony, the overtures *Sardanapalus*, *Hiawatha*, *Thanatopsis*, and *Endymion*, and an interesting set of *Ten American Sketches*.

Pittsburg can boast of Adolph M. Foerster (1854–), who employs melodic and romantic effects with taste and discretion. Many of his orchestral works are still unpublished, *Thusnelda* being almost the only exception. His songs are eminently successful, as would be expected from an intimate friend of Robert Franz. Arthur B. Whiting (1861–) is a Boston resident, whose work is always refined and polished. A piano fantasia, a concerto, and lesser instrumental works show some boldness of modulation, but his best work is in the vocal field, where his settings of Herford's *Floriana* and Kipling's *Barrack-room Ballads* show a mastery of opposite styles. Carl V. Lachmund is another New Yorker, whose *Japanese Overture* has won an artistic success.

Dudley Buck (1839–) has been a leader in the field of cantata. His *Legend of Don Munio*, *Voyage of Columbus*, and *Light of Asia* are all effective through their melodious style. His church cantatas and organ works are also worthy, while his many male choruses and songs have achieved permanent renown. J. C. D. Parker (1828–) is another melodious vocal composer, his best work being an oratorio, *The Life of Man*. William W. Gilchrist (1846–) upholds the standard in Philadelphia. His works show commendable ease and skill in the leading of the voices, and he has achieved real success, especially in the gentler moods. Benjamin Cutter (1857–) is the composer of an excellent mass, the orchestral vocal ballad, *Sir Patrick Spens*, and much worthy chamber music.

In light opera Edgar Stillman Kelley (1857–) has shown himself a master of lively and brilliant orchestral expression. *Puritania* is an especially striking example



E. R. KROEGER

of this school, its music being imbued with the utmost freshness and originality. Similar qualities are shown by his humorous symphony, *Gulliver in Lilliput*, and the Chinese suite, *Aladdin*, while his *Macbeth* music and the incidental music to *Ben Hur* are in more serious vein.

More conventional in style is Reginald de Koven, whose *Robin Hood*, *Don Quixote*, and other operas have nevertheless been a perennial delight to the public. Of his many songs, *O Promise Me* is said to have had a sale of a million copies. Far more musically gifted is Victor Herbert (1859–), who writes light operas by preference, but whose work in conducting shows him to be a gifted musician. Even in his light operas, such scenes as the *Angelus*, from *The Serenade*, display a breadth of effect that mark him as above his school. Bruno Oscar Klein (1858–) has attempted a grand opera with his *Kenilworth*, but succeeds better in shorter compositions.

Of those who have confined their efforts chiefly to small forms, Ethelbert Nevin is one of the best. His songs are all delightful in their unforced sweetness, and his piano works, too, show much of the poetry of Schu-

ETHELBERT NEVIN

mann. Clayton Johns is another composer whose songs bubble over with sympathetic expression, while George L. Osgood, of Boston, and Jules Jordan, of Providence, have won similar success in this field. The lyrics of Fred Field Bullard, too, are noted for their refreshing virility of expression. Harvey W. Loomis has won much success with his songs, and has written some interesting incidental music for spoken pieces.

An early composer who ranked as a classic in American piano music was Louis Moreau Gottschalk (1829–1869). Well known as a pianist, he became a celebrity in nearly every civilized country. Educated abroad, he appeared in this country almost as an exotic. Despite the bohemian influences of the greenroom, he left some compositions that still give the true ring of musical worth.

Among American organ composers the greatest is George E. Whiting (1842–), whose sonata and studies for that instrument are models of their kind. He has written, besides orchestral works, four great Masses, a *Te Deum*, and several worthy cantatas, including *The Tale of the Viking* and *The March of the Monks of Bangor*. His works show a gift for rich melody, united with unusual vigor in the more martial works. Another notable writer for organ is Samuel B. Whitney (1842–), whose Anglican services rank with the very best. Other organ composers worthy of mention are Samuel P. Warren, George W. Warren, H. J. Stewart, Henry M. Dunham, Gerrit Smith, and Wallace Goodrich.

The women composers of America number at their head Mrs. H. H. A. Beach, whose E♭ Mass and Gaelic Symphony are ambitious works of the largest proportions, while numerous cantatas show a similar largeness of effect. She has written many piano works, but her songs win the most popularity for her. Mme. Helen Hopekirk, now a Boston resident, has won success with a piano concerto, as well as with some charming Gaelic and American songs. Margaret Ruthven Lang is another successful song writer, while many other American women are now well known.

With all this, it would seem that the American school is in a flourishing condition. In a way this is true; musical appreciation is widespread, and constantly growing; and many gifted composers have made worthy efforts in nearly every field. Yet the fact remains that we have not yet produced a single genius of the first rank, and none that can equal even the second-raters, such as Bruch or Raff. It may be that the American master is now growing up among us, but it is far more probable that modern civilization, with its luxuries and distractions, will prevent composers from reaching the highest artistic development, not only in America, but in all civilized countries.

GEO. W. CHADWICK

Questions

1. Name as many composers of the Revolutionary period as you can.
2. Describe the work of Lowell Mason and the growth of the Handel and Haydn Society.
3. Describe the rise of orchestral music in the United States.
4. Prepare a brief sketch of Theodore Thomas.
5. Describe the beginnings of opera in this country, and name the first great American opera composer.
6. What can you say of our national music, and of the Civil War songs?
7. Describe the plantation music, name a great song-writer who employed its effects, and give a list of the composers who have been influenced by it.
8. What are the chief works of John K. Paine?
9. Name and describe the compositions of George W. Chadwick.
10. What is the greatest work of Horatio Parker, and what others has he written?
11. How does MacDowell rank among American composers, and what are his best works?
12. Name as many American orchestral composers as you can.
13. In what field of music did the following men work: Loeffler, Buck, G. E. Whiting, Gottschalk, Baermann?
14. Name five great American song-writers.
15. What is your estimate of the American school?

Programs

I. Easy

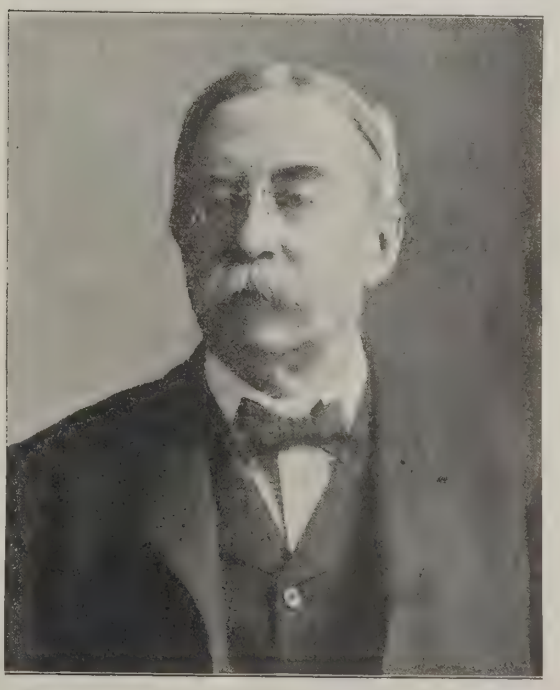
1. Selection from Children's Album ..... *Mrs. Beach*
2. Songs. (*a*) My Old Kentucky Home ..... *Foster*
   (*b*) American Hymn ..... *Keller*
3. Berceuse for Violin ..... *Mrs. Beach*
4. Songs. (*a*) The Daffodils. From "English Lyrics" ..... *L. C. Elson*
   (*b*) Romance. From Jean Ingelow's Poems ..... *Baermann*
5. Amourette ..... *Mrs. Krogmann*
6. Songs. (*a*) There, Little Girl, don't Cry ..... *Jordan*
   (*b*) Song. From "Ben Hur" ..... *Osgood*
7. Narcissus ..... *Nevin*

II. Medium

1. Ballade ..... *Mrs. Beach*
2. Songs. (*a*) Irish Folk Song ..... *Foote*
   (*b*) I cannot help loving Thee ..... *Johns*
3. Berceuse. For Violin ..... *Loeffler*
4. Songs. (*a*) Doris. A Pastoral ..... *Nevin*
   (*b*) Sea Song ..... *MacDowell*
5. The Flower Seekers ..... *Kelley*
6. Songs. (*a*) Lady picking Mulberries ..... *Kelley*
   (*b*) A Farewell ..... *Paine*
7. Ossian ..... *Gottschalk*

III. Difficult

1. Prelude ..... *Baermann*
2. Songs. (*a*) Dark is the Night ..... *Mrs. Beach*
   (*b*) Bedouin Love Song ..... *Chadwick*
3. Finale from Violin Sonata ..... *Loomis*



DR. WM. MASON

4. Songs. (*a*) The Ride ..... *Shelley*
   (*b*) I drink the Fragrance of the Rose .. .. *Clough-Leighter*
5. Valse Brillante ..... *Foerster*
6. Songs. (*a*) Oh, the Blue Hills far Away .... *Mrs. Mabery*
   (*b*) Prospice ..... *Sidney Homer*
7. Selection from "Sonata Tragica" ..... *MacDowell*

THE VOICE

Conducted by WILLIAM SHAKESPEARE

All communications regarding the Voice Department of THE MUSICIAN should be sent directly to the Editor-in-Chief. Students who follow the work which is outlined in this Department may write freely regarding any further helps and hints that they need. If there is any point in your study or teaching which you desire to have discussed here, please communicate with us about it.

In acting for a time as Editor of the Voice Department of THE MUSICIAN, *I feel that I must first express my admiration of the earnestness of purpose and high standard of this journal, in which I have read with the deepest interest many valuable articles.*

With warm regards
Yours truly
Wm. Shakespeare

WHAT IS VOICE PRODUCTION?

WILLIAM SHAKESPEARE

In the preceding number of THE MUSICIAN an attempt was made to answer the questions: "How should the breath be taken?" and "Where should it be held?" by inculcating the practice of noiseless and imperceptible breathing. This will be found to necessitate the use of the diaphragm and rib-raising muscles of the back about the shoulder blades, and the avoidance of all movement at the points of the shoulders. Thus the breath is drawn in, held back, regulated and economized, while the powerful abdominal muscles simultaneously force the breath against the delicate edges of the vocal cords.

Then came the questions: "What is voice production?" "How can it be acquired?" and "How did the old masters teach it?" It was suggested that the muscles which form the floor of the mouth are capable of sustaining the larynx in its right position without causing any rigid fixing of the jaw or of the throat, tongue, lips, or of the face generally, and that the result of this is fulness of tone, perfect freedom of pronunciation, and natural facial expression. In other words, the voice is rightly placed.

We now offer some further remarks on this fulness of tone and its relationship to a right breath-control.

The use of the mirror by the old masters not only revealed to them the facial distortions which accompany throaty, nasal, frontal, and other defective sounds, but it provided them at the same time with the means of correcting these faults. It enabled them to observe and measure the breath required to produce a full tone, and they judged *that* to be a perfect note which sounded in fulness without clouding the mirror.

Their judgment was thus in agreement with the requirements of all arts and sciences, viz., *the accomplishment of the greatest effect by the least means.* The engineer builds his bridges to sustain the greatest weight with the maximum of lightness and elasticity, so the good singer causes his voice to sound in fulness to the least possible pressure of breath through the elasticity and balance of the different organs pertaining to the voice. The rigidity of the jaw, throat, tongue, lips, and eyes are but the results of a clumsy endeavor to perform that which should be brought about in balance and elasticity.

The old masters also practiced singing against a lighted taper, which scarcely flickered when the note was properly sung. In these modern times we might use the mirror with great advantage or sing against the finger for fifteen or twenty seconds. In the *Art of Singing*, Part I, page 19, I have advised the student to practice the breathing exercise many times daily, so as to acquire an automatic control over the breath before practicing the vocal exercises.

It will be readily seen also that we might ensure the control of the breath by watching the descent of the ribs and by trying to hold them up so as to restrain and control the downward pull of the expiratory muscles. In this way, after practice the good singer tires at the breathing muscles or beneath the breast-bone and those near the shoulder blades: the bad singer, on the contrary, tires at the throat.

To cause the vocal instrument to respond in fulness when we only breathe out as though warming some object — say a finger held close to the lips — is, in reality, to insist on the placing muscles poising the larynx exactly in the right position over the breath: in other words, by preparing and measuring the breath and by producing a full tone, we have compelled the vocal instrument to adjust itself rightly. If I ventured to paraphrase Tartini's advice already quoted as to the production

FRANCESCO LAMPERTI AND SOME OF HIS PUPILS

Numbering from the left-hand corner, the people in the picture taken at Lake Como in 1885, are: Elvin Singer, now of Detroit; Mlle. Lola Beeth, of the Imperial Grand Opera House, Vienna; Mlle. Juretitz, of the National Opera House, Buda Pesth; Signor Francesco Lamperti; Signora Edwige Lamperti (his wife); and Mr. Phillips, of Australia.
(Loaned by *Musical America.*)

of tone in violin playing, substituting the word *breath* for the *bow*, and the vocal cords for the strings, it would read: "Your first study should be the true manner of holding, balancing, and pressing the breath (bow) lightly and steadily against the vocal cords (strings) in such a manner that it seems to *breathe* the first note it gives, which must proceed from the freedom of vibration of the vocal cords (the friction of the string) and not from a sudden shock of the breath (from percussion), as by a blow given by a hammer upon it. This depends on sending out the breath lightly against the vocal cords, at the first contact and on gently pressing it afterwards, *which if done gradually can scarcely have too much force given to it*, because, if the tone is begun with delicacy, there is little danger of afterwards rendering it either coarse or harsh."

"*Of this first contact, and delicate manner of beginning a tone, you should make yourself a perfect master, in every situation and part of the voice.*"

This does not mean that every note we sing or play should be begun softly and then reinforced, but that we should be able to start any note rightly with the least possible pressure and without a blow, leaving to after experience the crescendo and intensification of the notes. All this will be observed by paraphrasing the rest of the quotation alluded to above.

Let us now note some of the consequences of attempting to produce a full tone with the least breath.

We can only breathe out slowly up to a certain pressure. On exceeding this the breath slips out without our being able to control it rightly.

Now no note properly produced demands a greater pressure than we can control.

Every bad note upsets this control, although by the rigidity of its production it *does* help us to hold back (but wrongly) the breath with the throat.

Every good note demands that throat freedom and breath control must coincide. One condition necessitates the other; the failure of one produces the failure of the other.

In attempting then this double act the first error to avoid is *holding the throat* when we would *hold back the breath;* the throat should be *unconscious*, although the balancing back of the breath is *conscious*. We must take care also on starting a note with the *throat loose* and unconstrained, *not to loosen the restraint over the breath.* Thus it is possible to produce the note while the larynx is so sensitive to pressure that the breath escapes unless we control it. Yet, until we have mastered this control, we should scarcely dare to sing in public with this sensitive state of voice, lest we should become breathless.

The first rigidly produced note carries the breath away from us, but a note rightly sung compels us to restrain the breath in such a manner that *it seems to come towards us* instead of slipping out. The right command of the breath is *under* the note, but when the throat is in the squeezed condition usual to a bad production, the sensation of the singer is that the command of the breath is chiefly *above* the larynx instead of below it, and this is really the case.

As a help towards starting the note in freedom, imagine the jaw to be floating, and in the production of the medium and head notes assume a natural expression of the upper lip, as in smiling.

The accomplishment of singing with the requisite freedom of the larynx is a knack which may be revealed to us at any moment during practice. We shall only be able to intensify a perfect note when we have acquired that command over the breath-pressure which is a matter of years, if we are to sing in large buildings.

A good note speaks *fully* immediately the breath reaches the vocal cords, but a badly produced note *only half responds;* then comes like lightning that *after-pressure*, so often perceived, which brings out the note — *always a bad one* — with a sudden puff, unlike the slow warming of the finger or the unclouded mirror before referred to.

We shall in time get all the notes to adjust themselves automatically to the breath, the voice will become even, and the breath will play the voice like the bow of the violin.

The results of a good production, besides perfect pronunciation and natural facial expression, are therefore *fulness of tone and great sonority;* the voice resounds all over the room, the tone is no longer woolly, foggy, reedy, or gritty, but more than all this —

(1) The note responds with unerring tuning in the very centre of the sound intended, and proceeds in unconscious freedom to any other note, in the so-called "legato style" (See *Art of Singing*, Part I, page 31).

(2) The different registers of the voice are blended and come unconsciously into play.

(3) Scales and trills are produced with amazing facility.

(4) And lastly effects of crescendo and diminuendo or "messa di voce" become easy.

Every time we succeed in causing the notes of the voice to sound to this less pressure (this warming feeling) nervousness is dispelled and we are emboldened to sing with confidence in our Art; sharp and flat singing, unsteadiness and tremolo are impossible. With each year we are enabled to intensify the breath pressure more and more, until *the voice, always developing, becomes in time really dramatic in the largest halls.*

THE CHOICE OF A SINGING TEACHER

ELISE LATHROP

Assuming the possession of a voice, the most important requisite for a singer is correct tone production, and since this is sometimes, though rarely, the gift of nature, knowledge of how tones are produced correctly is most necessary. Without this knowledge, illness or any temporary upsetting of the vocal apparatus makes singing impossible, the afflicted one does not know how to overcome the obstacle, how to sing over the cold, how to keep the high notes from breaking. Then, too, her career would be short, for she would not know how to preserve her voice from the ravages of time.

Now what is the usual way of selecting a teacher? Often the teacher of a friend, some one who enjoys a great reputation, although no inquiries as to the justice of this reputation are made, or some fashionable, high-priced teacher, merely because he is high priced and fashionable, is chosen. No intelligent investigation of methods is made, and the results are left to chance.

In the case of a student seriously seeking the best, there are two reasons which often govern the choice. First, because the teacher sings well: a fact which does not insure a good teacher, for he — or she — may be in the heyday of youth, singing well because of natural great gifts, not study, or, to the trained listener, he may actually sing very badly, but with a voice so beautiful in itself that the untrained ear perceives no defects, merely remarking the quality of tone, while poor breathing, defective phrasing even throaty tone production, pass unnoticed.

The second reason for selecting a teacher is better, but not always safe. This is after having heard the teacher's pupils sing. One or two pupils singing well, do not warrant the conclusion that the teacher is a good one. Take the case of a teacher whose pupils are constantly singing in public with brilliant success. Inquiry would often elicit the information from them that the greater part of the vocal training had been acquired under other, almost unheard-of teachers, that they studied with the celebrity merely to acquire the artistic finish and style for which he is so justly renowned. Tone production may be totally neglected by him, perhaps he never had any knowledge of it, or success has made him careless and indifferent, he no longer troubles himself about the rudiments, and there is no time in all one's vocal education when more careful, unremitting attention is required than during the first two years. During this time, except to teacher and pupil really interested in the work, and watching the results obtained, there is much drudgery for both. After this, the work becomes a pleasure with intelligent pupils.

What then is the young student to do? If she tries one teacher after another, trusting blindly to their guidance, what is the result? In too many cases a ruined voice. The writer knows of more than one case where a voice has been ruined while studying under a teacher with a great reputation. In one instance, only the extreme youth and general good health of the girl made the recovery of the voice possible, and even then it was effected only after three years of absolute rest and idleness, with consequent loss of time. Are there then no directions that may serve as guide to the young student in search of a teacher? To this question I unhesitatingly answer yes.

No teacher should object to allow a prospective pupil to be present at one or two lessons given some one already studying with him. If his method with a beginner can be observed, so much the better. If not, a few lessons should enable one to form some opinion as to whether this teacher is the best one for a beginner. Any teacher who does not from the very first lesson insist upon correct breathing, explaining and illustrating until he is well understood, is worthless for him, or for any pupil however advanced, who has not already mastered this essential to good singing. Too much stress cannot be laid upon this. Many people imagine that all persons breathe correctly. "Breathe naturally and you are all right," we often hear. This is not the case. Very few men or women have naturally good breath control, even when they know how to fill the lungs well, which is more common. No matter how great the chest expansion, when they come to sing the breath escapes too rapidly, chest collapses, and they have not sufficient breath to carry them to the end of a moderately long phrase, to say nothing of the detriment to the quality of tone, and its loss of carrying power. To teach and insist upon correct breathing and good breath control, which is within the reach of every one, being simply a matter of practice, after once the manner is taught, should come first with the really good teacher, for if left until later, it is far more difficult to acquire.

Next after breathing, comes tone production, or as it is often called, placing the voice, and here breath control is of the greatest assistance. It is impossible to lay down rules for this. The really good teacher studies the voice of each pupil, for each has its peculiarities, nor can any two be treated in exactly the same manner. Even the most serious defects in voices may usually be overcome, granted patience and the greatest care on the part of both pupil and teacher. With such care, in time the results often surprise not only one's friends, but the teacher as well. Very few voices are without some such defects, owing often to the habit of allowing children to sing at the top of the voices music utterly unsuited to the young, delicate voice, as well as to our climate, with its frequent sudden changes, inducing catarrh and kindred ailments, and our national reproach, our shrill, often nasal speaking voice.

The Musician

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THOMAS TAPPER, Editor

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WE HAVE DECIDED TO ADOPT THE FOLLOWING FORM

Illustrious brother of the sun and moon! Look upon the slave who rolls at thy feet, who kisses the earth before thee, and demands of thy charity permission to speak and live. We have read thy manuscript with delight. By the bones of our ancestors we swear that never before have we encountered such a masterpiece. Should we print it, his Majesty the Publisher would order us to take it as a criterion, and never again print anything which was not equal to it. As that would not be possible before 10,000 years, all tremblingly we return thy manuscript and beg thee 10,000 pardons. See — my head is at thy feet and I am the slave of thy servant.

GERMANY FOR AMERICAN MUSIC STUDENTS

Would you advise me, an American, to come to Germany to study music? This question has been asked me many, many times, and is almost as impossible conscientiously to answer without any further particulars as to age, ability, and real musical worth as it would be to answer the question, "Can you tell me where the nearest gold vein is?" The musical atmosphere of both Germany and America has greatly changed during the last thirty years, and the days of yore, when our highly esteemed senior of music in America, and father, as it were, of us all, J. K. Paine, passed his student years in Berlin with the late most excellent Bach connoisseur, organ virtuoso, and very lovable teacher, August Haupt, will never return again.

Germany has perhaps made but little progress compared to the tremendous strides of young and energetic America in every department, not excepting music. The result is that we have to-day, from a pedagogical standpoint at least, as fine a staff of teachers as any country in the world.

But to return to former Germany. In the days referred to Americans were just beginning to show a shadow of interest for something besides building up immense cities, counting money, and election day; thus it was most natural that musical Germany, the birthplace of the noblest and the greatest, the home of profoundness and thoroughness, became the goal of every student's ambition. Accordingly, "he studied abroad" meant something then, and many a man strained every nerve, saved every penny or borrowed it, to accomplish this end.

Among the many who came to Germany there were two special kinds — those who came to study in earnest; those who came for the name of the thing. The latter knew quite well the ensnaring power of "studied abroad"; knew that it was considered the very best recommendation, and hence the password to many otherwise painfully exclusive circles. Of course this folk took vanity by the forelock, and lost no opportunity to swagger about in good society, asking high prices, playing or singing murderously bad, blarney and bluff carrying them triumphantly over every slippery spot. The semi-foreigner was better than many a high title or decoration and almost equal to a real lord. Few troubled themselves to ask what this fellow did while abroad; for it was quite sufficient to say, "This is Mr. So-and-so, who studied so long abroad with the best masters." Thank heaven, these imposters, musical nullities, and general idlers have little by little dug their own graves and buried themselves in their own brazenness. To-day no sensible person cares a fig whether a musician studied in Germany or Texas.

On the other hand, the earnest students and afterwards successful teachers suffered severely in their efforts to raise the standard of music under the heavy ballast of this shabby crowd, and it took years of hard work to convince people that there is nothing in a name. All things taken into consideration, the actual worth of studying music in Germany, which was years ago a necessity, has dwindled to a luxury. Firstly, the teachers are quite as good in America, and the good and better ones are not much dearer; secondly, ninety-nine out of a hundred who come here are absolutely ignorant of the language, which means at least one year total loss; thirdly, most of them are scarcely better than well-to-do amateurs; fourthly, conservatories of music are quite as bad here as anywhere in America, and he who comes to Europe to study at one of these warehouses must be either too chaste for this wicked world, or the *quinta essentia* of rusticity; lastly, many students here flutter from one teacher to another. For you know, they say, we can only stay here a short time and must get as many different ideas as possible. They forget that what one teacher mends the next tears again, and so on from one to another *ad infinitum*, until the pupil is confused and empty-headed. It is like sending one's clothes to several tailors. The first sews the tear; the second says, "What a fool!" rips, and sews again after his manner; and so on until there is more hole than garment left.

To sum up — after having lived twenty years more or less in Germany my advice to young foreigners contemplating a trip abroad to study music is: Do not come here until you have studied in earnest with a conscientious teacher at home and have become a good player or singer and musician. It is absolutely necessary to be able to speak the language at least passably. For such advanced and intelligent young people there is much to see and hear. Especially the opportunities for hearing, for little money, the best chamber, piano, vocal, and orchestral music are legion, and these are advantages which often educate a hundred times more than many private lessons of the best teachers. I need hardly add that this last applies especially to Berlin, as there are naturally many more concerts here than in Dresden, Leipsic, or Munich.

For this reason, and as the life and musical atmosphere in the capital is far more cosmopolitan than it possibly can be in smaller cities, Berlin is the best place for the above-mentioned musical student to learn, meditate, store up, and, last but not least, that which is absolutely essential to keep body and soul harmoniously together, amuse himself.

ARTHUR BIRD.

Berlin, January, 1906.

EQUAL TEMPERAMENT

To the Editor of THE MUSICIAN: —

I have been very much interested in the letter of one of your correspondents concerning just and tempered intonation. There seems to be little reason, however, that the question should be a mooted one from a practical standpoint — or a theoretical, for that matter.

No one of any information can doubt that just intonation is what is given us by string quartets. The overtones of the stringed instruments are so insistent and the possibility of responding to them so great, that playing in just intonation is inevitable with the musical performer. But when once there is joined to the strings any other instrument of tempered intonation or limited resource the result is inevitable — the more facile instrument must yield; and this with no loss of musicianship — for undoubtedly our ears are not of such sensitiveness as to appreciate *in these circumstances* the difference in tonality. That there is a difference between a tempered and a just B can be readily heard by listening for the overtone B arising from the G below middle C, and comparing the B (ten notes above) of a well-tuned piano. There is a distinct difference in vibration, which is evidenced by a "shiver" in the sound.

A corresponding difference can be made on the resourceful violin, and *is* made under favorable circumstances, but so far as actual performance goes, it is largely a matter of intuition in the infinitely slight shifting of the finger.

Inasmuch as nine tenths of a violinist's work is done in connection with a tempered instrument — piano or orchestra — a virtue should be made of necessity and the tempered scale adopted. The mechanical difference made by the exigencies of quartet work is so slight that a sensitive ear may be relied upon to adjust the tone to the altered conditions, and still leave the tempered scale our practical ideal.

Very truly yours,
AMY KEITH JONES.

APPRECIATION

There is a Boston music publishing firm — call it the house of Richard Watson, one name is as good as another — that issues a music journal. The circulation manager has recently sent out a circular signed by the firm's name to all old subscribers urging them to renew their subscriptions. The following is one of the answers he received: —

TRURO, N. S., *December* 8.

Dear Richard, — You certainly do try to hold old subscribers. I have repeatedly returned the paper to the postoffice. I have written requesting you to discontinue the paper. We don't need your paper. We have all the music at our house we really need; two lusty kids and an Irish terrier pup eight weeks old make lots of noise and harrow our nerves sufficiently without our reading about some one with long hair and his eye with fine frenzy rolling. We don't want your fool magazine.

G. D. M.

The circulation manager feels discouraged, especially since others in the office have got possession of the letter.—*From an Exchange.*

CERTAIN LETTERS

It is impossible for us to answer certain letters we receive. The following may be easy of solution on the part of some of our readers, and in the hope of thus securing the information we insert them.

I

Who is considered the *leading* vocal teacher in this country? Or who are the two or three leaders? — H. G. H.

(*Continued on page* 131)

(*Continued from page* 130)

If the leader or the leader and his running mates will send the proper address, or addresses, to this office, we will forward the same to our correspondent.

II

What is the *quickest* way to learn Harmony? Please don't recommend a book, as I haven't time for it. — A. L. F.

It is said of Beethoven (though unfortunately we fear without authority) that he never had any liking for Harmony. Indeed, Albrechtsberger, the great theorist, called him, in a jocular tone, a blockhead. Why does A. L. F. not expose himself to a great theorist? He *might* win the same condemnation. He would then be in the same class with Beethoven *on one score.*

III

EDITOR: —

Dear Sir,—I am a boy of sixteen years old, and am deeply interested in music and my parents haven't the means to educate me in what I want to learn.

Do you know where I could work for some musician and get my music education by working that way? I have taken two years on the Pipe Organ and every day except Sunday I practise four hours a day and I am working very hard to learn. Thanking you in advance,

I remain,

Very truly yours,

M. D.

This boy is certainly deserving of encouragement. The letter is a genuine statement, and if any reader of THE MUSICIAN can suggest a way by which M. D. can help himself we shall be glad to turn the information over to him.

PROGRAM OF THE MUSIC SECTION OF THE NATIONAL EDUCATIONAL ASSOCIATION, SAN FRANCISCO

TUESDAY, JULY 10, 1906

FIRST SESSION, A.M.

1. Organ Solo.
2. President's Address, Hamlin E. Coggswell, Edinboro', Pa.
3. Music from the College Standpoint.
4. Vocal Solo. (Selected.)
   Mrs. Mabelle Wagner Shank, Des Moines, Iowa.
5. Music from the Standpoint of a Superintendent, Supt. Wm. McK. Vance, Ohio. Discussion led by Mrs. Gertrude Parsons, Los Angeles, Cal.

SECOND SESSION, P.M.

1. Violin Solo.
2. The Ideal Supervisor, Mr. Frederic H. Ripley, Boston, Mass. Discussion led by Mr. A. J. Gantvoort, Cincinnati, Ohio.
3. Discussion and Adoption of a Course for the Training of a Supervisor and Grade Teacher as set forth in Mr. Tapper's Report at Asbury Park.
4. Appointment of Committees.

WEDNESDAY

THIRD SESSION, P.M.

1. Vocal Solo.
2. Round Table: Discussion and Adoption of Course of Study for Graded Schools as set forth in Mr. Hayden's Report of the Committee of Ten at Asbury Park.

THURSDAY

FOURTH SESSION, A.M.

1. Presentation of the Work of the Various Grades of the San Francisco Schools, under the direction of the Supervisor of Music, Miss Estelle Carpenter.
2. The Part the Normal Schools should take in Public School Music, Mr. Charles A. Boyle, Emporia, Kansas. Discussion led by Mrs. Constance B. Smith, Urbana, Ill.
3. The Music of France compared to United States, Miss Fannie Edgar Thomas, Washington, D. C. Free Discussion.

FRIDAY: UNIVERSITY OF CAL. BERKELEY

FIFTH SESSION

1. Presentation of Work of Berkeley Schools under the direction of Mrs. I. V. Sweezy, Supervisor of Music.
2. The Music of Bach: Its Influence, etc. Dr. J. Fred Wolle, University of California. (With Organ Illustrations.)
3. Unfinished Business, Report of Committees, etc.
4. Election of Officers for Ensuing Year.

SATURDAY

GENERAL SESSION AT PALO ALTO, LELAND STANFORD UNIVERSITY

THE VAGRANT PHILOSOPHER

WILSON G. SMITH

I anticipated another visit from my peripatetic friend. Some occult or telepathic vibration suggested him as I was looking over a collection of song-recital programs that had accumulated upon my desk through my capacity as critic upon the *Press*. In looking over the programs — the majority of them presented by American singers — the small percentage of songs with English words struck me as not only incongruous but unpatriotic, and I was lamenting the tendency in modern recitalists to ignore the native tongue. French, German, and Italian songs and arias there were galore, and all of them sung in a language little known by the general public, and caviar to the great majority.

It occurred to me that the literature of many countries was known to the reader through translations so well done that one could catch at least an occasional glimpse of the intimate personality of authors. Such being the case, I had decided that it would not be a bad idea for me to write an article for my paper on this faddish habit of vocalists. I had just adjusted my paper to my typewriter and was deciding upon a caption when my studio door opened and the intelligent face of my vagrant friend beamed upon me.

"You are just in the nick of time, friend Vagrant," said I by way of greeting, "to advise me in a matter I am considering."

Therewith I handed him the programs, asking him to note the preponderating number of foreign songs as compared with those in the English tongue.

Vagrant immediately buried himself reflectively in their examination. I could see by the play of his features that they were impressing him with a mood similar to my own, and, consequently, I waited patiently for him to give utterance to his reflections, which he did without much preliminary ado. A cloud of smoke issued from his lips, and thereupon, in his oracular voice, he gave expression to the following: —

"It is something of a conundrum to explain why singers are so much addicted to the use of alien languages when singing for an American public, but I do not hesitate to say that it is due primarily to vanity. It flatters their egotism to display to the unsophisticated public what appears to be linguistic versatility. The chances are, however, that not one third of the singers on these programs could furnish a literal, or consistent translation of the songs they sing in a foreign language. Most of them have acquired a parrot-like facility in pronunciation, and rely upon it to exploit in song what they really do not comprehend from a literary standpoint. And even then vocalization covers a multitude of sins, except to the educated listener. They claim that a foreign language loses its flavor and atmosphere in translation, and that the proper interpretation of a song demands that it be sung in the original language of the verbal text. I admit it — if they made the translation — but most of the poets, like Heine, have been poetically Englished, so that their argument does not hold.

"Did the audience but know the trials and tribulations of a vocal coach in putting these same vocalists *en rapport* with the rapid-transit method of singing in an alien tongue, it would not submit with such resignation to having it hurled at them in vocal pyrotechnics and simulated sentimentality. The public vocalist makes a direct appeal to the public for recognition and is supposed, parenthetically, to entertain. Why then is it unwise and inartistic to make that appeal in a language generally understood? The public is hard enough to win under ordinary conditions, without handicapping it with a vocal address in a language it does not understand. Moreover, to the uneducated listener, the sentiment expressed in the words is more direct in its appeal than the music to which it is allied. An orator, in touring this country, would have but a sorry time did he address the public in a foreign tongue. The auditor could, possibly, comprehend the unuttered significance of his facial expression and gestures, but as for the substance of his harangue, it would be but the substance of things unheard. There is just as much reason in a singer warbling ditties in a foreign tongue. True, the program sometimes indicates in translation the significance of the verses, but the chances are that the concert-goer cannot keep track of the special songs being sung. And besides this, the still hunt of the auditor for the translated version detracts not only from a proper appreciation of the music, but also from its interpretation by the vocalist. The fact is, my dear professor, it is purely a fad — this use of foreign words — since almost all printed songs are furnished with adequate and appropriate translations.

"I know personally, vocalists who carry the matter to such an extreme that they sing their native English with an affected imported accent. Just as the vibrato, which originally emanated from *passe* celebrities, was copied by younger singers to ape their vocally decaying masters.

"When I hear a singer native to the English tongue, I want to hear him sing in a language indigenous to the locality; not one imported from a foreign clime. Foreign artists, whose knowledge of our language is limited, we can forgive and admire, but natives hardly. It smacks too much of superficial veneer. Too often the singing is bad enough, but when wedded to an alien tongue by the rapid-transit method, the dose is much too allopathic. I much prefer homeopathy. The medicine is at least harmless, if not efficacious. I am opposed to musical vaccination. I do not like art that reflects pink teas and superficial functions.

"What would we think of a lecturer or reader who charged the public a high price to read Homer's *Odyssey* in the original, when Pope's masterly translation is accessible? So far as I am concerned, I never experienced any trouble in enjoying Goethe's *Faust*, or Dante's *Divine Comedy* in translation. I am only surprised that Tschaikowsky's songs are not sung to us in Russian. They would be, if the rapid-transit method included the Russian language in its curriculum. I respect the Russians for their language not being available for vocal exposition.

"This sentiment of song losing its potency in an alien language is to me pure affectation. I believe with Wagner, that music is but the vehicle for verbal expression, and when the verbal text is not understood, singing degenerates into pure solfeggio. An aria in Italian is quite as interesting to me as a Concone vocal study, and means just as much.

"What is vocalism, properly expressed, but intensified speech? I have heard orators whose finely modulated tones were music to my ears, but without the inspired thoughts these tones expressed, of what value their oratory? So it is in song. The sentiment of the words is the elemental factor, and without it the real significance of the music is lost. When logarithms and the calculus are wedded to song I may change my mind, but not till then."

After friend Vagrant had delivered himself of this argument, he left me to ponder thereon, and the longer I pondered the more I was convinced that he had uttered much that is the truth.

THE PIANO

Special articles on the Literature and Pedagogy of the Piano will constitute this Department. Methods or devices used successfully by teachers will be explained here. Correspondence with teachers and students of the Piano about matters of general interest is solicited. Address the Editor of THE MUSICIAN.

THE MAGIC PEDAL, THE SOUL OF THE PIANOFORTE

(*Continued*)

MARY VENABLE

THE DAMPER PEDAL

Management of Dampers by Fingers Alone

The management of the dampers in sustaining and connecting sound by means of the fingers alone should be mastered before attempting to control the dampers by means of the pedal. Before the player begins the study of the pedal, he should have definite conception of the effect he desires to produce by means of it and of why this effect is a desirable or an indispensable one. Not only are there many poetic effects which the fingers cannot accomplish unaided, but the employment of the pedal is often imperative to the correct musical rendition.

The Correct Use of the Damper Pedal

Says Albino Gorno: "The artistic use of the pedals cannot be taught, for the artist is born, not made. To speak of teaching an artistic use of the pedals is as inappropriate as if one should speak of teaching an artistic employment of chords, in the practical school of the harmony teacher. What can be taught is a correct use, founded upon a knowledge of the functions of the pedals and acquired skill in their use, and not upon genius or talent. . . . Of the three pedals, the most important is the first, or damper pedal. . . . *The acquisition of a correct use of the damper pedal is to be considered as a study in controlling the dampers by means of the foot, to obtain certain desirable effects which the fingers alone cannot produce.*" These effects are of three different classes: (1) tone connection by means of the pedal; (2) tone sustaining by means of the pedal; (3) tone coloring by means of the pedal. It not infrequently happens that a tone should continue sounding for some time after it is necessary to remove the finger from the key which produced it, when of course the finger cannot be the tone-sustaining medium. Instead, the foot becomes the agent which keeps the dampers raised from the strings, by pressing down the damper pedal before the finger pressure is removed from the key which is producing the tone; thus the string continues free to vibrate and emit sound, as long as the pedal pressure is maintained.

Pedal Legato

One of the aims of every pianist is the attaining of as good a *legato* (connection of tone) as is compatible with the nature of his instrument, which, besides being somewhat short toned, has the added disadvantage that every tone is produced by the attack of a hammer upon its string or strings. "He does not know how to connect two notes," was Chopin's severest censure of a pupil. Broadly speaking, legato playing consists in sustaining the sound of a tone until another tone is produced, so that connection of the two tones ensues. All modern pianists are agreed that as a rule the pedal pressure should be applied *after* the key is struck, for if applied simultaneously with the finger-stroke when attempting to connect two tones of different pitch, the result would not be a connection (legato), but an over-connection (superlegato), an overlapping of the two tones, which would both sound together, contrary to the player's intention. In songful passages, the pedal should not be pressed fully down, as this frees too many harmonics (through sympathetic vibration of the other strings) and impairs purity of tone; a slight pressure is usually sufficient, unless great volume of tone or long sustained tone be required.

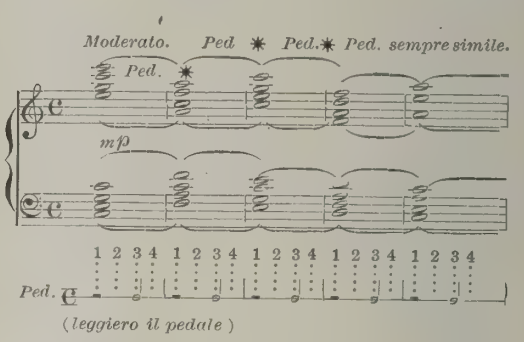
Mode of pressing the Pedal

The method of pressing the pedal will, of course, depend somewhat upon the length of the player's foot. In order to obtain the leverage necessary, either the ball of the foot, or, if the player's foot be of insufficient length, the toes should be placed quietly on the pedal before pressing it, so as to avoid the noise which would otherwise result from the sudden contact of foot with pedal. The foot should remain in full control of the pedal as it rises, and should not be too suddenly removed, as the dampers, falling abruptly on the strings, and the pedal striking against its wooden support, make noises which annoy the hearer and distract his attention from the music being played. Neither should the pedal remove the dampers violently from the strings, as this sets them slightly in motion and their vibration causes an indefinite rolling sound.

Pedals used to destroy Finger-rests

The use of the damper pedal is often essential to connect tones or chords so distant from each other that, although marked legato, the fingers necessarily play them staccato. In the following illustration it is impossible to connect the slurred legato chords by means of the fingers, as unwritten and undesired rests occur when the fingers are removed from one key to another, causing a break in the continuity of sound, not desired by the composer. When the pedal is properly used, however, these undesired rests are obliterated, and the chords are connected.

Gorno — *Material for the Study of the Pianoforte Pedals: Part I, No. 4*

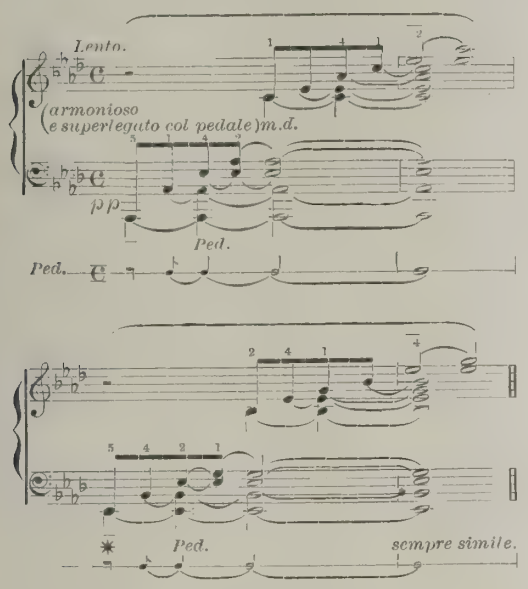


In playing, listen attentively in order to produce and to perceive strict connection of tone. Note that if the fingers be taken away from the keys before the pedal is pressed down, a disconnection of tone results; while if the pedal be held too long, a blurring of one chord with another follows. It is best in beginning the study of the damper pedal to be very exact in its use, and to press the pedal down considerably after the chord is struck, and at a precise moment previously determined upon. This is here indicated below the music upon a single line, marked "Ped. C" (meaning, "pedal line; common time"). The notes and rests on this line indicate time only — when the pedal should be pressed down and when allowed to rise. The time should be counted aloud, "1, 2, 3, 4," and these numbers, printed above the pedal line, help to show most definitely the moment of pedal pressure, which in this exercise occurs on the third beat of each measure. The chord, played by the fingers on the first beat of the first measure, is sustained through the third and fourth beats by the pedal; therefore, immediately after the third beat, the fingers are not needed to sustain the tone and can be removed quickly from the keys and placed upon the keys of the next chord, so as to be prepared in readiness to play it on the first beat. As soon as this prepared chord in the second measure has been played and connection of the two chords is made, the pedal is released, so as to avoid blurring the two chords together. The slow tempo in which this study should at first be played, allows plenty of time for the ear to make sure that the chord is sounding and that *but one* chord is sustained by pedal pressure. Besides the graphic signs of pedal usage indicated by the notes and rests on the pedal line, the customary (rather vague) signs of "Ped." and star (✱) are employed above the music.

Widespread Harmony sustained by Pedal Pressure

It is often impossible to sustain with the fingers alone the full harmony, especially when it is in the form of widespread broken chords, such as are characteristic of Chopin, Schumann, and Liszt; in which case the pedal is the only means of producing the legatissimo, or, more correctly,

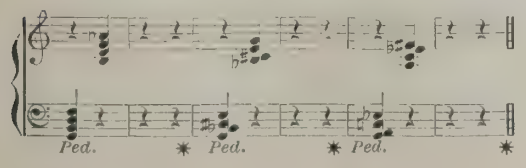
the *armonioso*, or overlapping (superlegato) of tones required.

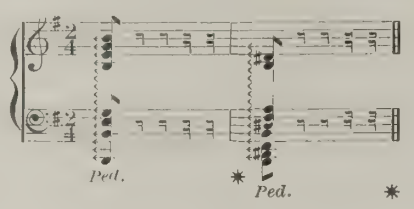
Gorno — *Pedal Studies (Material, etc.), Part I, No.* 28

Here the pedal should be pressed on the second eighth of the measure, directly after the bass note is struck, so as to sustain it and all succeeding tones of the same harmony; as soon as the bass tone Ab is connected to the next bass tone (Eb) in the succeeding chord, the pedal should be released, as indicated by the eighth rest; then, while holding down with the fingers the key sounding the bass note, the pedal should be pressed again on the second eighth of the second measure, so as to sustain this new bass tone and the broken chord founded upon it. As before, the moments of pedal pressure and of pedal release are defined with nicety by means of rests and notes on the pedal line.

Sounding Rests

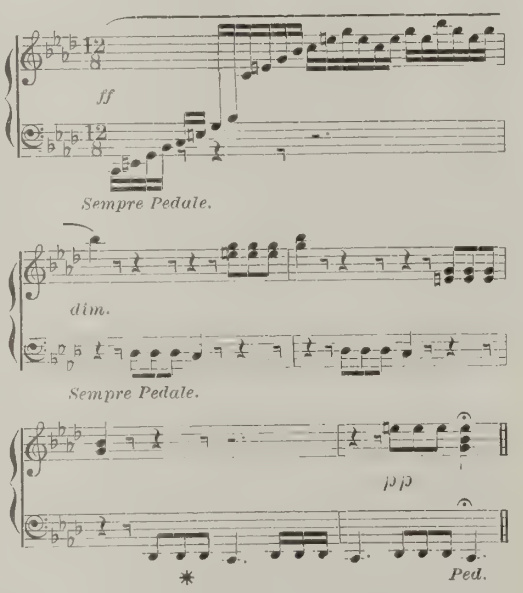
Rests in Pianoforte Music

Not only is it often desirable and frequently imperative for certain tones to continue sounding longer than is indicated by the time value of their notes, but this desirable sounding of tones over their apparent duration should often be extended through *written* rests. In music composed for the pianoforte, rests are often intended for the fingers but not for the ear, and it is not an easy matter to decide whether the composer has intended rests of silence or sounding rests. The sounding rest is found only in pianoforte music and is the source of confusion to many players. An intelligent and discriminating study of all rests in pianoforte music is of great importance. Carl Reinecke, in his *Letters on the Beethoven Sonatas*, in referring to the Rondo of the Sonata, Op. 53, dedicated to Waldstein, makes the following interesting remarks concerning the rests in the few measures before the prestissimo in the last movement.

Beethoven — *Sonata, Op.* 53, *Rondo*

"No one seems to have understood for what reason Beethoven cut up the bar rest into two quarter rests. And yet it is so easy. That is to say, it would have been impossible to indicate in any other way the exact letting down of the dampers with the entry of the second quarter rest. An analogous case is in the second movement of his G major Concerto, where he has cut up an eighth rest into two sixteenths."

Beethoven — *Concerto in G major*

Sempre pedale, Mit Pedal

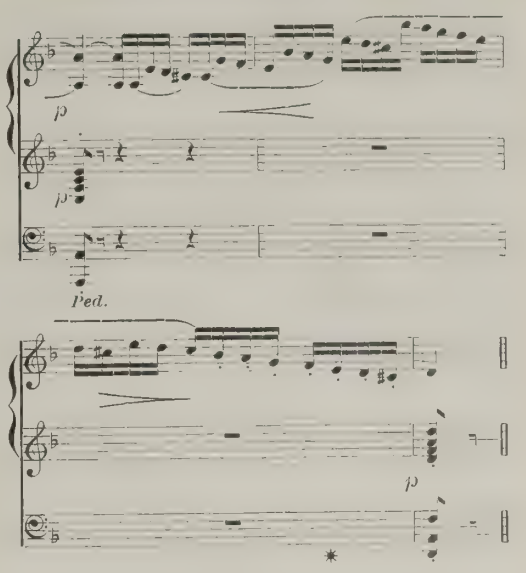
Cases of sounding rests prolonged through many measures are found in Beethoven's *Appassionata Sonata*, Op. 57, where the composer has marked not only pedal but also frequently uses *sempre pedale* (always pedal), although rests are found in these same measures repeatedly.

Beethoven — *Sonata Appassionata, Op.* 57

The expression *sempre pedale* does not mean to keep the pedal pressed down continuously, but to continue to use the pedal freely so as to bring out the effect desired by the composer. The word "Ped." used alone, and not followed by a star (*) has the same meaning and is often used to indicate the desirable sustaining of a pedal point or of certain other tones (most frequently in the bass) without too much blurring of the other voices. The sign of a star for pedal release is often omitted because, as the proper use of the pedal cannot be clearly indicated by signs, its discriminative employment is left to the judgment of the performer. Sgambati, in his Toccata in Ab major, uses this manner of pedal notation frequently. Schumann often uses the German words, *mit pedal* (with pedal), with the same significance.

Schumann's Notation of Sounding Rests

Schumann frequently employs sounding rests. Several notable instances occur in his D minor Sonata for violin and piano.

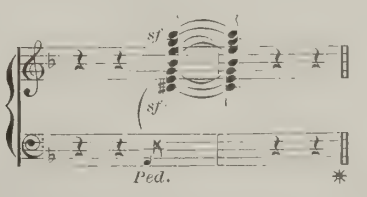
Schumann — *Sonata, Op.* 121



In the sixth measure of the first movement, a staccato chord on the first beat of the measure, written as an eighth, is followed by rests in the remainder of the measure and for two successive measures, during which the violin has a passage in sixteenths. But Schumann also places immediately after the chord in question the sign "Ped."; and the sign for the release of the pedal does not come until the middle of the third measure of this example. This marking clearly indicates the composer's wish that his written rests should not be considered as rests of silence, but as sounding rests which should be destroyed by the use of the pedal, so that the chord can continue to sound for nearly three measures, forming a harmonic foundation and background for the violin passage.

Sustained Bass Tones written as Grace Notes

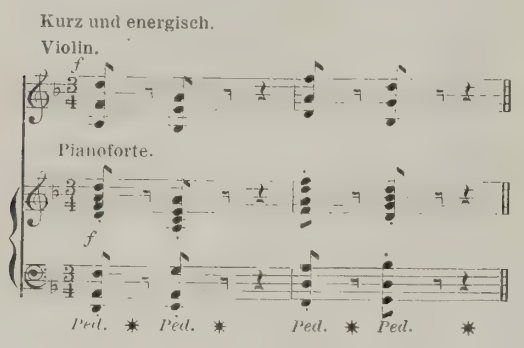
A similar instance is found eleven measures after: —



where a syncopated chord which is played on the last beat of the measure, and held for one beat in the next, should be sustained all through the measure, during the second and third beats; for although the rests are written by Schumann, so also are the signs "Ped." and star, leaving no doubt that these rests are intended for the fingers only and not for the ear. The bass note Ab in form of an accacciatura grace note should sound with the chord, being written as a grace note only, because of the impossibility of holding it with the fingers while playing the rest of the chord. Schumann often writes bass notes in this way, and this, and other examples which could be adduced from the works of different composers, show that bass notes, notes of the harmony in inner voices, and even melody notes are sometimes written in form of grace notes to indicate that, although the tone must be sustained by the pedal, the hand

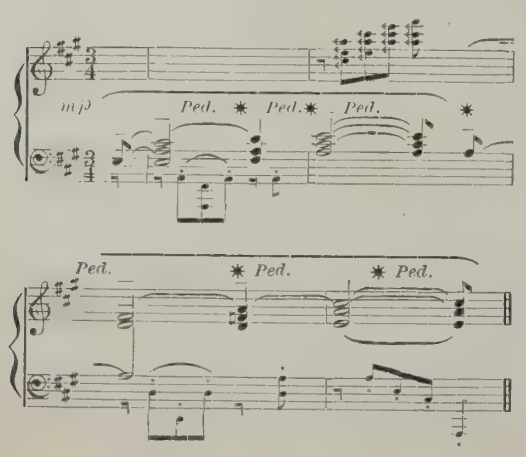
should leave such notes immediately after striking, in order to play other distant notes. In these cases it is necessary to strike the important grace note marcato, and immediately after the pedal should be employed to sustain the tone. Of course, this can only be done where the harmony allows it.

Pedal with Staccato Chords

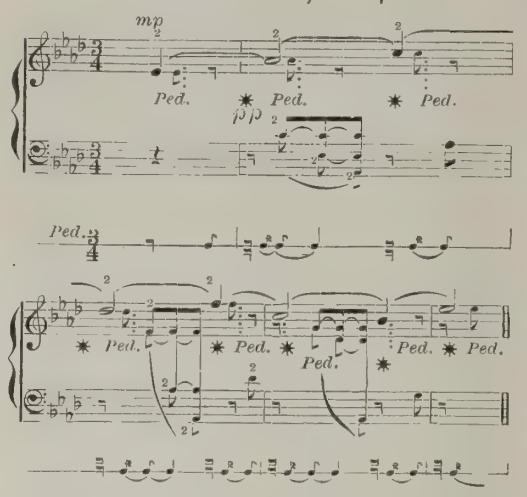
When Schumann marks the pedal's use at all he is extremely careful to indicate exactly his meaning. His manner of indicating the pedal in the first five measures of this same sonata shows that the notes of the staccato chords are to be prolonged over their value as written, still not destroying entirely the effect of rest.

This manner of playing might be called semi-staccato, produced by ending the tone with the pedal, and sustaining it a little in such a manner that the tones sound sufficiently disconnected. The composer further indicates his desire for this effect by the use of the word "kurz" (short) at the same time as the word "Ped." This is one of the cases in which the pedal is used simultaneously with the fingers (instead of after them), so as to strengthen the volume of tone and give the chords an orchestral quality otherwise unobtainable; both pedal and fingers should be used in a staccato manner. The final chords of Beethoven's *Sonata Appassionata* are similar in nature and should be played in this way, but with louder, shorter tone and more vigorous orchestral coloring.

Orchestral Effect produced by One Hand assisted by Pedal

In the two following studies all the rests and staccato dots are intended to show quickly to the eye that it is necessary to remove the fingers from their keys in order to strike other keys.

Gorno — *Part II, No.* 40

In this study and in similar cases in many compositions, if the damper pedal be correctly employed to sustain the tones without blurring them, one hand alone can play a richly colored legato melody accompanied by full, sustained, and wide-spread harmonies. This exercise should be played by a single hand at a time; first by the left hand then by the right hand. The melody should be well brought out by a proper subordination of the other parts, each of which has its own varied tone-tints.

Gorno — *Part II, No.* 41



Orchestral Effect produced by One Finger and Pedal

Even a single finger, when assisted by the pedal, can create fine orchestral effects of melody supported by sustained broken chords of great compass. Here, the second finger of one hand is used to produce the tones which the damper pedal is employed to sustain, in order that the same finger may be free to produce another tone. The pedal should be used exactly as indicated on the single line below the two staves.

(To be continued)

MUSIC AND MUSICIANS

FRANZ LISZT

What is genius else than a priestly power revealing God to the human soul?

The beautiful is only the reflection of the true; art is only the refraction of the thought.

Genius is always endowed with its own sacred intuitions! Poetry ever reveals to her chosen the secrets of her wild domain!

An artist can have abstract ideas, but he cannot serve opinion without making his vocation impossible; for art, like the solution of all opinion, lies in the feeling of humanity.

That musician especially who is inspired by Nature, without copying her, breathes out in tones the tenderest secrets of his destiny; he thinks, feels, and speaks through her.

Broad paths are open to every endeavor, and a sympathetic recognition is assured to every one who consecrates his art to the divine services of a conviction of a consciousness.

To comprehend art not as a convenient means for egotistical advantages and unfruitful celebrity, but as a sympathetic power which unites and binds men together; to educate one's own life to that lofty dignity which floats before talent as an ideal; to open the understanding of artists to what they should and can do; to rule public opinion by the noble ascendency of a higher and thoughtful life, and to kindle and nourish in the minds of men that enthusiasm for the beautiful which is nearly allied to the good, — that is the task which the artist has to set before him.

TECHNIC

JEAN PARKMAN BROWN

Morton Prince says, "It is the case with all associated movements of any degree of complexity in man, and probably also to a great extent in animals, that they first must be acquired consciously with the aid of the higher centres of ideation, before they can be performed unconsciously by the lower ones."

The movements of the fingers necessary in piano playing should be acquired consciously, or they will never be able to perform their work unconsciously. The more thought given in practicing a technical exercise, the sooner the difficulty will be mastered. It is not enough to repeat a five-finger exercise mechanically; it is better to do it fewer times and do it *thinkingly.*

Any one can bang out a loud tone. A full, sweet tone is another matter. This needs a strong, sensitive hand, full of vitality.

To play a composition the fingers must know it so well that the performer is free to interpret the music. No artist, when playing with full enthusiasm and fire, feeling the beauty of the music, is conscious of his hands. The fingers seem to have brains of their own and play the brilliant arpeggio, the pianissimo run without the conscious effort of the artist. This subordination of the machinery, however, is not obtained without first consciously teaching the fingers their part.

The youngest pupils should form the habit of practicing slowly from the first little exercise on the piano — the five fingers pressing the keys down. I hold a pencil over the finger that is to play, and tell the child to let the finger come up and "hob-nob" with the pencil while I count *three;* then let the finger go down, and "hear it sing" while I count three. If the fifth and fourth cannot play with the other fingers down, as often happens at first, let the other fingers be raised from the keys, and the fifth and fourth be kept down for this exercise.

A few lessons later, this five-finger exercise — "one, two, three, go" — may be practiced to advantage. I have been able to interest my little pupils with this story: When I was a child in Germany, my nurse used to take me to the parade ground to see the subalterns drill the raw recruits from the country. The recruit would have to stand as straight as a ramrod and perfectly still, until the severe subaltern was satisfied with his position. Then would come the order in a voice of thunder to take one step. "We will play that your fingers are the recruits and I am the officer. Press a key down with the thumb; now, the second finger is to be drilled. Hold it still while I count *three.* "One, two," — do not make little bobs with the finger; keep it in a line with the others; that is better. "One, two, three — good — go"; and so on with the other fingers.

The key should not be jerked down, but just *put* down.

One Motion

A useful exercise is the *One-motion Exercise.* Thumb down on C; then the second finger down

on D, the thumb must not be raised. When they have both pressed the keys for about as long as it takes to count three, the thumb is raised slowly; but let the pupil watch the other fingers, and not allow the little finger to make a bob. Now, the third finger goes down on E and "hob-nobs" for a while with the second; when the second finger has gone back into position, the fourth is placed on F. The pupil sees why this exercise is called the one-motion exercise, as there is only *one* motion made at a time, — either the raising or the putting down of a finger. The attention should be entirely concentrated on the finger which is to make the motion. No special effort should be made to hold the other fingers quiet. They should not be held in a hard, stiff position. This entire concentration of the attention on the finger which is to make the motion will be efficacious in bringing about a right condition in the other fingers.

One reads and hears so much about vital finger tips. I sometimes say to my little pupils, "Think of your finger as a little live animal. His brain, his nose and eyes are in the tip of your finger. He

MRS. H. H. A. BEACH

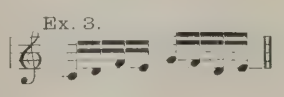
sees the key, he feels of it with his little nose and presses it down. Do not hold him in with the other muscles. Give him his head."

The weight of the arm must not drag on the hand. The arm must be held in place by its own muscles.

ALOISE SCHMITT

When a pupil begins to study these Exercises, I have found the following way the most useful: —

Ex. 3.



Let the pupil cover the five keys of the exercise; that is, let him press the C with the thumb of the right hand, the other fingers raised above the keys, the little finger over the G. Now, as in the "one, two, three, go" exercise, count one, two, for the second finger; if it is held quiet, say *go*, and let the finger play — the thumb coming up at the same time. Then count "one, two, go," for the fourth finger, and so on for each finger through the exercise. Then let the pupil play the exercise through twice slowly, without counting. When the pupil has memorized this exercise, let him transpose it into several other keys.

THIRDS

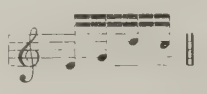
Let the pupil press down the first five keys of the scale with the five fingers. Let him practice raising the first and third fingers together, then the fourth and second, then the third and fifth. When he can do this fairly well, let him practice thirds in this way: Begin with all fingers down as before. Count one, two, three, raising thumb and third at *three;* count one, two, three, thumb and third descend at *three;* count one, two, raising thumb and third at *two;* count one, two, thumb and third descend at *two;* now count one, two, three four, five, six, seven, eight, thumb and third up on *one*, down on *two*, up on *three*, down on *four*, and so on. Then proceed in the same way with third and fifth.

I am indebted to another teacher for this most useful way of counting.

ETUDES DE L'AGILITE

HENRI HERZ, OP. 179

These are excellent studies and very little known in America. Pupils like them. They are not only good for agility, but excellent for the practice of crescendos, diminuendos, pianos, and fortes.

The first study might be practiced thus: Press all four notes of the first group down, so that the hand takes the shape.

Then play them slowly, with a firm touch a number of times. Then the group once very fast; then twice in succession, very fast; then three times in succession, very fast. Each different group should be practiced in the same way.

The left hand, beginning in measure *three*, has the same work to do, and needs the same practice.

CZERNY TOCCATA

The first time I saw this Toccata I was a child in Dresden, studying under one of the Beckers. It looked most alarming. When my teacher was a little girl, Mendelssohn, who often came to her father's house, said to her one day, "Play me something." She had been practicing this Toccata of Czerny, and she played it through to him, without her notes and without a wrong note.

Mendelssohn was so pleased that he said from that day forth she should be his pupil.

The little Princess Marguerite of Saxony was studying with my teacher's sister, and she, too, had been given this Czerny Toccata to study. Her father, Prince George, heir to the throne of of Saxony, was practicing it with her.

This Toccata is too long and difficult for school children who practice an hour a day. It is a useful study for pupils who can give several hours a day to the study of the piano.

ON THE DRUDGERY OF TEACHING

HENRY C. LAHEE

I

One hears frequently, from teachers, many complaints about the drudgery of teaching. These complaints do not come alone from teachers of music, but from all kinds of teachers, and they give rise to thoughts and queries. Are teachers the only people who complain of drudgery? Probably not. Are teachers the only people who drudge? Certainly not. But it does appear as if teachers consider themselves more entitled to sympathy on account of their drudgery than the majority of people in other occupations. The majority of mankind have some things about which they may be expected to grumble, — therefore why not the teacher?

There are certain professions which are chosen by ambitious youth because they have high ideals. The doctor gives his life to the alleviation of human suffering. In order to qualify himself he must spend years of study, he must endure the loathsome work of the dissecting room. In order to follow his profession he must work amongst the conditions most repulsive to a refined mind, — squalor, dirt, disease. If he did not entertain a love for his profession, he would be unable to do these things.

II

Missionaries, — by which I mean those who work in the slums of our great cities as much as those who go away to foreign countries, — have to work under very similar conditions. We should be surprised to hear them grumble about the drudgery of their existence. On the contrary we generally find them full of enthusiasm, full of happiness if they are able to see some result of their work, and yet full of determination and energy if that result is a long time coming.

A mother endures the greatest drudgery in her duties to her children, and she endures it because of her love for the children. A father works unceasingly to maintain his home and give all that he can get to his family. The father and the mother have undertaken the highest responsibilities, and the drudgery of everyday life counts as nothing because of the object in view.

Now the teacher is in a peculiar condition. He is, perhaps, earning a living for his family, in which case he is less likely to grumble about the drudgery of teaching than if he is simply a teacher and nothing more. We prefer to regard him simply as a teacher who has entered the profession with a view to earning his living. He has either taken to it because he thinks he can earn more money in that way than in any other, or he has taken to it because he thinks that to impart knowledge and to raise the intellectual standard of the human race is one of the noblest callings. Perhaps he was moved by both considerations.

III

We can now come to the music teacher. Music is an ennobling art. Like any other art it is very

difficult to cultivate when the seed falls upon stony ground. It is an art which practically every one enjoys, but which comparatively few are qualified to absorb, yet one with which almost all desire to amuse themselves. There is perhaps no profession in which more frogs are trying to become oxen, or in which more teachers are expected to produce oxen from frogs. Hence the teacher has many disappointments. And yet, when the frog comes to the teacher and makes known his desire to become an ox, the teacher at once sets to work without any hesitation. Should he complain if he does not succeed, or should he grumble about the drudgery of trying to make oxen out of frogs? No. If he succeeds in producing something a little better than a frog, he has added something to the value of his frog. The teacher must not expect a pint pot to hold a quart, and grumble because it cannot. Let him fill the pint pot, and feel that a pint pot full is better than a pint pot empty.

IV

There are all the time more teachers and they all want more pupils. The more pupils there are, the more drudgery there will be, because a greater number will be taking lessons who will never produce satisfactory results. The good teacher can

MARIE TAGLIONI

benefit them all, but only a few will grow into disciples worthy of full admiration.

I have often thought that a teacher who grumbles about the drudgery of teaching has mistaken his calling. Perhaps this is too sweeping a judgment, but it would be well for the teacher who grumbles to study a little philosophy. Philosophy acts as a lubricant to the troubled mind, and it may open the eyes to the highest comprehension of the relation of the teacher to the pupil. At the least he is likely to learn that one cannot do more than extract from the pupil the best that is in him, by giving to the pupil the best that he (the teacher) has, and if that best is limited, on either side, the results cannot be great, — but they are quite likely to be good, and to be worth while.

NATURAL LAWS IN PIANO TECHNIC

MARY WOOD CHASE

The Muscles

The muscles which move any one part of the body extend from the lower end* of that part up into the upper end of the member or part next above and sometimes into the one above that. For instance, the muscle which draws the *first* phalange of the finger in toward the hand is the flexor on the *inner* side of the *second* phalange. The muscle which straightens or extends it is the extensor on the *back* of the *second* phalange.

The muscle *flexing* the *second* phalange is on the *inner* side of the *third* phalange. The muscle *extending* the *second* phalange is on the *outer* side of the *third* phalange. The muscle *flexing* the *third* phalange is in the *palm* of the hand — and *extending* it, is on the *back* of the hand. These latter muscles (flexor and extensor of the third phalange) extend up into the forearm, and on account of their great length have great power of contraction. The flexor of the first phalange cannot be used without the assistance of the flexor of the second phalange, nor can the extensor of the same member be used independently of its neighbor. Besides these flexor and extensor muscles of the fingers, there are also muscles between the fingers for lateral flexion and extension.

The thumb has these very important muscles seated in the palm of the hand at the base of the thumb. The one which flexes the first phalange can, unlike the same muscle in the fingers, be used independently, but like these finger muscles it should be used in connection with the muscle flexing the second phalange.

The muscle which draws the thumb down away from the hand has as its opposing muscle the extensor, seated between the thumb and finger on the back of the hand, and which lifts the thumb to a level with the hand. The third, which draws the thumb across the palm of the hand, has its opposing muscle in the extensor on the inner side of the back of the wrist.

The flexor, which draws the hand towards the inner part of the forearm, is located in that part of the forearm, and its opposing extensor on the back or upper part of the forearm draws the hand back from the wrist.

The lateral flexor and extensor, drawing the hand in and out laterally, lie in the forearm on a line with the thumb and *outer* edge of the fifth finger.

These four muscles taken in order produce a rotary motion of the hand from the wrist.

The forearm flexor, which draws the forearm to the shoulder, is on the inside of the upper arm, and is commonly known as the biceps, on account of its two-pronged division at the upper end. The opposing extensor or triceps, also named on account of its shape, is the powerful muscle on the back of the upper arm, and extends the forearm to a straight line with the upper arm. The lateral muscles of the forearm, also situated in the upper arm, move the forearm in a rotary motion from the elbow. The two muscles in the shoulder, one of which draws the shoulder up, and with it, of course, the arm; the other extending the arm not only at right angles but even to a perpendicular position with the body, have for their opposing flexors two muscles over the ribs and directly under the arm, which draw shoulder and arm down. The lateral flexor of the upper arm, located in the chest, and the lateral extensor, in the back, draw the arm forward and back, and together with the others in turn produce a rotary movement of the arm from the shoulder.

This abbreviated sketch will give the student the necessary knowledge of the more important muscles and their uses. I have preferred not to burden the mind with unnecessary names, which are valuable only to the special student of anatomy. For all further information in regard to the matter, I would refer to Gray's *Anatomy of the Human Form.*

(*To be continued*)

*I use the expressions *upper* and *lower* as applying to hand and arm when hanging at the side.

COMMONPLACE PHYSIOLOGICAL TERMS

LOUIS ARTHUR RUSSELL

Plain talk appears essential in any treatise on Voice Culture.

There is much of scientific fact regarding the proper use of the voice, with which the student need not be familiar, and much of this I shall omit, referring the reader who wishes to delve into these depths, to the many works on vocal physiology, most of which are more learned than practical.

But even in such a purely practical treatise as this is intended to be, there must be included the discussion of some physiological facts of which the student must know, else even the simplest discussion of the philosophy of voice will fail in intelligibility.

The singer must know of his Body, Limbs (arms and legs), Head, and Neck.

The Body (Torso) is the main workshop of the singer, and there are a few specific muscular centres in the body (virtually forming the body), Bone surfaces and Joints, of which all should know, and over which the will should have complete control, altogether, in groups of parts, singly. (See *Body and Breath* by the author of this work.)

The singer, fully to comprehend the physical side of the vocal effort, must see, as it were, inside as well as outside of his body, so that he may differentiate muscular action closely and accurately. This power includes what we call introspection.

(*a*) *The principal muscular groups* of the body are, the Abdominal, surrounding the abdomen; the Costal, covering the ribs at the sides; the Dorsal, reaching to the spine; and the Diaphragm, separating the upper and lower cavities of the body.

(*b*) The two (upper and lower) cavities of the body are: —

1st. (Upper.) The Thorax, surrounded by the Chest walls, and within which are the Lungs and Heart; and

2nd. (Lower.) The Abdomen, containing the digestive organs, etc.

(*c*) *The Bones of the Body* of most interest to us at this time are the Spine (Back-bone); the

Ribs, floating and fixed; the Sternum (Breast-bone); and the Clavicle (Collar-bone). The Arms attach to the Body at the Collar-bone, the Joints here are the Shoulder Joints. The Legs attach to the lower body at the Hip Joints. The upper and lower parts of the body are connected by no bones except the Spine. The Head is connected to the body at the Neck, with only the Spine for the bone connection. At all of these points of juncture, the Body or the adjoining members can move in various directions, giving the freedom of movement necessary for the ordinary physical energies.

(*d*) The Neck contains the Throat, and through the Neck, surrounded by a mass of muscular tissue, pass the Trachea (windpipe) and Esophagus (gullet).

(*e*) The Head includes the Ears, the Nose, the Eyes, the Chin, and the Mouth (and, of course, the Brains). The construction of the Mouth includes the two Lips (in front), the Cheeks (both sides), the Hard Palate (front roof), the Soft Palate (back roof), the Pharynx (back wall against the spine), the Uvula (soft pendant from the soft Palate, hanging down toward the Tongue), the floor of the Mouth, under the Tongue, forming also under surface of the Chin at the Neck.

BRUNO OSCAR KLEIN

(*f*) Within the Mouth are the Tongue, rooted in the muscles of the Neck, and reaching its tip out to the front of the Mouth; the Teeth, resting in the Upper Jaw, behind the Upper Lip and in the Lower Jaw or Chin, behind the Lower Lip, both upper and lower Teeth reaching around, back to, or near, the inside surface of the Cheeks. At either side of the Tongue, following the line of the Soft Palate at the Uvula, are the *Pillars* of the Throat, alongside of which are the *Tonsils*.

This point across the back of the Mouth is sometimes spoken of as the *Veil of the Throat.*

The open space at the back of the Mouth, surrounded by the soft Palate, the Tongue, and the Pillars, is called the *Fauces.*

(*g*) Within the Trachea at the Throat is the *Larynx*, the outside walls (Cartilages) of which form what we know as the Adam's Apple. Within this Laryngeal space are the two Vocal Cords, which when we use the voice (as we say) are brought together by a complex muscular mechanism and are put in vibration by the breath which is sent from the Lungs.

The Movements of the Various Parts of the Vocal Apparatus

It will be seen that we are carrying this study of anatomy to no great detail. I am only mentioning such parts as the singer will need to consider individually in his practice.

We will now glance at the broadest classes of movement of these parts, passing over the movements of the Body, the Limbs, and the Head at the Neck, all of which movements are well known and need no telling here.

(*a*) The Chest (Thorax wall) may be expanded or contracted by the action of the Diaphragm, the Rib muscles, the Dorsal muscles, and the Abdominal muscles. These muscles act both voluntarily and involuntarily.

(*b*) The Larynx may at will be raised or depressed, by muscles seated in the Neck.

(*c*) The back Mouth at the Throat may be opened or closed by a depression of the Larynx; by a spreading of the parts spoken of as the Veil of the Throat (enlarging the space named the Fauces), and by a flattening of the Tongue. (All of these things occur in yawning.)

(*d*) The Tongue can move in practically any direction; it can be drawn back, curled over toward the Throat, or under into the lower Jaw, its tip thrust into the Cheeks or far in front past the Lips. It can flatten itself so that it lies out, as if it were the floor of the Mouth; it can wabble from right to left, or flap itself up and down at the tip, and it can be taught to do these many contortions with great speed. A complete conception of the possibilities of the Tongue's movements and a control of the same is an important item in the singer's culture.

HELEN HOPEKIRK

(*e*) The Cheeks can be puffed out or drawn in;

(*f*) The Soft Palate can be raised or allowed to drop toward the Tongue;

(*g*) The Lips can be separated (opened apart), puckered, drawn in toward the teeth, and spread sidewise (as in a grin).

Let the student be sure that every item of this simple exposition of everyday happenings of the Body be fully understood, every part placed in the mind's eye, and every motion under control, for *some of these things occur when they should not,* and *some should occur when they do not;* therefore every one who expects to sing well should have these elementary muscular actions under mental control. *Practice before a mirror.*

We may broadly divide singing into three processes, *i.e.*, Breathing (the motive power), Phonation (the mere voice at the Larynx), Quality including Speech (Enunciation), and character of

CARL A. PREYER

tone. All of these will be treated specifically later. As each of these processes is the result of muscular action, the *subject of the mechanics of voice culture is one of muscular control*, and it is *in the diversity of terms* used in expressing muscular condition and action that the vocal student finds his greatest distraction and often his undoing.

The Breathing process is done exclusively by the muscles of the Body, acting upon the Lung tissue. Phonation is the work of the Vocal Cords vibrating by the force of the air current from the Lungs (Thorax).

The making of tone character (Beautifying the tone), and the forming, so to speak, of tone into articulate speech, is the work of the oral cavity (upper Throat, front and back Mouth, etc.) and the movable parts of the Mouth.

MUSIC AND MUSICIANS

L. VAN BEETHOVEN

A musician is also a poet.

I live wholly in my music.

For me there is no pleasure so great as to pursue my art.

He who appears something must in reality be something.

Art, — who comprehends it? With whom can I discuss this mighty goddess?

Emotion suits women only; music should strike fire from the soul of a man.

Let all that is called life be sacrificed to noble claims and to a sanctuary of art.

I well know that God is nearer to me in my art than others.

I commune with him without fear; evermore have I acknowledged and understood him.

The intellectual realm is the most precious in my eyes, and far above all temporal and spiritual monarchies.

From my childhood, whenever my art could be serviceable to poor suffering humanity, I have never required anything beyond the heartfelt gratification that it always caused me.

Truth for the wise,
Beauty for a feeling heart,
And both for each other.

THE LESSON CLUB

Conducted by DR. PERCY GOETSCHIUS

A series of How to Do articles, distinctly practical, inspiring, and suggestive. These lessons will continue to appear; the best authorities will contribute them. Any suggestion from readers of THE MUSICIAN which will be of aid to one or to many readers will win our immediate consideration.

"Music is always fatally handicapped by association with words. In the first place, words impose upon it a concrete meaning immeasurably more trite, prosaic, and limited than that abstract and indefinable meaning to the heart and mind which is its proper prerogative; the expressive power of music really begins where that of poetry fails and ceases. In the second place, the limitations of all vocal music are in many ways serious."— D. G. MASON, *Beethoven and His Forerunners.*

PRACTICAL ACOUSTICS—IV

DR. SMITH N. PENFIELD

VIBRATIONS

I

One complete excursion of a vibrating body to and fro, say from right extreme to left extreme, and thence back to right extreme, constitutes one complete vibration (called by the French alone two vibrations).

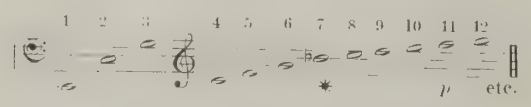
The pitch of a tone depends on the rapidity of the vibrations, and that, other things being equal, upon the length of the vibrating body. These vibrations may be either transversal or longitudinal.

In stringed instruments they are transversal. The number of vibrations per second and consequent pitch depends on four things: being inversely proportional to the length of string, inversely proportional to the diameter of string, directly proportional to the square root of the tension, and inversely proportional to the square root of the density of the string.

If a string is stretched and then firmly held or stopped at its middle point and one half part agitated, we hear the octave of the original tone.

Let it be stopped at a point one third of its length and the shorter part sounded, and we hear a tone one twelfth from the original or fundamental.

Likewise one quarter of the string gives a tone two octaves higher; one fifth a tone two octaves and a third; one sixth two octaves and a fifth; one eighth three octaves, etc., being precisely "nature's harmonic series" before referred to. We repeat this series here for convenience of reference.



But we do not need to stop firmly the string to produce these various tones. Let an open string be lightly touched with a feather or a finger at any of these exact division points referred to, which are called "nodes" and the bow be applied, and the same tone will be heard, but more faintly, called a "harmonic" tone, being given now not only by the one subdivision agitated by the bow or hammer, but by the entire string which has subdivided itself into the proper number of sections, which are called "ventral segments."

*A little too high. ♭A little too low.

This will be readily discovered if little pieces of folded paper be placed on the wire or string. When they are at any exact node, as thus constituted by light touch of feather or finger, they will remain when the wire is agitated, but if in the middle of a ventral segment, they will be instantly tossed off, for there is no motion at a node, but a maximum of motion at the middle point of a ventral segment. The same tones will appear if the string be touched at any other of its nodes. Take, for instance, the D (open string) of violin or corresponding string of piano and touch it at a node one eighth of its length measured from the end farthest from bow or hammer, and a tone three octaves above will be heard just as plainly as if the nearest node were touched. All these subordinate tones of the string are called its "overtones."

Thus the first overtone (octave) is 2 of the harmonic series, the next 3 of the series, and so on. As a matter of fact, this whole series of overtones may and does sound more or less clearly with every main tone given by all musical instruments, so that every tone we hear is a composite one, the string or column of air vibrating as a whole, in one direction, then in the other, and also each half, third, fourth, fifth, etc., part having a faint vibration of its own; these latter vibrations being superposed upon the main vibration, and in opposite directions for each successive ventral segment. A violin string may have also longitudinal vibrations. If a bow be drawn diagonally across the string, we often hear a very shrill squeak. It is, in fact, a longitudinal vibration, giving a pitch immensely higher than that of its transversal vibration.

II

Rods may also be made to vibrate either transversely or longitudinally; the former by percussion, the latter by rubbing briskly lengthwise with a resined cloth or leather piece, or even by resined fingers. In either case the nodal points, if any, will be the same; namely, if the rod be fixed at both ends they will correspond to the nodes of a violin or piano string. Still the rod may vibrate as a whole.

If the rod be fixed at one end and free at the other, the rod may vibrate as a whole, or have one node at a point one third of its length, measuring from the free end, or have two nodes at points respectively one fifth and three fifths of length from the free end. If the rod be free at both ends, there will always be two or more nodes. If two, these will be at points one fourth and three fourths of its length, measuring from one end, and the rod then gives its fundamental or lowest tone. The xylophone and glass harmonica are on this principle. They are strips of wood or glass suspended on two strings at their nodal points one fourth and three fourths of their length, and are played with mallets. The glockenspiel consists generally of steel bars suspended loosely from a frame and struck by mallets.

If there are three nodes, these will be at points one sixth, three sixths, five sixths of the length. If four, at points one eighth, three eighths, five eighths, seven eighths, etc. All this is because there will be the freest motion at the free end of a rod which would thus be in effect a centre of a ventral segment, but at a fixed end it will be in effect a node. Therefore from a free end to the nearest node there will be always a half ventral segment.

The pitch of tones resulting from longitudinal vibrations is extremely high.

The pitch of overtones in longitudinal vibration follows the order of nature's harmonic series, but those in transversal vibration of rods do not, for they rise proportionately higher with addition of each successive node.

THE ELEMENTS OF COUNTERPOINT

PERCY GOETSCHIUS, MUS. DOC.

LESSON XII

Nothing remains to be said about two-voice counterpoint. The fundamental conditions which govern the association of two contrapuntal parts have been amply explained and illustrated in the foregoing lessons. All the essential rules, and all the important methods of treatment, have been thoroughly rehearsed.

It rests now with the student to continue the exercise of these methods in his own way, inventing thematic melodies and motives, and supplying them with contrapuntal associates, in order to develop more complete technical facility. This he should not fail to do; for if it be true that technical facility is the first and most indispensable condition of fluent and effective expression (whether reproductive or productive), it is also true that two-voice counterpoint constitutes the groundwork of all tone association, and, therefore, its command is the fundament for every task in the fuller styles of harmonic and contrapuntal writing. To the student who has learned to think and feel the simultaneous progression of two parts, who can carry two melodies side by side with perfect ease and consciousness, all combinations are possible; and their complete mastery is to him only a question of time and of course — earnest effort.

The next step in his studies of contrapuntal element is the simultaneous treatment of *three* individual melodic parts. "Individual" they must be, to a certain extent; for the contrapuntal principle does not rest upon mere duplication, or accompaniment. It involves the association and interaction of *separately* complete and satisfactory melodies. At the same time, their individuality must be limited by harmonious agreement with each other; their independence must consist solely in their personal melodic formation, — as melodies, — and not result in conflict of harmonic formation. In a word, the parts should be *melodically distinct, but harmonically unanimous.*

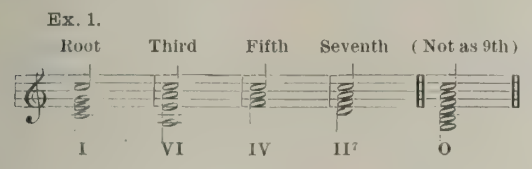
This means that a harmonic basis is necessary, and that, therefore, the underlying chords must first be defined from point to point, as a guide to the melodic course of the separate parts. Harmony is the foundation of all music-writing, whether it be a humble Two-Step, or a most elaborate Fugue or other contrapuntal masterpiece.

Of the three parts, one is apt, for some reason or other, to be the leader — for the time being. It may be that it is the adopted motive; or that it attracts attention as highest part. In any case, the mind is inclined to give momentary preference to some single melodic line, and to

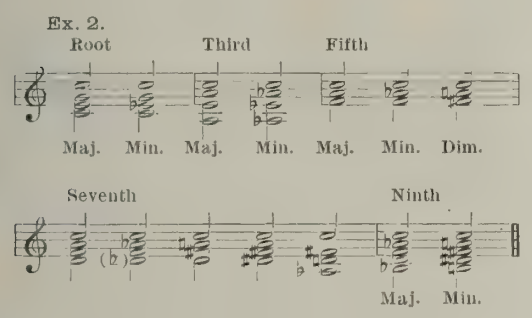
define the chords from that (as, for instance, the upper line in Ex. 5). Such "harmonizing" of a melodic motive is less difficult than is commonly supposed, and is subject to but one sweeping rule: —

Each tone may be harmonized by any chord of which it is a component interval; that is, the tone may appear as root, third, fifth — possibly as seventh or even ninth (if it *acts* according to the rules of resolution) of some chord. Thus, the tone C may indicate, in C major, the following chords: —

Ex. 1.



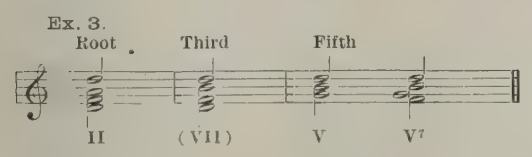
or, in its fuller significance, in any key: —

Ex. 2.

This list is not exhaustive; the given tone may also appear as root, third, or fifth in several other chords of the seventh (as root, for instance, in the dominant — seventh chord of F major and minor, etc.). Such an array of possibilities may startle the novice, and cause him to mistrust our statement that the task of harmonizing a melody is easier than he supposes. The task of selecting the proper chord would be formidable, if this entire list of possibilities were always valid at every point. But the choice is very greatly reduced by the ruling key, or tonality; whether, for example, the C in Ex. 2 would be treated as a major third, or as a minor third, must depend upon whether it occurs in the neighborhood of A minor, or of A♭ major. And, consequently, the number of available chords for the harmonizing of the tone C, in C major or its vicinity, would dwindle down to the brief list given in Ex. 1. Hence, further, while Ex. 2 discloses an inspiring outlook for the intelligent student, and clearly exhibits the infinitude of the composer's resources, it also suggests the necessity of rational limitation, and vindicates the truly vital principle of tonality and key, as temporary centralizing influences.

The same restrictions apply to every tone; as in the case of C, so with D, and the rest; among all the *possible* harmonizations there are a very few *probable* ones, to which preference must be given, and which are to be singled out as first choice.

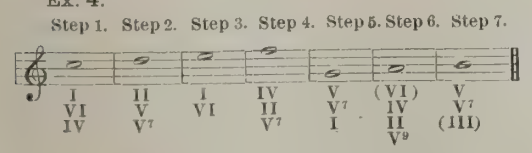
Thus, the tone D in C major suggests only the following chords: —

Ex. 3.



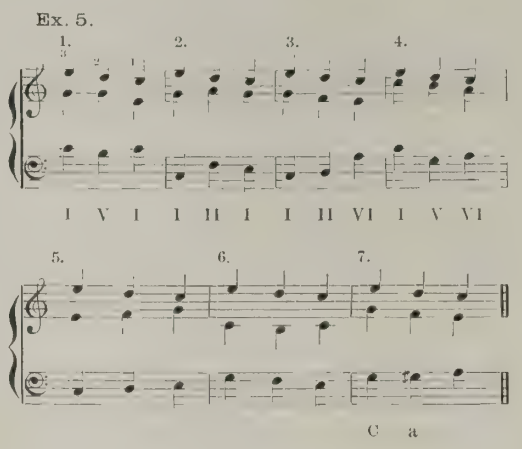
This narrow, or rational, choice of chords for each individual step of a scale, may be tabulated as follows, for C major (or minor): —

Ex. 4.



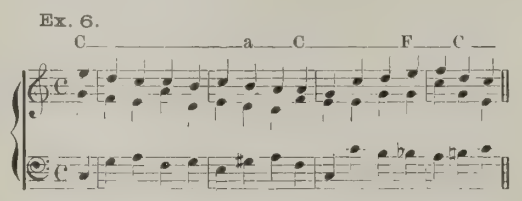
The table is limited to the simple, best, chords; but it may be amplified by the student (according to his knowledge) to embrace other possible chords of C major or minor. Its application to a given melody is made by simply defining first the *scale-step* which each melody tone represents in the momentary key, and then selecting one of the chords that are valid for that scale-step. Thus, the given melodic figure (E, D, C) as upper part, harmonized with a lower and one inner part: —

Ex. 5.

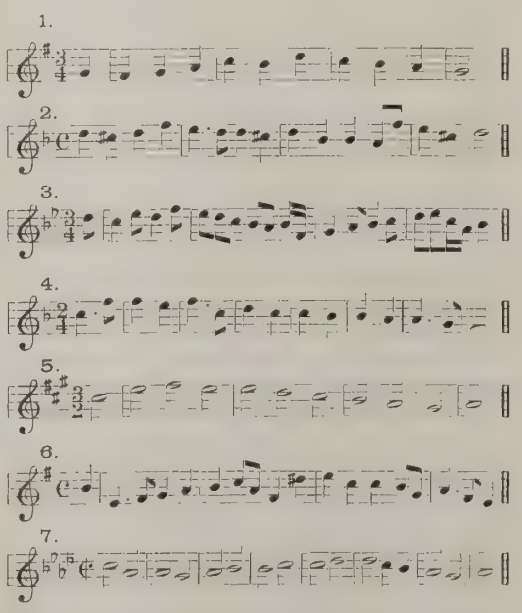


These experiments may be greatly extended, not only in the original key of C major, but with modulations into other *related* keys, as seen in the seventh version. The student is urged to do this, as exhaustively as possible.

With a complete melodic phrase, as upper part, the result might be about as follows: —

Ex. 6.

This is, to be sure, a purely harmonic task; merely the defining of the chords that are required or suggested by the successive melody tones. But it acquires a certain contrapuntal flavor through the effort to give each separate part a good melodic form. Sing, or play, or write out, each of the above three parts alone by itself, and it will be seen that something more is accomplished than the mere harmonic accompaniment of the given melody. Such practice is so beneficial, so instructive and so stimulating, that the student should make extremely thorough use of it before undertaking the genuine contrapuntal treatment of three parts.

Exercise. — Add a lower, and one inner part, to each of the following melodic phrases, in the simple harmonic



and rhythmic form shown in Ex. 6, and with close reference (if need be) to the table in Ex. 4. Each melody should be harmonized in at least four different ways (with modulations). The exercise may be further extended by using each given melody as *lower* part (transposed to a convenient register), adding an upper and inner part; also as *inner* part, adding two outer parts. The details of Ex. 4 will, in these cases, require some modification. Also invent a number of original melodic phrases, in the same simple form as those here given, and manipulate them similarly.

ELEMENTARY GERMAN

A. RHEINGAUER

Test Paper

The material of the following four sections may serve as a test as well as a review of the *Elementary German* which has been presented in the last five issues. In addition to each rule, one or two examples should be given for illustration.

Section I

1. Where is the subject of a German sentence placed when the latter begins with a word other than its subject?

2. What case is required in German to express duration of time?

3. What case does *nach* govern?

4. Write the third person singular and plural of the present indicative of *arbeiten* and *schlafen*.

5. Indicate the gender of the following words: *Zeiger*, *Uhr*, *Stunde*, *Tag*, and *Nacht* by putting the proper definite article before each word.

6. Name the German words for *Sunday*, *Monday*, *Tuesday*, etc.

7. Give the plural of *die Minute*, *die Stunde*, *der Tag*, *der Monat*.

8. Write the accusative of *der ganze Tag* and *die letzte Nacht*.

9. How do you form the perfect tense of *arbeiten* and *schlafen?*

10. What position does the past participle of a verb take in a sentence?

11. Mention three adjectives and use each of them as an adverb in a sentence.

12. Supply prepositions in the following sentences: *. . . jener Uhr ist es halb eins. Der Minutenzeiger steht . . . sechs, der Stundenzeiger . . . zwölf und eins. Wo steht der Stundenzeiger . . . drei Uhr?*

Translate

1. Have you the correct time? 2. Is your watch fast or slow? 3. What time is it now? It is half past twelve (half past one, quarter past three). 4. How many hours have you worked to-day? 5. What did you do in the forenoon (afternoon)? 6. How did you sleep last night? 7. Do you work every day? 8. Did you work all day yesterday?

Section II

1. What is the accusative singular of the following words: *der Tag*, *die Stunde*, *das Jahr?*

2. What case is required (*a*) after *von*, (*b*) after *während?*

3. Write the German words for *January*, *February*, etc.

4. Count in German from *one* to *one hundred* by *fives*.

5. Put the first three ordinal numbers before the following nouns: *Tag*, *Stunde*, and *Jahr*.

6. Translate the adverbs, *to-day*, *to-morrow*, *yesterday*.

7. Put the German equivalents for *each*, *this*, and *which* before the following nouns: *Woche*, *Jahr*, and *Monat*.

8. Use the adjective *schön* in a sentence to illustrate the rule about (*a*) the predicative adjective, (*b*) the attributive adjective.

9. Conjugate the perfect tense of (*a*) *sein*, (*b*) *haben*

10. Ask in German what day of the month it is.

11. Give a few examples for the contraction of *an* and *in* with the definite article.

12. Indicate the gender of the following nouns: *Uhr*, *Tag*, *Nacht*, *Zeiger*, *Jahrezeit*, *Sommer*.

Translate

1. In summer we are in the country. 2. We have a beautiful house there. 3. We also have a large playground. 4. Last summer we had a long vacation. 5. We were in the country for three months. 6. Did you have a vacation? 7. Were you in the city last summer? 8. Did you work all summer? 9. Where were you in July and August? 10. Are you resting to-day? 11. What will you do to-morrow? 12. Will you come to see me to-night?

SECTION III

1. State the order of words in a German sentence in regard to adverbs or adverbial phrases of time and place.
2. Tell when *in* governs the accusative, and when it governs the dative.
3. Give two examples for the use of the definite article in German contrary to English usage.
4. What is the gender of the following words: *Theater, Konzert, Reise, Landungsplatz.*
5. How do all transitive verbs form their perfect indicative?
6. Tell whether *gehen* is a transitive or an intransitive verb, and how it forms its perfect indicative.
7. Translate: *I go, I come, I stay, I relate, I depart.*
8. State how the future tense of a German verb is formed.
9. Conjugate the future tense of *gehen.*
10. Write the accusative and dative of *ich, er,* and *wir.*
11. Name some verbs with a separable prefix.
12. Write the past participle of *besuchen einladen, abreisen, erzählen,* and *annehmen.*

Translate

1. I called on Mr. Hill to-day. 2. He is going to Europe. 3. When is he going to leave? 4. Will he come here to-night? 5. Is he not coming to see us? 6. He has company. 7. He has had company all day. 8. I shall not be here to-morrow. 9. I shall go to New York. 10. Where will you be next Monday? 11. I shall be in Boston.

SECTION IV

1. Why does *erhalten* form its perfect tense with *haben?*
2. Where is the *ge* of the past participle of *abfahren* and *ankommen* placed?
3. Form the perfect tense of the following verbs: *ankommen, einladen, schreiben,* and *annehmen.*
4. *Dear friend* may be translated in two ways; what are they?
5. Write the nominative of *meinem Hause, dem nächsten, Donnerstag, treuer Freundschaft, vielen Grüssen, Ihnen,* and *ihrem Konzert.*
6. What is the position of the participle in a participial clause?
7. What tense often takes the place of the German future?
8. Make the following statements negative: *Ich habe die Einladung angenommen. Ich werde den Brief schreiben.*
9. Explain the position of *zu* in *um sie einzuladen.*
10. What case do the prepositions *zu* and *mit* govern?
11. State the gender of the following nouns: *Einladung, Gruss, Einladungsschreiben, Antwort.*
12. Explain why the subject follows the verb in the sentence, *Ihre freundliche Einladung nehme ich mit Dank an.*

Translate

1. Mrs. Weber is going to give a concert. 2. She has written to Miss Hill. 3. Now she is writing to Miss Döring. 4. She has invited me personally. 5. I have accepted the invitation. 6. You will receive an invitation; will you accept it? 7. I shall not be able to get away; I shall have company.

This is a pretty time of the night for that Dasher girl to be playing the piano!

Oh, she's no respecter of time. You can tell that from the way she's playing,—*Baltimore American.*

QUESTION BOX

H. S. L., CHICAGO, ILL.

The *Gondoliera* of Liszt (in the set of pieces called *Venezia e Napoli*) is based upon one of the popular melodies of that part of Italy, which Liszt accounts for as a *Canzone del Cavaliere Peruchini.*

As to your question, whether the runs and trills describe the splashing of the water as the gondola glides over the lagoons, and whether the heavy bass tones near the end represent the striking of the town clock counting the midnight hour? — no one could give you positive information excepting the composer himself, who is unfortunately no longer alive. And even Liszt himself could not declare positively that his runs and trills *describe* the splashing water; he might admit that it was his intention to *suggest* this natural effect (an effect to be expected and, perhaps, required in such admitted surroundings); but even then, it would remain to be proved that music has the power to "describe" anything. As to the "town-clock" episode, it would be difficult to prove that this particular clock struck fifteen at midnight, and that the strokes were irregular — as is the number and condition of the heavy bass notes near the end. This does shake one's faith a little.

Now, for a person who cannot discern enough intrinsic meaning in the music itself, *as music,* the addition of some such showy poetic clothing may be desirable. But do you not see that such extra wraps are not only needless but actually misleading; that they tend to conceal the *real,* intrinsic beauty of the work of art? Do not answer too hastily — think it over, quietly and seriously; and when you find that you have to acknowledge the fact, then direct your quest after the true musical meaning of the piece upon some deeper and more specifically *musical* condition. Add nothing to a master work; get all that you can out of it. If the thousand and one subtle "suggestions," which every true musical master work contains, are consistent, congruous, — not contradictory or obtrusive, — they may be accepted as legitimate means of illuminating, or even emphasizing, the intrinsic musical meaning; but under no circumstances do they create this meaning.

MUSIC AND MUSICIANS

ROBERT SCHUMANN

Talent labors; genius creates.

True talent always takes Time captive.

It is the artist's lofty mission to shed light on the human soul.

The most important thing for a musician is to refine his "inner ear."

Success in a small style often leads to one-sidedness and mannerism.

He who is anxious to preserve his originality is in danger of losing it.

No one does more than he knows, and no one knows more than he does.

Art has no business to imitate the unlucky octaves and fifths of life — it should rather conceal them.

A beautiful thing is effective even in a small form, as a charming idea delights us pronounced by the lips of a child.

True virtuosity gives us something more than mere flexibility and execution; a man may mirror his own nature in it.

The person who is unacquainted with the best things among literary productions is looked upon as uncultivated. We should be at least as advanced as this in music.

It is the curse of Talent that, although it labors more steadily and perseveringly than genius, it does not reach a goal; while Genius, floating on the summit of the ideal, gazes above, serenely smiling.

In no other art is demonstration so difficult as in music. Science fights with mathematics and logic; poetry wields the golden, decisive spoken word; other arts have chosen Nature, whose form they borrow, as their judge; but Music is an orphan, whose father and mother none can name, and perhaps in the mystery of her origin lies half her charm.

SOME HELPFUL PIANO PROGRAMS

I

By the Enna Conservatory of Music.

Sonata, Op. 16, Emil Enna (Mr. Emil Enna); Scenes from *Aucassin and Nicolete* (Danish), August Enna; *I see You, Little Star, I Lost a Pearl So Bright, Cradle Song* (Danish), August Enna; *I Chide Thee Not* (German), Robert Schumann; *Since We Parted* (English), Frances Allitsen (Mr. Alex Enna); *Cavatina* (*Carmen*), Bizet; *I once had a Sweet Little Doll, Dears,* Nevin (Miss Ellis); *Who is Sylvia?* (German), F. Schubert; *I Love Thee* (German), Grieg; *Absent* (English), John Metcalf (Mr. Alex Enna); *Just a Wearin' for You,* Carrie Jacobs Bond; *Shadow Song* (Dinorah), Meyerbeer; *The Jap Doll,* Gaynor (Miss Ellis).

II

At the studio of Ad. M. Foerster.

I'll not Repine, Two Grenadiers, Schumann; *On Pinions of Song, The First Violet,* Mendelssohn; *With a Violet, I love Thee,* Grieg; *With Verdure Clad* (*Creation*), Haydn; *The Lord is King, Ave Maria,* Foerster (Violin obbligato, Karl F. Hammel); *Angels Ever Bright and Fair,* Handel; *Springtime,* Becker; *It was a Dream,* Lassen; *Who is Sylvia?* Schubert; *These are They* (*Holy City*), Gaul; Duet, *Give Me Thy Hand* (*Don Juan*), Mozart.

III

By pupils of W. L. Blumenschein.

Concerto, D minor, Hummel Cadenza, Mozart (Elizabeth Mouk); *Concerto,* C major, First movement, Beethoven Cadenza, Beethoven (Sara Hoffman); *Concerto,* B ♭ major, First movement, Moschelles Cadenza (Eva Whitmer); *Serenade and Allegro giojoso,* Mendelssohn (Mary Dunkelberger); *Don Juan* (Fantasia), Mozart (for two pianos by Lysberg) (Jean Wright, Mr. Blumenschein); *Rose Softly Blooming,* Spohr; *An den Sonnenschein,* Schumann; *Das Veilchen,* Mozart; *Ungeduld,* Schubert (Flora Oelman); *Ueber ein Stuendlein,* Weingartner; *Nur wer die Sehnsucht Kennt,* Tschaikowsky; *Lithuanian Song,* Chopin; *Autumnal Gale,* Grieg (Mrs. E. T. Brewster); *Deserted,* MacDowell; *An Irish Love Song,* Lang; *Shena Van,* Beach; *Spring,* Henschel (Willetta Hammond); *Good Friend for Jesus' Sake,* Beethoven; *The Wanderer,* Fesca; *All through the Night,* Welsh Air; *The Best of All,* Moir (Paul Fox); (second piano and accompaniments, W. L. Blumenschein).

IV

At McGill University, Historical recital of Bach's compositions, by Dr. Hans Horthan. *Fantasia Cromatica e Fuga,* in D minor; *Fantasia,* in C minor; seven *Preludes and Fugues* (from the "Wohltemperirte Klavier"); *French Suite No.* 6, in E major; (Allemande, Courante, Sarabande, Gavotte, Polonaise, Bourée, Menuet, Gigue).

V

By pupils of the Faelten Pianoforte School.

Symphony, D major, First movement, Mozart (Mr. Amos Moody, Mr. Oscar Henning, Mr. Charles R. Calkins, Mr. Warren Smith, Miss Edwina Davis, Miss Pearl Libby, Miss Mabel C. Stone, Miss Esther M. Whittredge); *Courrente,* F major, Handel; *Valse,* A minor, *Album Leaf,* E minor, Op. 12, Grieg; *March Bohemienne,* A minor, Op. 75, Raff (Ruth Whitmore); *Catch Me if You Can, The Goblins,* Henriques; *Etude,* C major, Ravina (Edmund Clark Brown); *Gavotte,* D minor, *Rondo alla Russa,* A minor, Op. 87, Nos. 3 and 5, Lazarus; *Forest Sprites,* B♭ major, Op. 133, No. 6, Schytté (Estelle Mardon); *The Butterfly,* Grieg; *Murmuring Breezes,* Jensen-Nieman; *Tarantelle,* A minor, Raff; *Waltz,* A major, Rachmaninoff (Virginia Beck) (Illustration of General Training); *Solfeggietto,* C minor, Ph. Em. Bach; *Etude,* G major, Moskowski; *Pizzicato,* B♭ major, Fanchetti; *Le Papillon,* E minor, Lavallee (Cecilia Peterson); *Krakowiak,* E major, Op. 14, Chopin (Miss H. Louise Jensen). Second pianoforte: Mr. Carl Faelten; Tutti: Mr. Wilmot Lemont, Mr. Frank Luker.

UNDER THE CHESTNUT TREE

Three Lessons for the Cornet

Lesson I

Secure a room with a south exposure. Place a few potted plants in the window. On the walls hang a few choice prints of Hi Henry, Liberati, Sousa, Arthur Pryor, Washington crossing the Delaware, and Admiral Togo. Purchase a good cast iron music rack, bracing the legs firmly with bound volumes of late Patent Office reports. Remove the cornet from the newspaper wrappings and polish briskly with a flannel rag. Care should be taken not to allow any of the ravelings from the flannel to become entangled in either the water key or the valves, as this has a tendency to split the tone when forced. Gaze at the cornet for some time, then wrap up again in the newspaper and think of the engagement you had to go walking in the park.

Lesson II

Enter the room cheerfully and note whether or not anything has been disturbed. See that the music rack is still firmly braced. Carefully polish the cornet again, using this time a chamois skin, such as can be easily obtained at any drug store. Lock the door. Place the cornet to the lips. Unlock the door and take a brisk walk into the country.

Lesson III

Enter the room after unlocking the door and carefully remove the cornet from under the bed. Lock the door. Place the cornet to the lips, with the bell pointing away from you! This is important and the professor will not be held responsible for any accidents arising from neglect of this precaution. Place the fingers on the finger buttons, open the water key to its fullest capacity, depress all three valves and produce the tone. Tone production is to-day considered quite important by all first-class instructors, indeed some of them going so far as to state that no first-class performer should be without it. A good tone is obtained in the following manner: Have the mouthpiece pressed firmly against the outside of the lips. It is no longer considered good form to rest the mouthpiece on the teeth with the lips outside, as this has a tendency to cause a rough, coarse tone and is also quite painful, as you will ascertain later when you attempt to play on the march with any first-class band, especially when the streets happen to be paved with cobble stones. Double up the tongue in a tight knot, drawing it back in the back part of the mouth, something in the form of a pretzel, then violently propel it forward against the mouthpiece, at the same time pronouncing the word "Kamatkatska" and expelling the breath. If you have been careful to still keep all the valves down while you are doing this you will now be surprised and delighted to find that you have produced the note F sharp, C sharp, F sharp again, still another C sharp, and possibly still another F sharp. This will be enough for to-day. Carefully polish the cornet with a cotton cloth this time, wrap up in the newspaper, unlock the door and proceed to your daily toil. In our next lesson we will treat of double and triple tonguing, its cause and cure; high C and how to avoid it; how to produce sore lips; how to transpose a tuba part for a cornet; the evils of the A shank and how they may be prevented; also a first-class recipe for polishing up the outside of a cornet case and making it look like new.— *Musical Enterprise.*

His Favorite Rôles

Andreas Dippel is disappointing to the matinée girl. He is absorbed in his work and happens to be married to a beautiful and charming Viennese. So he sometimes fails to respond to the enthusiasm of his girl admirers.

"Do tell me," one of them said the other day, "do you prefer French or Italian rôles?"

"Vienna rolls," he answered, with a disheartening lack of sentiment. "I like them best and eat them every morning. Probably that comes from the fact that I lived so many years in Vienna."

Then he walked over to look at the ticker.

* *

Modern Criticism

Up in Massachusetts, where culture is alleged to be rampant, a certain paper published the following musical criticism, which is probably the champion case of critical acumen on record: —

"Nothing marred the finished excellency and beauty of its rendition. The orchestra played wonderfully and with the most exquisite judgment and reserve. The infallible accuracy of the renditions wooed the ear, their tonal wealth wrapped one about, their breadth of phrasing and very tender but firm pianissimo filled with a delight. Their rhythms were nothing external, they chimed with the emotional vibrations of the hearer. And the whole of their renditions had such clearness, such insinuating charm, so poetic a color, that it delivered the music in an irresistible manner. Their lovely tones fairly reveled in the liquid smoothness," etc., and so on for many more lines.

* *

A Musician's Philosophy

Willy Hesch, the well-known Viennese singer, has recently published some misanthropic aphorisms in regard to stage life, of which we extract a few: —

"It is difficult to love one's neighbors on the stage — as they love themselves."

"The greatness of an artist often appears in his being as ready to leave a theatre as to enter it."

"The sweetest colleagues are those that make one's life sour."

"Nothing is so readily forgotten as the kindnesses done to one's associates — and the long years spent on the boards."

"An earnest actor never loses his humor."

"The only thing willing to come down in a theatre is the curtain."

"To become an actor is easy; to be one difficult."

"'Anything is possible in a theatre' — many a man has said this, and then gone on the stage."

"I like stupid people better than smart ones; stupidly enough they at least once in a while tell you the truth."

* *

Kubelik's Strange Experience

Writing of his tours, Kubelik, the famous violinist, recalls the following incident: —

"I was once asked to play before the inmates of an insane asylum," he says, "the doctor believing that music was a fine medicine for unbalanced minds. I accordingly accompanied him to the institution, where he introduced me, and said I would favor my hearers with something gay and happy.

"I hadn't intended to do this, but, following his suggestion, I played a brilliant Slav composition, which I hoped would be joyous enough. The crazy folk were all seated about the platform in chairs, and seemed to be intensely interested. As I finished, a very pretty young woman rose and beckoned to me. I thought, artist-like, that she wanted an encore, and so said to the doctor: —

"'Ask her what she desires.'

"He rose to his feet, and was about to question her, when she exclaimed: —

"'To think of the likes of me being in here and he being at large in the world!'

"That was the last time I ever played in an insane asylum."

* *

A Coleridge Story

Lord Coleridge, in his recent pleasant book about the Coleridge family, gives a letter in which we are told the following of Samuel Taylor Coleridge: —

"At the end of this time I got one of them, a beautiful woman and a superior singer, to sing some Italian Arie to him. His very frame shook with pleasure, a settled smile and a sort of tittering noise indicated his feelings. He prayed that she might finish those strains in Heaven, and sitting down by Mrs. May [the hostess] recited some extempore verses on the singer."

This is quite a new interpretation of "Go to — Heaven!" — which might in other circumstances be capable of a very decided *double entendre.* — *Westminster Gazette.*

* *

Quarter Rests

Mr. Cross. — "Carrie, you should not try to sing when you're shaking with chills."

Carrie. — "I didn't have chills, father; I was practicing on my tremolo."

* *

Hotchkiss. — "What do you think of Miss Shreek's voice?"

Melsom. — "What do I think of Miss Shreek's voice? Why, I'm circulating a subscription paper to send her abroad." — *Winnipeg Town Topics.*

* *

Miss Pounden-Thump. — "You're not a music lover, I'm afraid."

Mr. Foote-Innit. — "Indeed I am. What makes you think I'm not?"

Miss Pounden-Thump. — "I thought you looked bored while I was playing."

Mr. Foote-Innit. — "I may have looked bored, but I do love music." — *Cleveland Leader.*

* *

Mother (speaking of his playmate to her own little boy who is just learning to whistle). — "Can Harold whistle?"

Four-year-old (contemptuously). — "Whistle! no, he can only make the hole." — William H. Branigan, *in Lippincott's.*

* *

With Apologies to Judge

"Once," drawled Uncle Enoch, "I knew two boys who went to a concert over in Crownville, but they didn't like it much — it was clear over their heads. So on their way home, bein' bound to have some fun, they stopped at the old pond, down by Harkins's mill, an' whisked off their evenin' toggery an' jumped in."

"And did they enjoy that?"

"We never found out. The pond went over their heads, too."

BOOK REVIEW

OXFORD HISTORY OF MUSIC. Vol. VI. THE ROMANTIC PERIOD. Edward Dannreuther. Clarendon Press. 1905.

EDMONSTOUNE DUNCAN

I

A pathetic interest attaches to this posthumous publication, inasmuch as the author was snatched away ere it could issue from the press. Those of us who were privileged to attend the quiet, artistic music gatherings at Orme Square, London, will ever bear with them the memory of a sincere and steadfast musician, whose whole heart was in his work, which aimed high and achieved such fruitful results.

The present book bears eloquent testimony to its writer's true catholicity of view, and strong intellectual grip of the important historical period of which he treats. He strikes bravely into his subject with the following definition of its import: —

"Romantic music is, in some sense, an offshoot of literature; a reflex of poetry expressed in musical terms; a kind of impressionism which tends to reject formality, and aims at a direct rendering of its object; a desire to produce musical effects suggested by natural phenomena; an art, eager, sensitive, impulsive, which seeks its ideal of beauty through emotional expression. With Wagner it is *ancilla dramatis* — a powerful rhetoric which, like scenery and action, is made subservient to the purposes of the theatre."

Romanticism was no new invention. Premonitions of its feeling appear in writers such as Schutz, D'Anglebert, Froberger, Buxtehude, J. S. Bach, Beethoven, Dussek, Schubert, and Spohr; such is Mr. Dannreuther's list, to the early part of which he might well have added the name of Henry Purcell. Others who foreshadowed the romantic movement were Gluck, Pergolesi, Spontini, Méhul, and Boieldieu. The actual beginning of methodical impressionism is traced to the year 1820, with Weber as its prime agent. The old forms were quickly modified or discarded. The orchestra itself became reorganized. In spite of many excesses the movement led to a real widening of the musical horizon.

Romanticism, thus briefly hinted at, began to make itself chiefly manifest in opera. Mr. Dannreuther declares that its triumph over the older forms was coincident with the production of Weber's *Der Freischütz* in 1821. The story which follows is a fascinating one. And those who have long undervalued some of the early pioneers of the new movement should study the pages of this history. Rossini appears in quite a becoming light. One thinks better of Auber after reading Mr. Dannreuther's estimate of him. Opera, however, is not all. Romance penetrated to pianoforte music, just as Weber himself wrote sonatas and concertos. The orchestral developments were endless. Mendelssohn, Schumann, and Wagner in their overtures, Berlioz in his symphonies, and Liszt in his tone poems, all derive their poetic impulse from the same source. Even oratorio owes much of its *afflatus* to the informing spirit of romance. Hence our author devotes a chapter to what he terms "concert-music of a serious kind." It will be seen from this enumeration of the subdivisions of the book, that it covers much of the whole ground of modern history. It stops short, however, of the *most* modern; and those who look for disquisitions on Tschaikowsky and Strauss, will be disappointed. The book scarcely goes beyond Schumann, though it is not anywhere strictly limited.

II

Some of our historian's estimates of men once covered with fame, express posterity's verdict with epigrammatic terseness. Rossini is a man of rapidly acquired facility, though not of complete mastership. The overture to *William Tell* is of high rank among *potpourris!* Meyerbeer's work from an artist's point of view is a huge pile of commonplaces, infinitely ingenious, and *barren*. His scores look elaborate and full of work, but are afterwards seen to be empty and obvious. "The music glitters and roars and warbles in well-disposed contrasts, but the inner life is wanting." (p. 45.) It is curious to note Schumann's verdict on *Le Prophète* — which took the form of a mere record of the event, with the significant addition of a cross, which no doubt meant the cross of misfortune, trial, and vexation. Thus: —

Prophet von Giac. Meyerbeer
(Den. 2. Febr. 1850)

†

Our historian, by his half-hearted article on Berlioz contained in Grove's *Dictionary* (eliminated from the new edition), gave an impression to the world that he undervalued the great French composer's genius. It is with genuine regret that in Mr. Dannreuther's final record we meet with no better appreciation of France's best musical son. To the writer of the present article, and to tens of thousands of people who appreciate great music, *Faust* is a masterpiece — the truest France ever produced. Mr. Dannreuther finds it a patchwork of irrelevant pieces, doing violence to Goethe's poem. He describes the *Easter Hymn* as *not particularly impressive*, the *Soldiers' Chorus* as *queer*, and the epilogue *trite* and *insignificant*. Such criticism is sheer nonsense, and disfigures an otherwise excellent book.

To Berlioz's instrumentation, it is true, the historian grants the supremest merit. This, however, is not enough, and unless we are hopelessly mistaken, the world will not have it so. Berlioz is not to be condemned with such lame praise. Passing to the estimate of the *Niebelungen Ring*, Mr. Dannreuther lightly brushes aside the "futilities of an overgrown Wagner literature," and the endless attempts to discover hidden meaning in the dramas, but he does nothing more than offer a few scattered allusions. Music drama no doubt will be considered in a forthcoming volume. The last really romantic opera was of course *Lohengrin*. As Wagner advanced, he came to believe in mythology as the true stock-in-trade of music drama, while Beethoven's orchestral methods were to bring forth its music. *Tristan*, *The Mastersingers*, and *Parsifal* are excluded from the historical picture presented, for the same reason. The romantic impulse enters truly enough into all these works; but romance is not their primary aim.

In the section devoted to pianoforte music there is an immense amount of careful criticism and well-digested opinion. Englishmen, however, come off with scant notice. Sullivan indeed is well described, with a graceful tribute to the fresh air and healthy laughter which his pieces provoke. Technically an artist, Sullivan encouraged his Muse to express good-humored, amiable melodies. He seemed to have said to himself, as did the Merry Andrew of Goethe's *Faust*. "Posterity! Don't name the word to me. If I should choose to teach posterity, where would you get present fun?"

III

Not the least interesting portion of Mr. Dannreuther's book is contained in Chapter XV, where he treats of "Musicians and writers on music." In considering the writings of Weber, we find a just comparison with Wagner's essays. "There is little of enduring value in Weber's literary remains, except in his last publication — a small pamphlet that accompanied his directions as to the *tempi* in *Euryanthe*. . . . This is a little masterpiece, a landmark in the history of style." Weber's views regarding "modification of tempo" are exactly those of Wagner, as set forth in the latter's essay on Conducting. There is another curious and highly significant point of agreement between the two masters; "I look upon any one," says Weber, "who performs a piece from one of my operas at a concert as my personal enemy." As regards Schumann, Mr. Dannreuther makes the following pronouncement: —

"At once enthusiastic and humorous, bold in imagery, and whimsical in phrase, the style is redolent of Jean Paul Ritcher and E. T. A. Hoffmann — not involved like Jean Paul's, however, but made up of short, vivid sentences, always fresh and breezy. . . . He was a perfect hater of shams. And though he dealt gently and kindly with all manner of ephemeral productions, he never lost sight of a high standard of excellence. The essay on Brahms, with which he closed his career as a journalist, is written with the same care as the essay on Chopin, with which he began it."

IV

Many will turn with some curiosity to the author's criticism of Wagner's writings on music. As a personal friend of the master's, Mr. Dannreuther had watched the rise, development, and close of his career, with quite peculiar independency of visual range. Situated in London, practicing for the most part chamber music, teaching, and writing, especially in his strenuous early advocacy of the composer's claims, Mr. Dannreuther was enabled to form a more just estimate of his life and work than was any other musician in England. Being a German, he was born to the same literary heritage as Wagner. His national sympathies were in the main identical. Added to this, his thorough knowledge of England and English gave Dannreuther a new standpoint, of which he did not fail to take advantage. Witness the present volume. Here is a matured piece of thought: —

"Wagner's criticism is always valuable, even if it is but a sidelight or indirect comment on his own practice. Now and then his judgment seems somewhat strained and beside the mark — as when he maintained that in Beethoven's Ninth Symphony instrumental music has burst its confines and said the last word possible, when he denounced the oratorio as a feeble hybrid without proper *raison d'être*, or when he refused to credit Jews with creative ability. But his width of view and his absolute sincerity are everywhere apparent."

After the valuable essay on conducting, which is Wagner's contribution to the ethics of style and execution in classical music, Mr. Dannreuther places the treatise on Beethoven, which constitutes the Bayreuth master's views on the metaphysic of music. In the latter he follows Schopenhauer, or to again quote our author: "It is based on Schopenhauer's famous theory; which that philosopher candidly admitted to be incapable of proof, though it satisfied him. Wagner accepts it, and supplements it, by way of analogy, with quotations from Schopenhauer's *Essays on Visions*, the doctrine of which is at least equally problematic."

In his final summary, Mr. Dannreuther gives the advocates of program music a severe blow. Music can never be identical with verse or picture; it can only reflect or become analogous. In Beethoven, the music exists not by signification, analogy, or reflection, but by the breath of its own entity; it aims at being nothing else but what it is — the full and uninfluenced expression of man's whole soul. Program music is then in pursuit of a false ideal.

The illustrations in music type are profuse and for the most part thoroughly illuminative of the text. It must, however, be observed that the whole book would have gained by a severer revision, had not Fate interposed.

Public School Music

HOW MUCH INITIATIVE TEACHING SHOULD THE GRADE TEACHER ACCOMPLISH?

DR. FRANK R. RIX

Under present conditions the power of the grade teacher ultimately measures the extent and, largely, the quality also of school music. This must be so since school authorities, while more and more conceding the value of the study of music, will hardly become enthusiastic enough to supply specially qualified teachers to do all the work. The ideal condition would be that in which in every school one or more qualified persons would assume all the teaching of this subject. This would be an extreme extension of the departmental idea. But, as departmental teaching is now only in the experimental state, it is hardly possible, except in large elementary schools in the last two years of the course, economically to organize departmental work. Until longer experimenting shall have given more positive data for determining its value, the extent of departmental teaching will rest largely with the several principals who wish to employ it.

It would seem, however, that in the teaching of music the departmental idea might be advantageously employed to relieve grade teachers of certain parts of the work: —

1. The assembly singing, which should be an inspiration and a power for good, should be in charge of a teacher specially qualified in music and of that strong and magnetic personality which gives the power to control and direct with real enthusiasm and inspiration.

2. In the last two or three years, during which part singing is considerably employed, teachers with more than usual musical ability, or with more than usual faith and willingness both to study and to do, may very well relieve other teachers in those grades of their music. But the conditions must be right, and these are seldom the same in different schools. Doubtless the best singing can be thus obtained in these grades, and in them the music should largely consist of the sight singing of songs and of song interpretation.

3. Help may be afforded to less gifted teachers in primary grades by having the rote songs taught by some one who is a good singer. By far the most difficult part of the primary teacher's music is the teaching of rote songs, and yet it is all-important that these should be well sung and that there should be a considerable number of them, since the musical progress of the child must be founded upon an experience of rote song. It is an obvious advantage to have these songs presented by some one who is more than ordinarily musical, and afterwards the regular class teacher can direct them.

If the aids I have indicated are utilized, more excellent results than usual may be expected, it being understood that the regular teacher shall carry on the remainder of the music in the class.

It goes without saying that there must be skilful superintendence of all this by a teacher specially trained in laying out the work, in giving model lessons, and in supervising the work of the class teacher. Special teachers will always be needed, for it is reasonable to suppose that it will ever be an exception to find in a school a teacher capable of directing all the music methods. The supervisor, too, is needed to keep the work uniform throughout the school system. Without supervision school music would quickly revert to a chaos of rote singing characterized by everything bad as to tone quality and interpretation, and sight singing would be a dream of the past.

DR. FRANK R. RIX

In small schools departmental methods are impossible, in many large schools they are not used at all, and in primary and lower grammar grades it seems granted that exchange of work is undesirable. Class teachers, therefore, up to or including the sixth grade, must do their own music work. The amount of teaching that falls to them then will depend upon the requirements of the course in use in any particular locality. Certain large cities, notably New York City, have a definite course of study and a syllabus regulating and defining the minimum amount of work for each half year, but the majority of schools are following the lines indicated in the systems of music adopted in the particular locality.

To the writer of this article it seems that the amount of work called for in many of the school music books is greater than is desirable in elementary grades, — not necessarily more than it is possible to do, or more than is being done in some schools, but, considering schools in general, the limited training of class teachers, and the small amount of time allotted, it would be well to modify the attempt to teach the whole art of song in the eight years of school.

New York has done well to demand that the serious study of music shall be deferred until into the third year, and that the first two years shall be devoted to rote singing, to voice training, and to the memorizing of scale relations and of simple rhythms. The protest of the principals has also been heeded, and very properly the technical and theoretical study of triads and the like has been eliminated, so that the last two years may, like the first two, be years of song singing and of song interpretation, but with this difference: that the songs now are mastered through sight singing.

The amount of teaching that should be given by the class teacher is that which brings the pupils to the point where they can read ordinary music at sight in common major and minor keys and interpret readily the usual and common rhythms. The theory should include that which is incidental and necessary to the natural progress of the work. Unusual or exceptional problems in tone or rhythm are out of place. Part singing should be simply and naturally developed and applied as far as possible in songs. These things are not beyond the ability of the average teacher. The principles that govern the teaching of language underlie the teaching of music, and the all-round good teacher in other subjects will teach music just as well as she does language. Under the guidance of a good supervisor such a teacher will often get better results than those who are trained musicians, because the latter are not always willing to take the necessary steps, try short cuts and neglect the directions of the supervisor.

The class teacher performs a necessary part of the training. She carries on the daily practice, without which no progress would be possible. It is her faithfulness that makes for thorough knowledge, and finally for art.

JOSEPH MISCHKA

H. J. STORER

Joseph Mischka, superintendent of music in the public schools at Buffalo, N. Y., fills many important music positions in that active city. The story of Mr. Mischka's career is an interesting one, especially to those who would win recognition by their own unaided efforts.

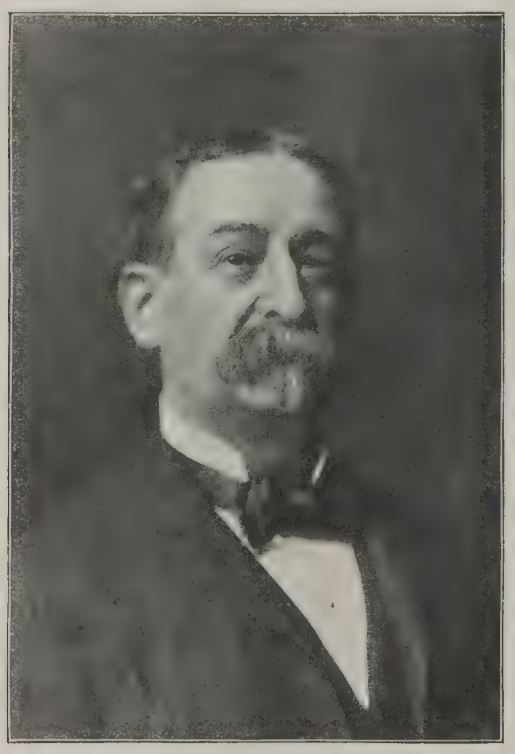
Born at Herrman-Myestetz, Bohemia, May 8, 1846, Mr. Mischka came to America with his parents, in 1852; at the age of six, and the family settled in Buffalo. The parents being in very humble circumstances, the subject of this sketch became a bread-winner at an early age, and thus was obliged to divide his time between labor and study. At the age of seven young Mischka began the study of the violin, and soon after became a choir boy in St. Louis Church, where he was assisted materially in his musical studies by Rev. William Deiters then in charge of this parish.

At thirteen Mischka was employed by a local music house, and in this way was able to attend most of the musical functions given at the time. Two years later, in 1861, he became organist at the North Presbyterian Church Sunday-school. Afterwards he filled similar positions in the Calvary and Westminster Presbyterian Church, then to the old Unitarian Church.

While organist of the Westminster Church Mischka began his career as director of singing societies, as head of the newly organized Arion Society, a chorus of mixed voices. The year 1868 saw Mr. Mischka chorus-master of the Caroline Richings Opera Company.

When Mr. Mischka returned to Buffalo early in 1870 he was appointed director of the Liedertafel. This position he retained until the fall of 1894. When he retired he was elected honorary member and honorary director of the Liedertafel.

Mr. Mischka has for thirty-five years been Professor of Music in the State Normal School, which position he now holds. For the same period of time he has been organist at the Temple Beth-Zion. From 1880 to 1887 he was organist at St. Paul's Church, leaving that position to become organist at the Delaware Avenue Methodist Church, and holds the place at present.



JOSEPH MISCHKA

Mr. Mischka was director of the Vocal Society from 1887 to 1894, and brought that organization to a high pitch of excellence. In the fall of 1894 Mr. Mischka was appointed supervisor of music in the public schools, and the responsibilities of this position were so great that he severed his connection with the Liedertafel and with the Vocal Society.

As a promoter of music no man has a record superior to Mr. Mischka. He has always been active in support of enterprises and has never been sparing of his time or strength in contributing to their success. His generosity toward his colleagues is well known, and many a young musician dates his career from the time when Mr. Mischka brought him to public notice.

SAID BY WEBER

I detest everything in the shape of imitation.

To be a true artist you must be a true man.

Contact with the powers of others calls forth new ones in ourselves.

I do not wish to take possession of the road to prosperity by force.

Art has no fatherland, and all that is beautiful ought to be prized by us, no matter what clime or region has produced it.

The applause and the enthusiasm of the public at large are no doubt our chief aim, but we are more truly invigorated and rewarded by the genuine approbation of those whose genius we prize, and who thoroughly understand and appreciate us.

THE ORGAN

Conducted by WM. HORATIO CLARKE

All correspondence regarding all Departments of THE MUSICIAN should be addressed to the Editor as stated on the editorial page. Programs will be welcomed both for this Department and for the CHOIR AND CHORAL MAGAZINE; edited by Thomas Tapper and published by the Oliver Ditson Company. Short articles, of practical nature, choir notes, and anything pertaining to church and to choral music submitted to the Editor will be used if found available.

THE SENSATIONAL AND RELATIONAL IN MUSIC

Music has two distinct components — the sensational and the relational. One part of the impression it produces results from the character of the tones, and the other part from the mode of combination of the tones. The feeling a piece of music produces may be in various degrees pleasurable or sometimes painful, according as the component tones have *timbres* that are in various degrees agreeable or sometimes even disagreeable; while there is another pleasure which the successions and combinations of tones may give apart from their qualities.

The tones are the products of the voices or instruments employed, and though the singer and the player respectively try to improve them, they are in their main qualities fixed. The chief part of the executive skill to be gained, especially by the instrumentalist, is skill in producing successions of tones in the most perfect way, or, as on the piano, combinations of tones: the relational element of the music predominates in his thoughts. Still more is this so with the composer. In his mind the relational element is practically the exclusive element. While he desires that his ideas shall be expressed in fine tones and tones appropriately varied, yet, as composer, he is almost wholly occupied with such arrangements of tones, successive and simultaneous, as will convey his ideas. Hence it happens that in chief measure the composer, and in large measure the performer, when judging of a musical effect, thinks more of its relational characters than of its sensational characters.

A Paganini will take greater pride in his marvelous dexterity of arm and finger than in the *timbres* of his tones, though he desires that these also shall be good. And similarly a Beethoven, when listening to a symphony he has composed, will receive greater gratification from the beautiful successions and complexes of its notes than from the tones of the various instruments, however good they may be. Hence, then, musicians of both classes necessarily tend to overvalue the relational elements.

The violin is currently called a perfect instrument — perfect in the sense that it expresses with facility all the relational elements of music — all the varieties of contrasts and kinds of contrasts among tones. One incurable defect is conspicuous — the hiss of the bow and the production of high over-tones as it is drawn over the string, which, however much subdued by a first-rate player, can never be wholly got rid of. The other, though not conspicuous, is no less great, perhaps even greater. The sounds come from strings restrained in their vibrations. Continuous contact of the bow prevents each string from reaching the normal limit of its swing in either direction, and the character of the air-waves produced differs from what it would be were the oscillations unchecked.

To this contentment of musicians with an instrument so imperfect in its tones, though perfect in its relational expressiveness, we may ascribe the characters of orchestras, since in them the tones of stringed instruments so greatly predominate We are all of us, composers and musicians included, brought up in passive acceptance of ideas, sentiments, and usages, political, religious, and social, and, I may add here, artistic. We accept the qualities of orchestral music as in a sense necessary, never asking whether they are or are not all that can be desired. But if we succeed in escaping from these influences of custom, we may perceive that orchestras are very defective. Beauty they can render; grace they can render; delicacy they can render; but where is the dignity, where is the grandeur? There is a lack of adequate impressiveness.

Think of the volume and quality of the tones coming from an organ, and then think of those coming from the stringed instruments of an orchestra. There is a massive emotion produced by the one which the other never produces. You cannot get dignity from a number of violins. Not only are they predominant in the sense that they yield the greater part of the sound, but also in the sense that their presence is continuous.

The contrast between the emotion produced by an organ and that produced by an orchestra, shows that a large part of this contrast is due to the far greater predominance which the bass has in the organ than in the orchestra. It is from the volume of an organ's deep tones that there comes that profound impressiveness which an orchestra lacks. As a masculine trait, deep tones are associated with power, and their effect is relatively imposing. To show that this is so, it needs but to recall a part of an organ performance in which the upper tones only are used, to see that but little of the dignity and grandeur remain. Necessarily, therefore, in an orchestra, while the sounds of the violins are predominant, the trait of dignity is absent. — *Herbert Spencer.*

CORRESPONDENCE

DAILY ORGAN PRACTICE

B. A. — "I intend to devote two hours a day to regular organ practice. Will you kindly give an outline of a routine of work. I can read ordinary music at sight."

Comments. — If you are an experienced player, and understand the management of the organ, you would find it advantageous to spend your time as follows: —

15 minutes, pedal scales with manual accompaniment.

15 minutes, pedal arpeggios with manual accompaniment.

30 minutes, standard fugues by Bach, Nicholl, and German composers.

30 minutes, sonatas by Mendelssohn, Merkel, Widor, Guilmant, etc.

30 minutes, offertoires, orchestral transcriptions, and music in the free style.

HORACE WADHAM NICHOLL

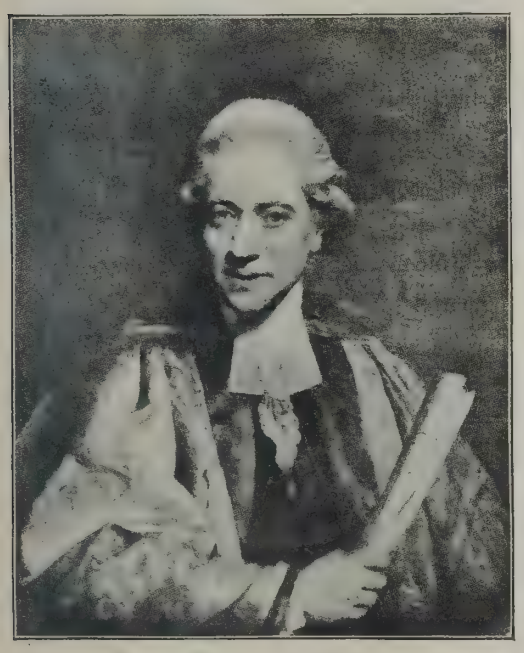
B. M. J. — "I noticed in a recent number of THE MUSICIAN that Horace Wadham Nicholl had visited you at Clarigold Manse in Reading, Mass. I have not been able to find his address at the New York music stores, and had supposed that he was yet residing in Germany. As I was once a pupil of his, years ago, I then had a strong faith in his great talent as an organist and composer, and it would give me pleasure to shake his hand again before he leaves America, if you will kindly give his address."

Comment. — The present address of Mr. Nicholl is 540 West 159th Street, Washington Heights, New York City. He is living in quiet retirement from public musical life, and is still under contract with Peters, the Leipsic publisher, to furnish a series of classical organ compositions. It is probable that he will remain in New York for a year or two, and I am anticipating a visit of a month from him next May or June, when he has promised to play his compositions for a few select friends, if the new organ for Clarigold Hall is completed.

THE VOX HUMANA OF THE EIGHTEENTH CENTURY

Dr. Charles Burney, the English organist, composer, and musical historian, was a pupil of Dr. Arne. He was born in 1726 and died in 1814. He received his degree of Mus. Doc. at Oxford in 1769. His famous *History of Music* was issued between the years 1776 and 1789. In obtaining the materials for his history he visited France, Italy, Germany, and the Netherlands in 1771 and 1772, and published three volumes on the *Present State of Music* in those countries. Concerning his visit to the Haarlem organ he thus comments: —

"As to the *Vox Humana*, which is so celebrated, it does not at all resemble a human voice, though a very good stop of the kind; but the world is very apt to be imposed upon by names. The instant that a common hearer is told that an organist is playing upon a stop which resembles the human voice, he supposes it to be very fine, and never inquires into the propriety of the name or exactness of the imitation. However, with respect to my own feelings, I must confess that, of all the stops which I have yet heard that have been honored with the appellation of



DR. CHARLES BURNEY

Vox Humana, no one in the treble part has ever reminded me of anything human so much as the cracked voice of an old woman of ninety, or, in the lower parts, of Punch singing through a comb."

YORK MINSTER ORGAN

The large organ standing on the choir screen was rebuilt in 1901 by J. W. Walker & Son of London, retaining the former oaken case. Visitors previous to this time will remember the array of reed pipes which projected like a battery of horizontal cornucopias over the gallery railing. These pipes belonged to the Solo Tuba, and have now been removed to the interior. The keyboards are in the south end of the case, which enables the organist to accompany services in either the nave or choir. The hydraulic equipment for blowing includes a set of three throw pumps operated by a gas engine, which force the water into tanks or cisterns placed in the roof of the north transept, 106 feet above the floor, each having a capacity of 4000 gallons. As this water is used by four hydraulic engines continuously, instead of being permitted to waste, it is pumped up again to the tanks as fast as it falls, without any further expense for water. The expense for the rebuilding of the organ was $22,500. The organ has twice been rebuilt. The original instrument of 8000 pipes was built by Elliott and Hill in 1829, at an expense of $25,000, and rebuilt by Hill & Son in 1863. It has tubular pneumatic action, and the general mechanism is entirely new. The pedals are radiating and concave. Among the pedal stops is a very small scale 16 ft. Dulcian-Gamba, which gives a delicate 'cello-like quality of tone for soft accompaniments. The organist is Dr. T. Tertius Noble.

THE CAPACITY OF THE ORGAN

The Organ, as its name implies, is *the instrument*, in distinction from all other and less noble instruments. We almost might think it was called organ as being a part of an unfinished *organism*, a kind of Frankenstein creation, half framed and half vitalized.

It breathes like an animal, but its huge lungs must be filled and emptied by alien force. It has a wilderness of wind pipes, each furnished with its own vocal adjustments, or larynx. Thousands of long, delicate tendons govern its varied internal movements, themselves obedient to the human muscles which are commanded by the human brain, which again is guided in its volitions by the voice of the great half-living creature. A strange cross between the form and functions of animated beings, on the one hand, and the passive conditions of inert machinery on the other!

Its thunder is deep as that of billows that tumble through ocean caverns, and its whistle is sharper than that of the wind through its narrowest crevices. It roars louder than the lion of the desert, and it can draw out a thread of sound as fine as the locust spins at hot noon on his still tree-top. Its clustering columns are as a forest in which every music-flowering tree and shrub finds its representative.

It imitates all instruments; it cheats the listener with the sound of singing choirs; it strives for a still purer note than can be strained from human throats, and emulates the host of heaven with its unearthly "voice of angels." Within its breast all the passions of humanity seem to reign in turn. It moans with the dull ache of grief, and cries with the sudden thrill of pain; it sighs, it shouts, it laughs, it exults, it wails, it pleads, it trembles, it shudders, it threatens, it storms, it rages, it is soothed, and it slumbers.

Such is the organ, man's nearest approach to the creation of a true organism. But before the audacious conception of this instrument ever entered the imagination of man, — before he had ever drawn a musical sound from pipe or string, the chambers where the royal harmonies of his grandest mechanism were to find worthy reception were shaped in his own marvelous structure. The Organ of Hearing was finished by its Divine Builder while yet the voices of the young creation joined in their first choral symphony.

The ear is as carefully adjusted to respond to the blended impressions of sound as the eye to receive the mingled rays of light; and that as the telescope presupposes the lens and the retina, so the organ presupposes the resonant membranes, the labyrinthine chambers, and the delicately suspended or exquisitely spread-out nervous filaments of that other organ, whose builder is the Architect of the Universe and the Master of all its harmonies. — *Dr. Oliver Wendell Holmes.*

THE POSITION OF THE ORGAN

Concerning the location of the organ in English churches, in an address before a Guild of Organists one of the speakers remarked that the designer of a church being usually the architect, it was his idea to make the church as beautiful as possible. Hence the organ was often, in his estimation, an intruder which must be thrust out of sight, so that it would not offend the architectural eye. The west end was the location of most organs until recent times, but the choir has been moved into the chancel, and owing to the unsatisfactory results from having the organ at one end of the church and the choir at the other, the former has followed the choir. The organ chamber has become a sort of cupboard, specially designed to hide the instrument and to stifle its sounds, which came into existence as a consequence. The result of such a custom is that the organ cannot be heard by the congregation, and therefore gives neither support nor encouragement to congregational singing.

The ideal instrument would be an electric organ, consisting of a small three manual in the chancel and a large three manual in the west end, not played by two organists, as is the case in some of the continental cathedrals, where there are two distinct organs, but from one console in the chancel. In accompanying music sung by the choir only, the chancel organ would be played, while for music in which the congregation is expected to join, and for recital purposes, both would be employed.

CHURCH BELLS AND THE ORGAN PRELUDE

What organist has not been irritated by the clanging and tolling of the church bell during his opening voluntary? A writer in an English exchange thus comments on the subject: —

Long before we enter the church we are met by an instance of useless clinging to tradition, for if we happen to be living in a town, we are driven half mad by the cacophonus jangling; if in the country, by the tinkling of something bearing a resemblance — in sound — to the tapping of an earthenware jar. Why, in these days, when everybody, from the small choirboy upwards, carries a more or less reliable watch, it should still be considered necessary to inflict upon the sorely tried nerves of the populace this additional incentive to madness — for some of the bells used are a disgrace to the parish using them — is not easily explained.

Probably, too, the ringing of a bell before service accounts to no small extent for the large number of people who habitually arrive late for service through having acquired a habit of postponing their departure from home until the bell begins to call them thence. It is not considered necessary to ring a bell before a concert, neither is the attendance at those places of worship which do not possess a bell diminished, owing to the absence of it.

Generally speaking, the custom of ringing a bell for service is actuated more by sentiment than by necessity. It has been associated with us from the very moment when we first began in a small way to assign a reason for everything which affected our senses, and as well might one attempt to remove the dome from the top of St. Paul's Cathedral as to move churchmen to abolish the practice of ringing a bell prior to the commencement of the church services. In a certain sense we are in a groove, and so long as its existence constitutes nothing more than a matter of inconvenience, we shall have to tolerate the custom.

GOOD ADVICE

"We cannot commend the far too frequent readiness of the average church committee to buy a good-sized instrument, even though it be open to the suspicion of belonging to the class of cheaply built products.

"An organ must have good tone, variety of tone, and durable mechanism, if it is to have utility and length of life. Much as it is to be regretted, there are many organs built, and in places of public worship, that have none of the qualities they ought to have, from which nothing satisfactory can be produced, and which are only a distress to an intelligent musician from the beginning, and equal disappointment to all who subscribed in payment, when they begin to fall to pieces, as they inevitably do in a short time.

"We would say with emphasis: buy rather a small organ and a good one, but not for the sake of size purchase a large instrument unless means are sufficient to insure its being first class. We have been greatly pained to see how much is wasted in the purchase of cheap organs. They mean nothing mechanically or musically, and we are opposed to them for the same reason that we avoid cheap furniture and shoddy clothing. Having a good organ, take care of it; see that it is kept in repair and in tune, so that it may accomplish its best work. We have seen many an organ in a state which has seemed to us very unworthy a church, the members of which as individuals would never think of letting their personal property get into such a condition." — *Advance.*

MASON'S PRACTICE METHODS — II

W. S. B. MATHEWS

Before proceeding to the Mason methods of passage practice, it is no more than fair that I should assume personal responsibility for two features in the combination of two-finger exercises I have recommended for daily practice. The first of these relates to the exercise for clinging legato, which I never teach in the superlegato form, more recently always given by Dr. Mason. This manner of practice can be excused at best only as a temporary doing of evil that good may come. Leschetizky also teaches superlegato practice in passages where he wants the legato to be very close and appealing. Thus this element is not peculiar to Mason. Godowsky also uses it at times. But the difficulty with it as a form for daily practice is that it will be employed by many teachers who have no piano-playing common sense, but merely teach exercises. These teachers almost always perform the superlegato improperly, make it a habit in place of an exception, and invariably acquire from it a stiff holding of finger and a stiff wrist. I get the superlegato from the broken thirds, where it legitimately occurs. Accordingly, I go back to the way in which Dr. Mason taught this exercise when he was an active factor in advanced teaching. The clinging legato is a melody function, and a precise articulation of tones and precise finger action are points which cannot be dispensed with and form good playing.

The second sin of mine is found in the third form of the combination, where I employ a hand motion to arrive upon the first tone and permit the hands to spring up at completion of the second touch. I do these two things simply upon the ground that both are desirable wrist conditions, much used later on. And the best proof of the value of the combination as a whole is its influence upon the elasticity of hand and finger when applied precisely as I have directed.

Upon one point I have myself advanced in theory, along a line upon which I have had no opportunity to compare notes with Dr. Mason. Piano playing goes very much by fashion, and the high fingers which were the fashion some years ago now tend to come nearer the keys. And especially it is an open question as to the condition of hand which will lead most quickly in a beginner to a musical and full-toned chord, free from all sorts of hardness and noise. This condition I now believe to be that of beginning the chord production with the fingers actually in contact with the keys. There is a trick of suddenly concentrating the hand and of producing a good chord by taking up the slack and simply playing the chord without preparatory motions or any kind of after motion, the fingers remaining in contact with the keys. It is necessary to learn how to get good chords by falling upon the keys and by springing up from them; but I now follow Leschetizky (or follow his tone exercise) and believe it safer and less liable to faults to begin chord study in this new manner. But there can be no question that in some way chords ought to be taught, for there are few elements in pianism which are so often faulty and unmusical as the chords. One player, himself principal of a large conservatory, told me when I called his attention to this in his interpretation of the theme in the Schumann *Etudes symphoniques*, that in all his education no one had ever before called his attention to the unmusical quality of his chords.

And whatever verdict may eventually be returned concerning the tone production as explained in this book, at least it will have to be ranked as a new, many sided, and honest effort to solve the vital and most central element in piano playing.

We come now to the Practice Methods,—the treatment which Mason adds to the standard keyboard tracks of arpeggio and scale, to add musical interest to the practice and to give the fingers a better pianistic quality in every direction. Here also I have been astonished at the things I see. For instance, it would be possible to bring together some five or six so-called systems of technics, published within the past ten years by prominent teachers, in which it is the same old story of the standard forms of scales and arpeggios without any intelligent handling of the practice for improving the results intelligently. I do not refer here to such books as the Joseffy *Technics*, because in that the great artist is after something very different from what Mason is after. Mason aims at the young pianist, the beginner, and the on-going pianist of the first five or six grades; Joseffy has in mind the advanced player, wrestling with the special difficulties of the great concertos and virtuoso pieces. For these he has invented a variety of useful preparation, more in the nature of additional material of like nature than of anything new in methods of practice.

Advanced piano teachers are just now in a peculiar position. The style of piano music has undergone a change since Thalberg, Chopin, and Liszt, and has conformed very much to the style of Schumann, in which no running work appears. Hence it is becoming more and more difficult to turn out young pianists with that elegance in running work and that pleasing salon quality in pianistic merit, which used to constitute the stock in trade of all players but the very greatest. The running pieces with which the work used to be done, along in the fourth and fifth grades, such as Osborne's *Shower of Pearls*, Wollenhaupt's *Whispering Winds*, Litolff's *Spinnerlied*, Weber's *Perpetual Motion*,—all these have rather gone out. The harmonic structure of all of them is too barren. Even the Chopin studies do not quite stand where they used to, as gems of harmonic mastership.

Moreover, there used to be a whole world of quasi-velocity practice which we do not now get. Czerny planned his velocity studies in such a way that the student himself changed his standpoint from the slow and small units of early practice to the large units, by means of which the mind handles velocity work. Litolff, for instance, in his study called *Spinnerlied*, which lasted through two generations of piano teachers as a veritable war-horse, runs with eight running notes to each tone of melody; and as these tones themselves are practically only the half pulses, he gets up a motion of sixteen tones to a unit, and this is the secret of the improvement in pianistic style which a thorough working at his piece promotes.

This which used to be obtained by a piece here and there Mason does simply and directly by means of his "Rhythmic Tables" and his Velocity exercises. In the latter he increases the unit of the velocity group by one note more at each repetition, always working it along familiar and standard keyboard tracks of scale or arpeggio. In the other he develops fast motions from a slow unit, by subdividing progressively by 2 as factor; or by 3, or by 2 and 3 alternately. In the first way a motion in quarters, running about one tone a second or a little faster, subdivides into eighth notes, then into sixteenths, and then into thirty-seconds, always at the same rate for units. Mason marks these at the rate of 100 per metronome, a speed of 800 notes per minute in the thirty-seconds.

Moreover, he means to have prepared rhythmic feeling long before reaching this point, by forming the habit of counting and playing scales and arpeggios in measure, with all sorts of units, such as 1, 2, 4, 3, 4, 6, or 8 tones to a pulse, and later as many as 12 to a pulse. Each form is repeated over and over, with a melodic accent at the beginning of each measure and no other accent whatever, until the accent returns to the place where it started. This means two very important improvements for the young player: First, the ability to carry measure along automatically in any kind of running track, and to persist in it until the rhythm completes itself by returning to the point where the accent first fell. This method of practice not only secures more manifold repetitions than are ever got in practice by other methods, but also keeps the mind awake and alert until the form is finished. Thus a mental technique is gradually developed, which is of the utmost possible use in all sorts of higher piano playing.

The same mental alertness is cultivated by his system of continuous changes upon the diminished chord arpeggio, whereby in the most extreme form the player sets out with fifteen chords in a series, following in an invariable and logical order, and carries each chord up and down through four octaves, proceeding to the next arpeggio of the series without any interruption of the measure and continuing the series of fifteen arpeggios over and over in rotation, until the accent returns to the first tone of the first chord. With fifteen chords and an accent of 9's, this requires no less than 135 times up and down the four octaves, changing chord each time. It is obvious that such an exercise teaches a player to keep the eye upon the gun. In fact it is a master exercise, and while in the two-hand form extremely useful to the fingers, it is primarily for mental technique, in which relation it takes a place which nothing else can take. And while these very long forms are applicable to advanced pianists only, the same principle, when applied to a rotation of three, four, six, or seven chords with hands singly leads to forms which are both interesting and highly educational to young players.

Among the other illusions I formerly cherished with regard to Mason's system, was that of supposing a general chorus of admiration would be awakened at his original idea of applying the canon principle to scale work, whereby the independence of hands is so greatly promoted; also to his multitudinous forms for scale practice, which when adequately treated with rhythmic principles give rise to a practically inexhaustible variety of scale work, adapted to every possible pianistic need in this department.

I am hoping that in the new book the fundamental principles of Mason's methods will be found so clearly set forth as to be available to the great majority of young teachers who have taken up the work of piano teaching with insufficient preparation. This condition of inadequate preparation for teaching is practically universal; for even when the young teacher has become a good pianist, this by no means certifies to his having also become a systematic and intelligent teacher, since as a rule he has had no exercise in selecting productive teaching material, nor any teaching in the underlying principles of the things he has learned to do for his own good.

Hence he has his art as teacher to learn in the expensive school of experience. And if I may be pardoned for saying so, I have had the idea that almost any young teacher, no matter to what system wedded, would find it a profitable exercise to read the revised Mason book quite through, because it gives in moderate compass this many-sided suggestion of Mason for practice material and method, and also because it includes practically the net results of my own close study and practical experience for forty years, in learning how to apply the principles and how to explain them.

Even this system, full as it is, does not provide for all elements of indispensable technical development. There are certain hand habits which if they are ever to be formed ought to be taken up and mastered in simple forms not beyond the third grade. The most important of these is the cantabile habit, the trick of a singing melody with a lighter harmonic accompaniment wholly or in part played by the same hand. Mason lays part of the foundation for this in the two-finger exercise with the clinging touch and the substituting fingers; but he nowhere adds to this the other element of treating the accompaniment at the same time with a contrasting method of touch. Such practice must inevitably be provided very early.

It is a question with many good piano teachers how far the old-time "studies" are valid for modern conditions. Do what are called "Etudes" do anything for a young player which could not be as well or better done by means of pieces? This is a question, and they add another. They ask why we should go on and practice scales, when the new music has no scales or rapid running work in it.

In my two sets of graded studies I have given considerable space to running work, because I do not quite see how we are going to raise up Chopin players without this preparation. Accordingly I rely in the fourth grade upon selections from Loeschhorn's Opus 66, Book I; and in the fifth upon the next book, which is about a year more difficult; and in the grade later we reach Cramer; who in turn gives place later on to Chopin. Now I am myself sure that Cramer (as Buelow says) does not stand necessarily in the line of virtuoso playing; but there are certain playing habits and certain methods of study which can be more easily promoted by studies than by pieces; yet pieces after all put the finish upon what has been thus gained.

The series of Graded Studies lately edited by Mr. Tapper will no doubt be the last word as yet upon these important questions.

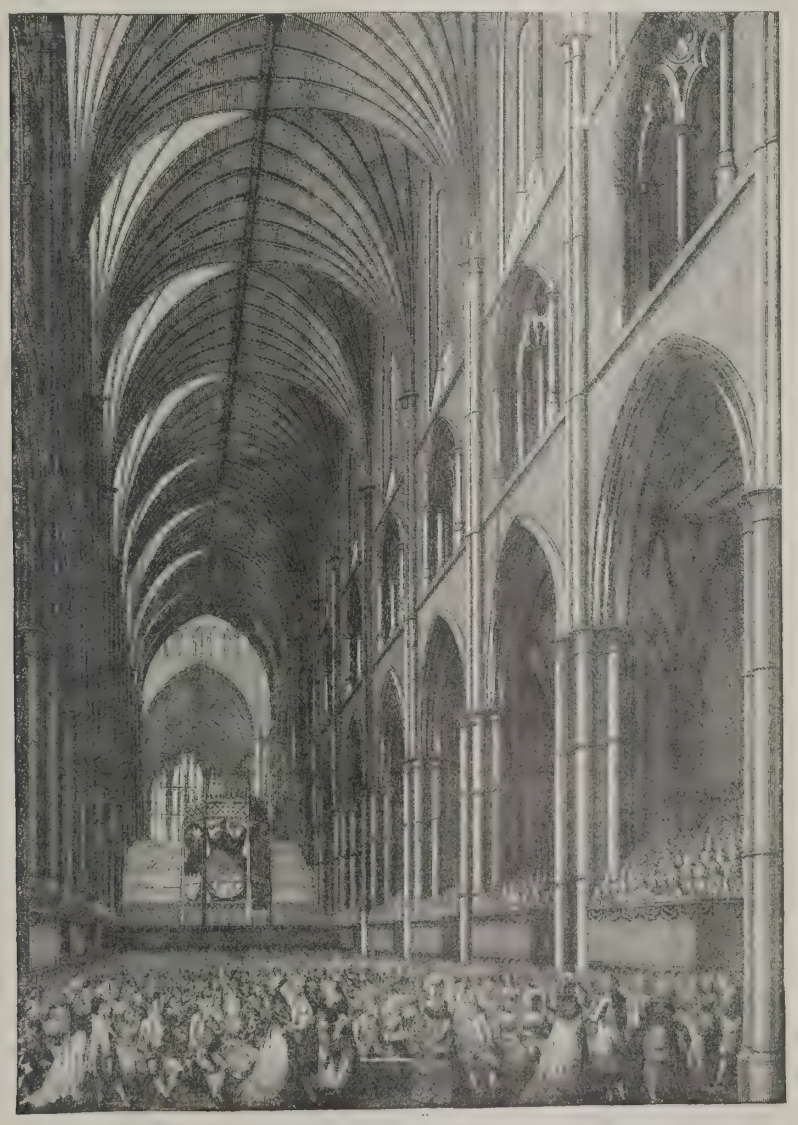
THE STORY OF "THE MESSIAH"

W. FRANCIS GATES

Little did the audience of seven hundred of the aristocracy of Dublin, Ireland, think on that April night in 1742 when the *Messiah* was given its first performance, that it was hearing a masterpiece that would outlast all the rest of its composer's works in public esteem.

The fortunes of Handel had risen and fallen. By his operatic compositions and his business ventures he had at one time made large sums; and yet, in a few years, he had come to the point, for him the text for an oratorio, *The Messiah*. Handel had been invited by the Duke of Devonshire, the viceroy of Ireland, to visit that country, and so he set out to visit "that generous and polite nation," as he himself described it.

This oratorio was begun August 22, 1741, and was finished September 14, as the dates on the autographed score show. Thus the monumental work was the product of but three weeks' time. Arriving in Ireland in November, Handel first conducted several miscellaneous concerts, and then announced a performance of *The Messiah* for "the benefit of the prisoners in the several jails." Shortly before the concert, a request was



VIEW OF MAGNIFICENT BOX OF HANDEL COMMEMORATION

through the same agencies, of being threatened with a debtor's prison, — and the Fleet jail was no idle threat in those days!

Handel was King George's favorite musician, and the instructor of the young princes. He wrote a quantity of operas; but gradually things went wrong, — his singers went to rival theatres, parodies of his works brought more money than the originals, the public became weaned from its worship of "the great Mr. Handel," and the composer was at the end of his wits and of his money.

His last opera was produced in 1740, and the next year his friend, Charles Jennings, selected issued that the ladies should come without hoops, thus adding much to the available seating capacity of the hall. The result of this performance was £400 for charitable purposes; and it might be added that the oratorio has brought in many times that sum in England for such purposes.

A year after this oratorio was first performed in London, and its success was so great that its composer immediately wrote other oratorios, and by them all established a fame that is undying, leaving a heritage that is equaled only by that of Bach. The oratorios enabled Handel to pay off his large indebtedness and to amass a fortune of £20,000 ere his death in 1759.

The oratorios of Bach and Handel marked the culmination of the contrapuntal style of composition for voices. Yet Bach thought only of his own ideals, while Handel continually had his public in mind; he wrote not down to his public, but in such a style as to lead it up to better things.

In *The Messiah* Handel blended the most inspiring of chorus effects with the most expressive of solo numbers, in the latter of which religious fervor and artistic sentiment are delicately adjusted. The work fits the English faith and temperament, and for this reason has always been immensely popular in English speaking countries. The highest Christian ideals are set forth in the text.

Handel wrote this oratorio in the midst of his misery and his bankruptcy; possibly had he written it when in the heyday of his operatic prosperity it would have lacked much of its sincerity and truth.

The text of *The Messiah* is taken from the Scriptures. This was not always the case in oratorio, for at times even pagan mythology is made to contribute. But Mr. Jennings made his selections with a careful hand. As one writer has said, "Bach's *Passion* is a religious service, but *The Messiah* is a sermon."

The Messiah is the greatest work of its kind. Its popularity with all grades of musical intelligences began with its first performance in that hall on Fishamble Street, Dublin, and extends over the whole civilized world. At Christmas time every musical city has its *Messiah* performances — sometimes two or more of them.

In America the oratorio was first performed in Trinity Church, New York, on Christmas Day of 1770. It is not known that this performance was a complete one; but that by the Handel and Haydn Society, of Boston, in 1818, was entire.

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LONDON LETTER

ORTON BRADLEY

A program of much interest has been heard here. It is the first occasion that Chadwick's name has appeared on the programs of the London, Oxford, and Cambridge Musical Club.

The club in question consists of former members of the sister universities who meet every alternate Thursday for a performance of chamber music. By the rules of the club no performers are allowed excepting the members themselves who are, with few exceptions, men whose occupations are other than that of music. However, the programs are always varied and interesting, and the performances frequently reach a very high level of excellence. The club house is at 47 Leicester Square, formerly the home and studio of Sir Joshua Reynolds. The chief attractions of the coming musical season will be the foreign visitors who have promised to appear and the annual crop of musical festivals. Of the latter the most important in London is of course the triennial Handel festival at the Crystal Palace, which is due this year. The dates are June 23, 26, 28, and 30. There was some difficulty in choosing the days, so that they should not clash with the Lincoln Festival, which is now to be held June 20 and 21 under the baton of Dr. G. J. Bennett, an arrangement which will enable some of the same soloists to appear at both festivals.

The Handel Festival program will be somewhat altered from its usual routine this year. *Israel in Egypt* will give place to *Judas Maccaœbus*, and several choruses will be performed on Selection Day which have not hitherto been included in the festival *répertoire*. The performers will number as usual about four thousand, and the back bone of the orchestra will be the London Symphony, with Frye Parker as *chef d'attaque*. Dr. Cowen will be the conductor, as usual, and Walter Hedgcock the organist. The soloists engaged are Albani, Agnes Nichols, and Perceval Allen, soprani; Clara Butt and Muriel Foster, contralti; Ben Davies and Charles Saunders, tenors; and Andrew Black, Kennerley Rumford, and the veteran Santley, basses. Miss Foster, by the way, is resting for the present to recover from an attack of *grippe*, but she hopes to be well enough to appear at Cincinnati long before the Handel Festival requires her services.

The band of the Garde Républicaine is to be among our earliest and will, after giving a concert at the Queen's Hall, proceed for a fortnight's tour to the principal provincial cities. The proceeds of their tour are to be given to the French Hospital in London and the Queen's Fund for the Unemployed.

Carreño is to be with us in February, and among her other numerous engagements is to play at the Philharmonic Concert, February 27.

Joachim and his quartet will be in London next April, and will give seven concerts, in two of which they will combine with Herr Mühlfeld and other wind instrumentalists for the performance of chamber music for wind and strings.

But of all our visitors none will command more interest than Dr. and Madame Grieg, who are coming to London during May by invitation of the directors of the Queen's Hall Orchestra. Their last visit here was in 1898, and their first in 1888, at the invitation of the Philharmonic Society. Grieg was also in London in 1889, when he appeared at a Philharmonic concert and at Chappell's Pops. This May there are to be two Grieg programs at Queen's Hall. The first, May 17, is to be orchestral, at which Grieg will conduct, and the second, May 24, will consist of chamber music, with the composer as pianist.

Kreisler, who remains unrivaled among the season's violinists, has begun a long tour in the provinces, but will give one recital in London during May.

Interest continues to be shown in the doings of the prodigies, although they are not occupying this season quite all the attention they had last year Two of the small performers stand out preeminently, — Mischa Elman and Vivien Chartres. The former is announced as having undertaken to give a concert May 3 in aid of the Royal Alexandra Hospital for children at Sydney, New South Wales. The latter is to play February 13 at the Royal Amateur Orchestra's concert, at which the king has signified his intention of being present, and will also give a recital on March 27. The next day an orchestral concert will be given by Aldo Antonietti and the Queen's Hall Orchestra. Aldo is now a man and a fine violinist. He was one of the prodigies twelve years ago, although he could not then have been called a little boy. He is over six feet tall now, but has stopped growing.

Of Continental news the most interesting is probably that there are no more tickets to be had for the first *Ring* cycle at Bayreuth. The *Parsifal* and *Tristan* dates are not yet so full, and there are still places left for the *Ring* in August. The principal singers for *Tristan* are to be Ernest Krauss and Mme. Marie Wittich. Knüpfer from the Court Opera, Berlin, and F. Krauss from Vienna will alternate in King Mark, and the other two principal rôles will be played by Théodore Bertram and Mme. Catherine Fleischer-Edel. One of the singers engaged for Kundry in *Parsifal* is Fraülein Fassbender from Carlsruhe. The engagement of Felix Mottl as conductor for *Tristan* and *Parsifal* is a matter for congratulation on all sides.

The date of the Munich Festival has been arranged so as to interfere considerably with the Bayreuth prerogative. What a feast of Wagner some enthusiasts might make by staying at Bayreuth from July 22 till August 20, if they could; then go to Munich and stay there for three weeks more. But unfortunately the Wagner Festival at Munich begins on August 13, so the gluttons must miss a week somewhere. The Mozart Festival at Munich is to begin on the second of August which perhaps accounts for the bookings for Bayreuth's *Tristan* and *Parsifal* being a little more slim.

Mozart is the composer of the hour, and especially just at present, when the musical world is celebrating his 150th anniversary. It seems curious that Ratisbon (Regensburg) is announcing some special performances of the *Magic Flute* in honor of Schikaneder, who was born there. Is it possible that in Regensburg the librettist of the *Magic Flute* is regarded as a great poet?

The clashing of the dates of Munich and Bayreuth is, however, not more serious than the frequent clashings in program items between the Colonne and Lamoureux Orchestras in Paris. Affairs reached a very bad crisis there at the beginning of January, when both organizations gave Berlioz' *Damnation of Faust* on the 7th, and repeated it, in accordance with their custom in the case of great works, on the 14th. This seems worse than just a little healthy rivalry between artists.

At the Opéra-Comique, in spite of all novelties and sumptuous mountings, *Carmen* remains the favorite opera, just as *Faust* draws the largest houses at the Opéra. No opera in the regular *répertoire* is played so often and no novelty ever draws such houses after the first few representations.

Of the making of new operas there is no end. *Aphrodite*, at the Opéra-Comique, by Camille Erlanger, is just on the point of appearing, and will be received with the most intense interest.

At Bordeaux has just been produced a new opera, *l'Anniversaire*, by Adelbert Mercier. At the Theatre des Arts at Rouen the lyric drama, *Les Girondins*, which was produced last March at Lyons, has just been given with great success. Milan has seen the production of Tschaikowski's *Dame de Pique* and two new works, *Jana*, by Virgilio Renato, and *l'Albatro*, by Ubaldino Colantuoni.

A new *Cinderella* has been discovered at Prague, with music by Léo Blech. It would be interesting to know how many settings of this story have been made for the operatic stage. *Cendrillon*, by Massenet, will be played during this year's carnival at Milan at the Teatro dal Verme. Rossini's *Cenerentola* was produced at Rome (1817), and Garcia produced another in New York a few years later, and there is record of the production of other *Cendrillons* at Paris, 1759, 1809, and 1810 by Laurette, Steibelt, and Nicolo. An *Aschenbrödel*, by F. Langer, was also given at Mannheim in 1878. But there must be many more, of which all trace has been lost.

Prague has also another new opera this season, which is being produced at the Theatre National Techèque de Prague. It is by Joseph Richard Rozkosny, and is entitled *The Black Lake*.

At Monte Carlo, in spite of the work involved in the preparations for an unusually busy opera season, Léon Jehin has not neglected his orchestral concerts and has produced several new works, among which the most interesting was Henry K. Hadley's symphony, *The Four Seasons*. A French critic writes of it: —

"Cette œuvre de forme magistrale est d'une haute et forte inspiration. La structure est solide, remarquable par son abondance mélodique et la science de son orchestration."

The troubles in Russia have driven many artists back from a country which has always been regarded as a happy hunting-ground for singers. Among others who have simply had to fly for their lives was Mme. Maria Gay, who was singing at Riga. Her escape was made in a coal barge under the cover of night. At St. Petersburg affairs never came to such a desperate pass, and the Marinsky Theatre has continued its performances as usual. The latest production there was Wagner's *Ring*, the whole cycle of which is being staged.

* *

A new opera entitled *Cinderella*, by Léo Blech, was recently produced at Prague, and met with fair success. The story of *Cinderella* has been set to music by Laurette, Steibelt, Nicolo, Rossini, and Garcia, while an opera on the same subject by Pavesi, but entitled *Agatina*, was given in Milan in 1814. Another *Cinderella* by Langer, was produced in 1878 at Mannheim, and finally there is the comparatively recent Massenet opera of the same name, which latter is to be heard again in Milan during the carnival this spring, at the musical festival given the author of *Manon*.

* *

Sardou has nearly finished his libretto for the Italian composer Giordano's new opera. It is entitled *The Feast of the Nile*. He has also rewritten an old libretto of his, entitled *The First Arms of Figaro*, for Leoncavallo.

* *

An odd performance took place not long ago in the theatre of a small Italian city. The opera *Lucia* was being sung, and the last act was about to begin, when the manager, stepping before the curtain, announced that the tenor had become suddenly indisposed, and an exceptional tenor would take his place, one whom the spectators could not fail to applaud. The artist appeared, and soon excited universal hilarity. Stalls, gallery, and even the director of the orchestra were overcome with mirth. The theatre commenced to empty, when the basso appeared upon the stage and announced that it had all been a joke, and that the act would be repeated with the usual singer. It was learned later that the improvised Edgardo was an army surgeon, one of the by no means unusual victims of a love for art not in keeping with their talents. He had so persisted in his entreaties, who can say of what kind, to be permitted to sing, that the manager had finally decided to grant his request, with the above result.

* *

Popular concerts have been organized in Rome to elevate popular taste and appreciation of music. They are held in the Argentine Theatre, the newly established Popular or National Theatre, and their success has surpassed all expectations. An enthusiastic crowd assembles for each performance.

* *

A concert was recently given in the Vatican for the Pope, who is a great lover of music. He attended in person, seated on his throne, and surrounded by his prelates, while the room was crowded with both priests and laity. The Daughters of Mary, the most aristocratic convent in Rome, sang a hymn written in his honor, two young girls sang an *Ave Maria*, and a third a prayer to the Virgin, written by Bertini, also in honor of the Pope.

The songs were accompanied by the piano, organ, and harp, played by teachers at the St. Cecilia.

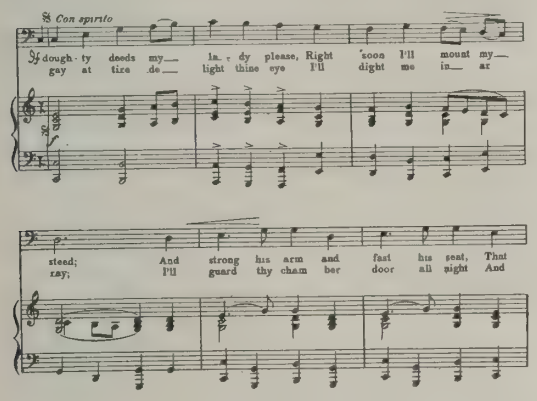
REVIEW OF NEW MUSIC

NEW SONGS

EUGENE COWLES

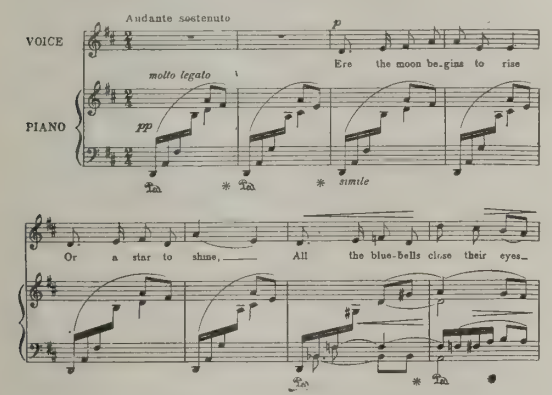
Doughty Deeds. Bass voice in C major (g to *d*).. .60

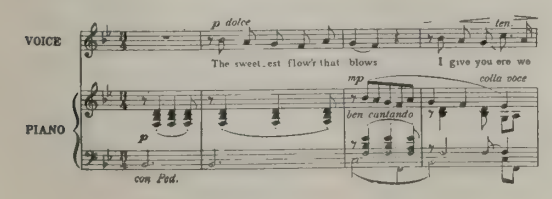
Here is a brave song of knightly deeds in days of chivalry, — of fair ladies and sturdy champions. The spirited melody in march rhythm adheres to the diatonic intervals; it moves through a range and employs effects which are grateful to the bass voice, — a singer's song in style and vocal quality. The beginning of the third stanza voices a tenderer sentiment, but increases in fervor to reach a ringing climax at the close. Words by Cunninghame Graham.

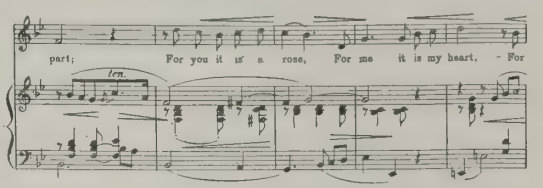


CHARLES FONTEYN MANNEY. Three Songs. Op. 17.

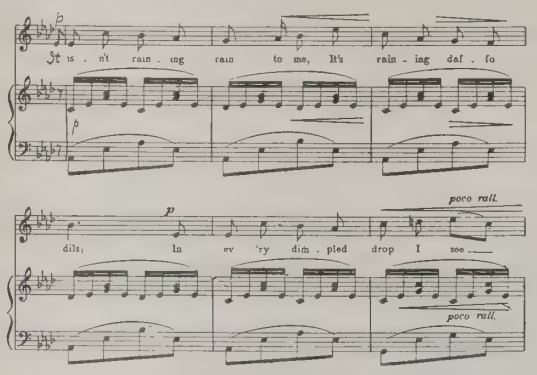
1. *Ere the Moon begins to Rise.* (Cradle Song.) Low voice in D (d to D)..... .40
2. *A Token.* High voice in B♭ (d to F). Also for medium voice in A♭ ..... .50
3. *A Song of April.* High voice in A♭ (E♭ to *g* or *a♭*) ..... .60

Three short songs which are marked by refinement of musical thought and careful workmanship. No. 1 is a gentle and tender sleep song to verses by Thomas Bailey Aldrich. Limited in range and of quiet emotion, it is available for teaching. The two stanzas are practically the same, although in the second a delicate figuration is applied to the accompaniment. A deeper emotional note sounded near the close is not out of character, however, and the song is both singable and appealing.

No. 2 (*A Token*) is warmly melodious and contains many an effective touch. It should gain wide favor with those who care for a love song which is tender in sentiment without being banal in expression. The accompaniment is effective without being difficult; a melodic line in imitation of the voice is used now and again with excellent result. The vocal part is grateful and offers scope for considerable emotional interpretation. Words by Frederic Petersen.





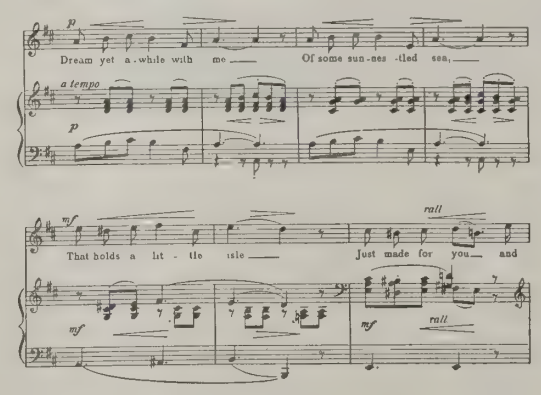
A Song of April (No. 3) strikes a note of happiness, of joyous optimism. It is light, vivacious, dainty in the expression of healthy, out-of-door spirit. The rippling figure of the accompaniment is broken by an occasional melodic phrase; and there is a happy climax near the close. The song should be welcome to singers who want a bright and cheerful number either as an encore or to add vivacity to a group. The very attractive and original verses are by Robert Loveman.



F. ORA GAMBLE

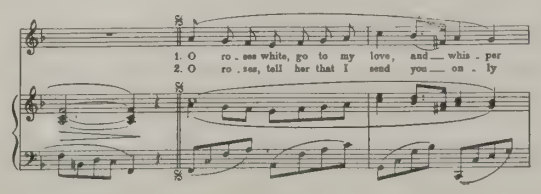
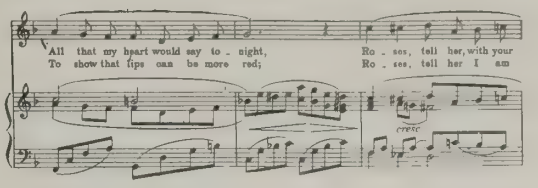
Heart Dreams. High Voice in D (d to *g* or *a*).. .60

A well-made, melodious, sentimental song of the type often assigned to the tenor in light opera. Though in a popular style, the song is well written; the piano part is effective and, though supporting well the voice, frequently independent, while the vocal melody is fluent and singable. Not in the form of stanza and refrain, there is a middle section in the key of B♭, which modulates back to the original key and melody, and closes with a ringing climax. The words, which are good, are by Walter Beverly Crane.



GEORGE B. NEVIN

Within the Roses Bloom. Medium voice in F (c to D)..... .60

A very simple and singable song of pleasing sentiment. It has the advantage of an unusually short range, making it available for both low and medium voices. The piano part is free from any difficulties and is agreeably harmonized. There are three stanzas set to the same music. The words, by Frances V. Hubbard, tell the tender messages for the beloved entrusted to the fragrant flowers.

NOCTURNE. Op. 13. William H. Griggs. Boston, White-Smith Music Publishing Co.

This is a song, 3 pp., for medium voice, with 'cello obbligato. An *ad libitum* violin part is also supplied. The first line of the text, "Rock-a-by baby upon the tree top," will suggest its general character. The voice part is tuneful, the accompaniment well contrasted without especial difficulties, and the 'cello obbligato adds much to the general effect.

THE MAID OF THE FLEUR DE LIS. Op. 14. William H. Griggs. Boston, White-Smith Music Publishing Co.

Song for medium voice, 4 pp., not especially difficult, and one that the average singer will find pleasing. Several changes in rhythm, with extended modulations to and from G to E, are characteristic features.

CASTE. Op. 15. William H. Griggs. Boston, White-Smith Music Publishing Co.

A song shorter than the two preceding, and also for medium voice. An easy and effective setting of a brief, yet characteristic poem.

REQUIEM. Op. 57, No. 1. George E. Whiting. Boston, White-Smith Music Publishing Co.

A funeral march for organ, with registration carefully indicated. While conventional in spirit, organists can add this to their repertory for special occasions, to good advantage.

POSTLUDE IN D. Op. 57, No. 2. George E. Whiting. Boston, White-Smith Music Publishing Co.

Organists will find this postlude brilliant and effective, suitable for many occasions, although it savors of the "routine" order, without much musical depth. Registration will suit either a two or three manual instrument.

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"I made $100.00 fixing two old pianos."—Mrs. S. A. Albertus, Los Angeles, Cal.

"I made $31.50 the first two weeks, and $5 to $12 per day thereafter."—Carey F. Hall, Coffeyville, Kan.

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THE FOREIGN MAGAZINES

ARTHUR ELSON

Monthly Musical Record. How to Compose Modern Music.

The old-fashioned idea of waiting for inspiration, and composing only when the spirit moved, is now wholly out of date, according to the (anonymous) writer. He divides modern music into vocal and instrumental, and names two styles for each, — the artistic and the popular in songs, and the reminiscent and the up to date for orchestral and chamber works. He describes them thus: —

"In the artistic style (vocal) the voice part is a secondary consideration, and need only wander vaguely about, with plenty of chromatic progressions and a compass of at least three octaves. The chief thing is the accompaniment, which has to be made so difficult that only a professional pianist can play it. Moreover, any musical ideas (but these are by no means vital) are of course embodied in the instrumental part. It is usual for the words to be a poem of Heine's, preferably one already set by Schubert, Franz, Brahms, and others; but Tennyson's *Crossing the Bar* is also admissible.

"The popular style (vocal) is 'too well known to need description.' Any sort of melody, an easy key, as few modulations as possible, and (the essential point) a *forte* to *fortissimo* refrain with triplet accompaniment. In this style it is important not to choose words by any classical poet, something quite new and no matter how idiotic, being necessary.

"In instrumental music the reminiscent style can be easily achieved by playing over on the piano either a dozen gavottes and bourrées by Bach and Handel, or, at choice, half a dozen nocturnes by Chopin, and immediately afterwards jotting down on paper the mixed recollections; but it is not so universally popular as the last, or

"Up-to-date style. The best way to compose either orchestral or chamber music in this style is simply to look up a batch of old exercises in modulation left over from student days, and to string them all together without any connection whatever, avoiding a perfect close as one would the plague. If the composition is intended for the piano, it is as well to put in as many stretches of tenths as possible. An orchestral work requires far more preparation. The scores of Mozart, Beethoven, and other classical models must be well studied, and when the modern composer is quite sure which orchestral combinations they most affected, he carefully avoids them. Then should be taken Wagner's scores and some of Strauss's, and the instruments contained therein added together, making an effective modern orchestra. But if this is too much trouble, it is enough to remember the cardinal rule, — halve the strings, and double the brass and percussion.

"Surely, on some such lines as these," says our writer, "it may safely be concluded that most of our modern music is composed"; and as he purports to be connected with a large publishing house, his words ought to be *ex cathedra*.

In the same issue is an article on the *History of the Orchestra*, by J. F. Rowbotham. He cites ancient Roman orchestras that contained flutes, pipes, trumpets, large lyres, bagpipes, gongs, cymbals, castanets, shell cymbals, and foot castanets. There were orchestras with organ in Imperial Constantinople, but better medieval examples are found in the minstrel bands that accompanied the troubadours. Their instruments included flutes, viols, pipes, bagpipes, harps, guitars, psalteries, little organs, tambourines, sackbuts (trombones), and rebecks (bowed mandolins). Their skill in one form of entertainment caused the name of Jongleur to give rise to the modern term juggler. This condition lasted through the Middle Ages.

At the marriage of the Duc de Joyeuse, in 1581, we find also hautboys (oboes), cornets, and violoncellos. But Italy took a more important part than France in the early development of the orchestra. Cavaliere's first oratorio demanded two flutes, violin, bass lute, double lyre, and harpsichord, — a combination affording excellent contrast. Peri's opera, *Euridice*, required a similar orchestra. Monteverde employed larger forces with more modern effect, but the greater orchestra was not wholly popular, and we find Alessandro Scarlatti writing two violin parts one viola, and one 'cello part, — practically string quartet music.

Wind instruments came in gradually, their chief use with Lully and other early writers being to reinforce the strings. When given independent parts, they played by themselves, and were silent when the strings sounded. Any number played partly by strings and partly by woodwind was called "broken music," and was avoided.

Bach was the first to write real parts for woodwind instruments in connection with strings. Audiences were small in those days, so he never called for an overpowering orchestra; but he had an extraordinary variety of tone-color at hand. Besides the ordinary strings, he employed the *violino piccolo* (a minor third above the violin), the *viola d'amore* (a tenor viol with seven catgut strings and seven sympathetic steel strings), the *viola da gamba* (played like the 'cello), and the *violoncello piccolo*, as well as various flutes. The wind instruments included the old straight flutes, ordinary traverse flutes, various forms of oboes, bassoons, the cornetto (wooden trumpet), brass horns, and trumpets (sometimes with slides), and a whole quartet of trombones. The organ often replaced the harpsichord as continuous bass. Handel dropped some of these instruments, but included harps, and experimented with an early clarinet called the "Chalameaux."

Haydn, often called the "father of the modern orchestra," demanded fewer instruments, — the usual modern strings, also flutes, oboes, bassoons, horns, trumpets, and kettledrums. He added the clarinet, but Mozart was the first to give it due prominence. Beethoven experimented with the Trombone, and grasped its sombre, almost menacing effect; once, in fact, when he wrote an angry letter to a publisher, he added to the signature a trombone trill with the word *minacciando*. This instrument completed the so-called classical orchestra. In modern days we have added (or revived) piccolo, English horn, basset horn, bass clarinet, contrabassoon, tenor, bass, and contrabass tubas, harp, drums, cymbals, and gongs, to say nothing of the wind machine and the heckelphone; but in spite of this there are many who still aver that Beethoven's music sounds good.

Revue Musicale. The Alterations in the Trocadero. Gustave Lyon.

The subject of acoustics is a puzzling one and only imperfectly understood to-day. The architects of the Trocadero undertook to solve the problem by the theory of direct reflection. They constructed a model with mirrors, and built the hall on that model. As a result, they obtained a fairly well-defined echo, and one of the poorest auditoriums in Paris. It was to remedy these defects that M. Lyon's experiments were carried on. He determined, by means of scaffolding, which parts of the walls caused the trouble, and by covering these with some material that will not reflect sound, he hopes to remedy all defects. Hitherto, however, the authorities have remained inactive.

Another Paris hall, that of the Conservatoire, was built without any definite plan, and turned out to be a remarkable success; so excellent, in fact, that those in charge will permit no alteration, even though the room is in need of added ventilation. Another remarkable hall is the La Scala, of Milan. On the stage of this theatre a singer cannot make his voice sound loud to himself; but as it is all reflected toward the audience, he need not feel at all worried. The Mormon temple at Salt Lake City is another acoustical success. It is oval in shape, with a rounded roof that makes it seem exactly like half of a huge egg.

The theory of direct reflection of sound is of little value. The air is a fluid substance; sound waves spread outward from their source in spherical shells; but when they strike an obstruction they do not bounce back like so many rubber balls, but they curve around it and enfold it, as ocean waves do an isolated rock. Also, if they strike a surface diagonally, they rush along it, once again like the sea waves. When this fact is more thoroughly investigated we shall have fewer halls shaped like grocery boxes, with plain rectangular dimensions; but the sides and roof of the stage will sweep out toward the auditorium in graceful curves, and the back corners of the hall will show the same pleasing substitution.

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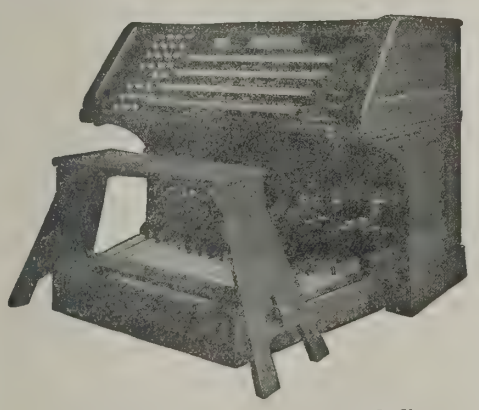

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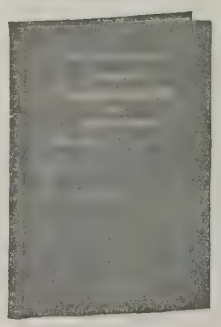

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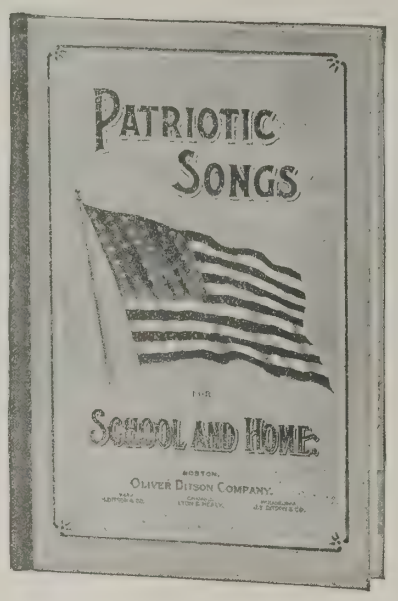

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8	16 staves, divided	10¼ x 13¼		
9	18 staves	10¼ x 13¼		
9B	18 staves, oblong	10¼ x 13¼		
20	20 staves, oblong	10¼ x 13¼		
20½	20 staves	10¼ x 13¼		
24	24 staves, oblong	10¼ x 13¼		
23	42 staves	12 x 18		

QUARTO SIZE

NO.		SIZE	PER QUIRE	PER REAM
10	10 staves	8⅞ x 11¾	$0.25	$4.00
10B	10 staves, oblong	8⅞ x 11¾		
11	12 staves	8⅞ x 11¾		
11B	12 staves, oblong	8⅞ x 11¾		
12	12 staves, divided	8⅞ x 11¾		
13	14 staves	8⅞ x 11¾		
13B	14 staves, oblong	8⅞ x 11¾		
14	16 staves	8⅞ x 11¾		
15	8 staves, oblong	8⅞ x 11¾		

DEMY

NO.		SIZE	PER QUIRE	PER REAM
19	10 staves	7⅝ x 9¾	$0.25	$4.00
21	12 staves	7⅝ x 9¾		

OCTAVO SIZE

NO.		SIZE	PER QUIRE	PER REAM
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QUARTO SIZE

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OCTAVO SIZE

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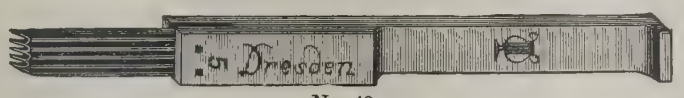
MUSIC PENS



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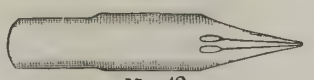

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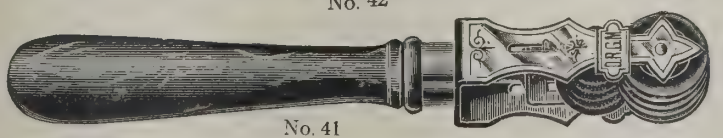

No. 41

NO.		EACH
40	Ruling pens, with 5 lines for drawing staff	$0.15
41	Ruling pens, self inking, roller staff, nickel plated	1.00
		DOZ.
42	Steel pens, with 3 nibs	.15

BLANK MUSIC BOOKS

NO.		SIZE	DOZ.
80	6 staves, 40 pages, cloth back, stiff cover, oblong	7½ x 9½	$1.50
81	8 staves, 64 pages, cloth back, flexible cover, oblong,	7½ x 9½	1.75
82	8 staves, 40 pages, cloth back, flexible cover, oblong,	7½ x 9½	1.38
83	8 staves, 24 pages, cloth back, flexible cover, oblong,	7½ x 9½	1.10
84	8 staves, 40 pages, cloth back, flexible cover, oblong, for bands,	4¾ x 7½	.85
85	12 staves, 84 pages, cloth back, stiff cover, octavo	7½ x 9½	3.00
86	10 staves, 52 pages, cloth back, morocco sides, stiff cover, full gilt, oblong	7½ x 9¾	3.50
94	12 staves, 80 pages, leather back and corners, morocco, stiff covers, octavo	9 x 11¾	6.25
96	9 staves, 64 pages, glazed cloth, flexible cover, for bands, oblong	5⅛ x 6⅝	1.10
99	14 staves, 80 pages, leather back and corners, morocco paper sides, stiff cover, octavo	10½ x 13¼	7.50

MUSIC CARDS

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27	10 staves	4½ x 6½	.75
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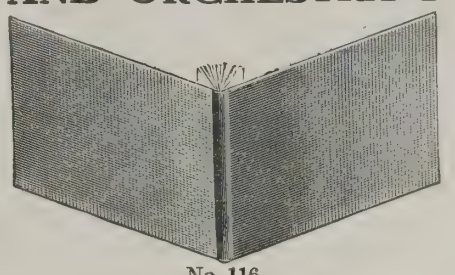

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NO.		SIZE	DOZ.
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116¼	32 muslin stubs, stiff cloth covers, red	5¼ x 7½	1.20

ORCHESTRA FOLIOS

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		GROSS
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6	Extra bindings, selection size, 9 inches	1.75
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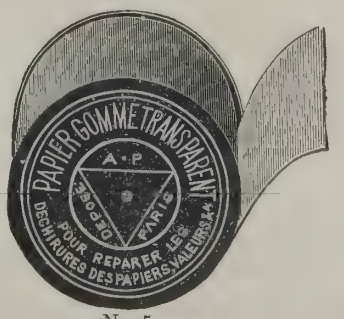
		DOZ.
9	Extra laces	$0.10



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or one of Class 6			

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or one of Class 6			

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The Musician	$1.50	Our Price	
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The Musician	$1.50	Our Price	
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Publications of the Month

FOLIO EDITION—SHEET MUSIC

Compass shown by letters in brackets [ ]. First letter is lowest note; notes below the staff indicated by small letters; on staff by CAPITAL letters; above staff by *italic* letters.

Secular Songs

HIGH VOICE

GAMBLE, F. ORA PRICE
Heart Dreams. [D] [d to *g* or *a*]..... 60
Melodious and vocal song of pleasing sentiment, with effective piano part.

MANNEY, CHARLES FONTEYN
A Token. Op. 17, No. 2. [B♭] [d to F]..... 50
A tender and appealing love song, not difficult, but very singable and winning.
A Song of April. Op. 17, No. 3. [A♭] [E♭ to *g* or *a♭*].. 60
A bright, happy lilt of spring and outdoor freedom. Good encore song.

MEDIUM VOICE

DIX, J. AIRLIE
Maureen of Ballinasloe. [E♭] [c to E♭]..... 60
Merry and melodious song in Irish tone of a peerless maiden.

MANNEY, CHARLES FONTEYN
A Token. Op. 17, No. 2. [A♭] [c to E♭]..... 50
(See above.)
Sparkin' by de Gate ('Vira). [G] [d to F]..... 50
A refined negro song of contagious melody, the attractive words with a touch of pathos as well as humor.

NEVIN, GEORGE B.
Within the Roses Bloom. [F] [c to D]..... 60
Simple and attractive love song. The range is short and the style singable.

LOW VOICE

MANNEY, CHARLES FONTEYN
'Ere the Moon begins to Rise. Op. 17, No. 1. [D] [d to D]..... 40
A tender song of sleep, dainty and appealing.

BASS VOICE

COWLES, EUGENE
Doughty Deeds. [C] [G to *d*]..... 60
A brave song of fair ladies and chivalrous devotion. Very effective in a virile style.

Sacred Songs

HIGH VOICE

FREY, ADOLF
In Thee, O Lord, do I put My Trust. [C] [c to F or *g*].. 50
Melodious church song, with dramatic contrasts and good climax points.

LOW VOICE

CHASE, CHARLES COLES PRICE
Like as a Father. [B♭] [b♭ to E]..... 50
Quiet, devotional song, excellently suited in style to low voices.

Piano Solos

GILDER, JOHN FRANCIS
Clematis. Op. 76. (Intermezzo.) [A♭]..... 60
Very melodious, rhythmic piece in the composer's happiest vein.

LARREGLA, JOAQUIN
Coquetuela. (Mazurka de Salon.) [A♭] [IV-V]..... 50
Very brilliant, but not difficult.

LEBIERRE, OLIVIER
Caprice Bohemien. Op. 20. (Morceau de Salon.) [C] [IV]..... 75
Varied in contents and brilliant in effect.

MÜLLER, JULIUS E.
Falling Leaves. (An Autumn Reverie.) [E♭] [III-IV]..... 60
Graceful in rhythm, with fluent scale and arpeggio passages.

WACHS, PAUL
Dancing the Schottische (Pendant la Schottische). [A♭] [III-IV]..... 60
Piquant rhythmic piece in light, happy humor.

OCTAVO EDITION

(Please Order by Number)

Anthems for Mixed Voices

BRACKETT, FRANK H.
No. 11,458. **I could not do without Thee.** (Hymn-Anthem, with Soprano Solo)..... 12
Simple, straightforward number, with pleasing solo.

BROOME, EDWARD
No. 11,462. **Sunset and Evening Star**..... 12
Devotional and spiritual setting, especially suitable for quartet.

LOUD, A. F.
No. 11,460 **Forward.** (Hymn-Anthem)..... 12
Well-rhythmed, spontaneous number, and very easy.

MALAN, D.D., REV. H. A. C.
No. 11,482. **O Lord, My God**..... 05
Devotional short anthem.

MARKS, J. CHRISTOPHER
No. 11,457. **Grant Us, O Lord, We beseech Thee.** (With Bass Solo)..... 12
Melodious and very effective short anthem in churchly style.

Part-songs for Men's Voices

CHESHAM, EDWARD W. PRICE
No. 11,500. **The Longshoreman.** (Four-part Song, with Piano Accompaniment. Baritone Solo.) (Arr. by N. Clifford Page)..... 12
Effective arrangement of a jolly nautical chantey.

DRESSLER, LOUIS R.
No. 11,465. **Parting**..... 10
Attractive, mock-serious number, with bright words.
No. 11,464. **Serenade**..... 10
Melodious and expressive part-song in lyric style.
No. 11,463. **Spring Song**..... 12
Sprightly, fluent number of cheerful spirit.

STORER, H. J. (Arr. by)
No. 11,470. **Off to Philadelphia**..... 10
Fine old Irish melody, effectively arranged for four parts.

Part-songs for Mixed Voices

LÖHR, FREDERIC N.
No. 11,494. **A Slumber Song.** (Four-part Song.) (Ed. by H. Clough-Leighter)..... 10
Well-written, smoothly flowing parts and a pleasing melody happily united.

MOLLOY, J. L.
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To Harold Baer

MARCIA ENERGICO
(KLEINER MARSCH)

LEO OEHMLER
Op. 55, No 2

Tempo di Marcia

VIOLIN

PIANO

mf *rinf* *f* *Fine*

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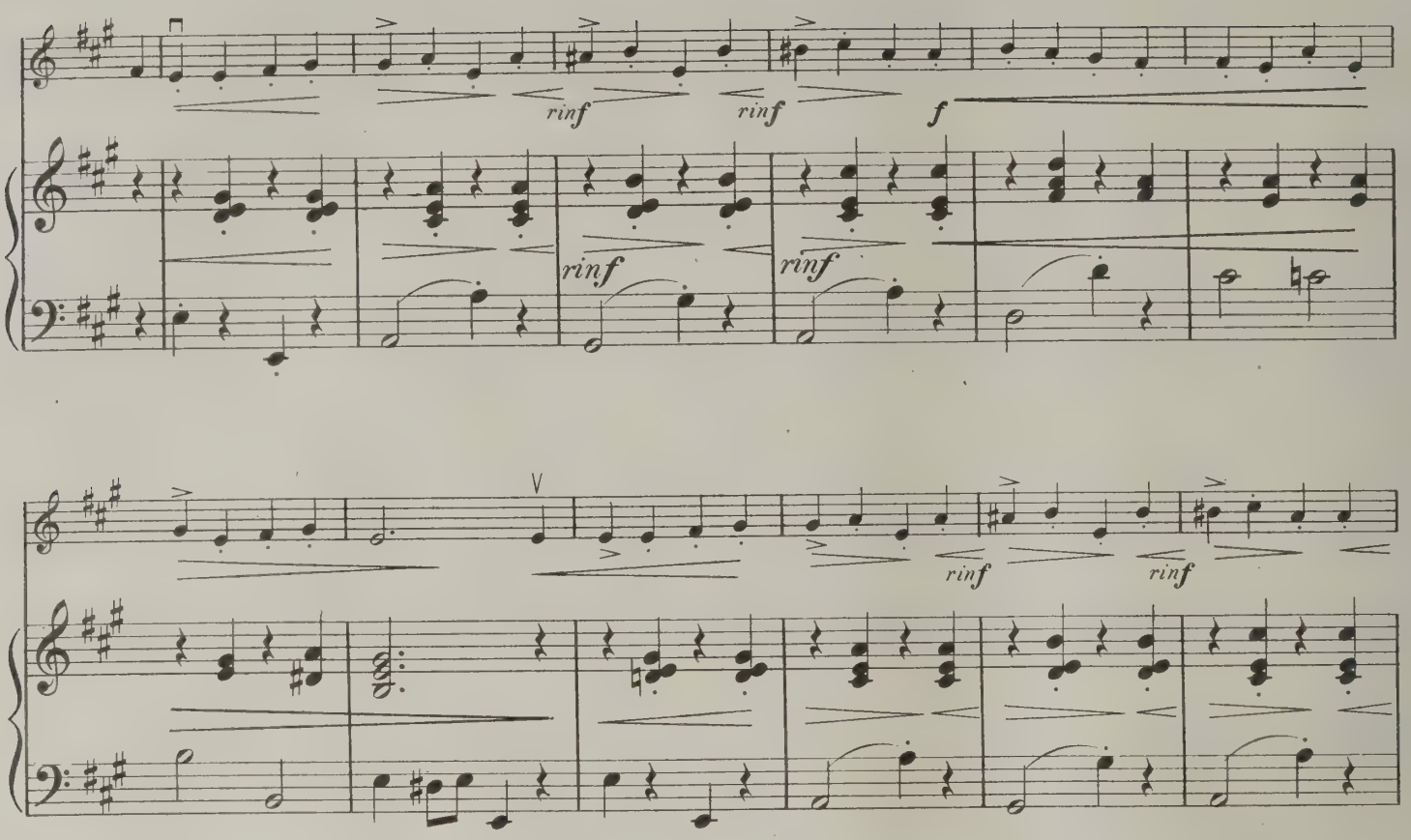

rinf
rinf
f
rinf
rinf
V
rinf
rinf
rit.
a tempo
f
mf
mf
rit.
a tempo
mf
mf
f
V

rinf rinf rit. f mf

rinf rinf f mf

a tempo tranquillo

p tranquillo

rinf

p

rit.

rinf f

rinf rinf f

largamente rit.

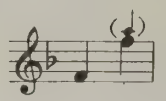
f p rit.

1 2

p

Dal Segno al Fine

COME WHERE MY LOVE LIES DREAMING



(Original Key)

Quartet for Mixed Voices № 11,496
Oliver Ditson Company's Octavo Edition

Edited by
N. CLIFFORD PAGE

Words and Music by
STEPHEN C. FOSTER

Moderato

PIANO

p

Come where my love lies dream-ing, Dream-ing the hap-py hours a-way, In

p

vis-ions bright re-deem-ing, The fleeting joys of day;

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p

Dream - ing the hap-py hours, Dream-ing the hap-py hours a - way; —

rit. *a tempo*

a tempo

mp

rit.

rit. *a tempo*

Come where my love lies dream-ing, Is sweet-ly dreaming the happy hours a - way. —

mf *rit.* *pp* *a tempo* *pp*

Come where my love lies dream - ing, Is sweet-ly dream-ing, her beau-ty beaming;

mf

rit. *a tempo*

Come where my love lies dream-ing, Is sweet-ly dreaming the happy hours a - way. —

mf *pp* *rit.* *a tempo* *pp*

Come with a lute, come with a lay, My own love is sweet - ly

mp *delicato*

dream - ing, Her beau - ty beam - ing; Come where my love lies

mf *mf*

rit. *a tempo*

dream - ing, Is sweet - ly dream - ing the hap - py hours a - way.

rit. pp *a tempo* *pp*

p

mf

Soft is her slumber, Thoughts bright and free Dance through her dreams like gushing mel-o-dy;

p

rit.

Light is her young heart, Light may it be! Come where my love lies dream - ing,

rit.

p *a tempo*

Dream - ing the hap-py hours, Dream-ing the hap-py hours a - way;

rit. *a tempo*

p *a tempo*

rit. *a tempo*

rit.

a tempo

Come where my love lies dream-ing, Is sweet-ly dreaming the hap-py hours a - way.

pp rit.

a tempo

pp

Come where my love lies dream - - ing, Is sweet - ly

dream - ing, her beau - ty beam - ing;

Come where my love lies dream - - ing, Is sweet - ly

rit.

mf

rit. pp

a tempo

dream - ing the hap - py hours a - way.

a tempo

pp

Come with a lute, come with a lay, My own love is sweet - ly

delicato

dream - ing, Her beau - ty beam - ing, Come where my love lies

mf

mf

rit.

dream - ing, Is sweet - ly dream - ing the hap - py hours a - way,

a tempo

pp rit.

a tempo

pp

ad lib.

Dream - ing the hap - py hours a - way.

cresc.

pp rit. ed smorzando

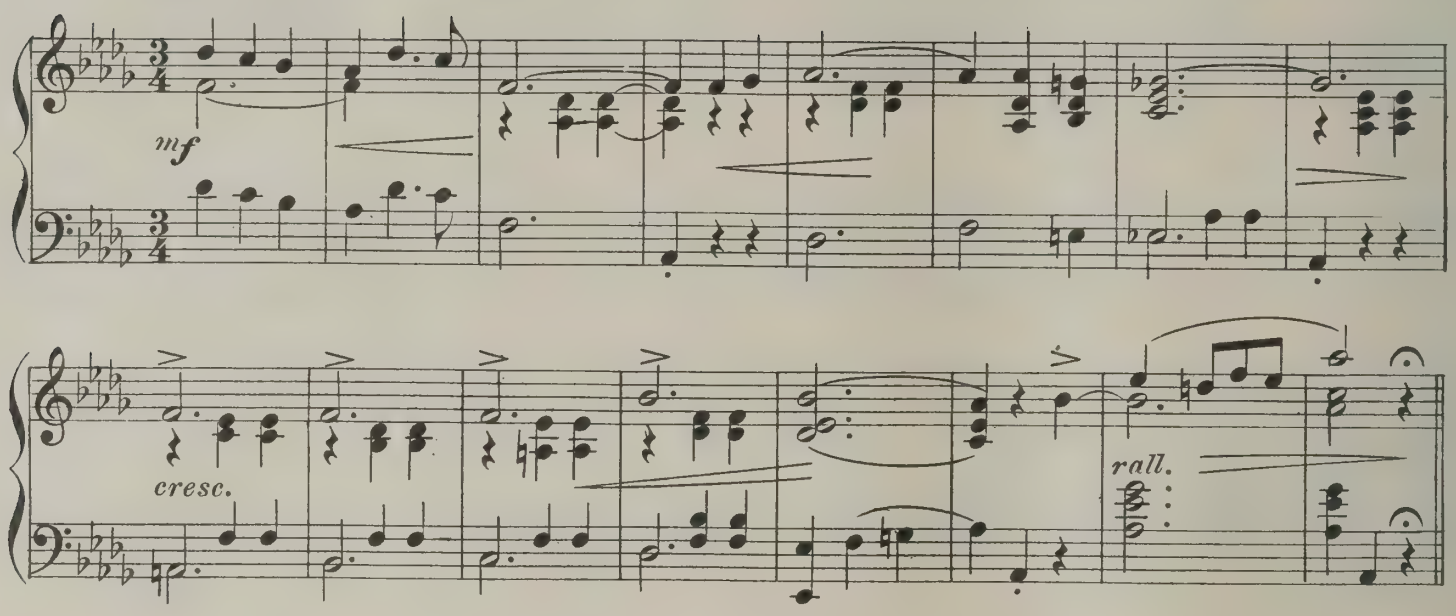
8

Campus Dreams
Waltzes.

Intro.

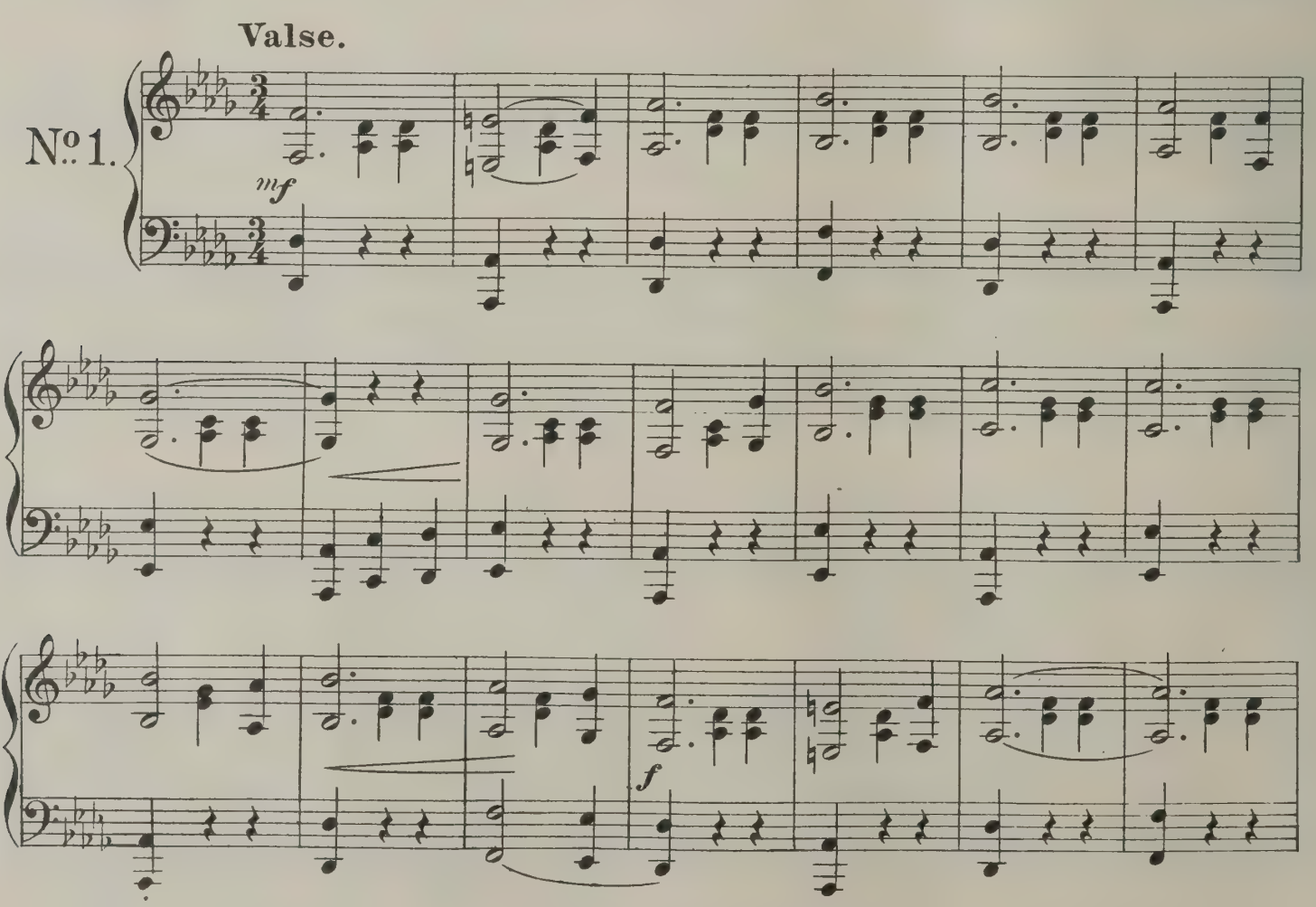
EDMUND M. BLAKE.

Moderato.



Valse.

No. 1.



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ff

dim.

First time.

Fine only.

f

Fine.

Brillante.

f

f

mf

D. C. al Fine.

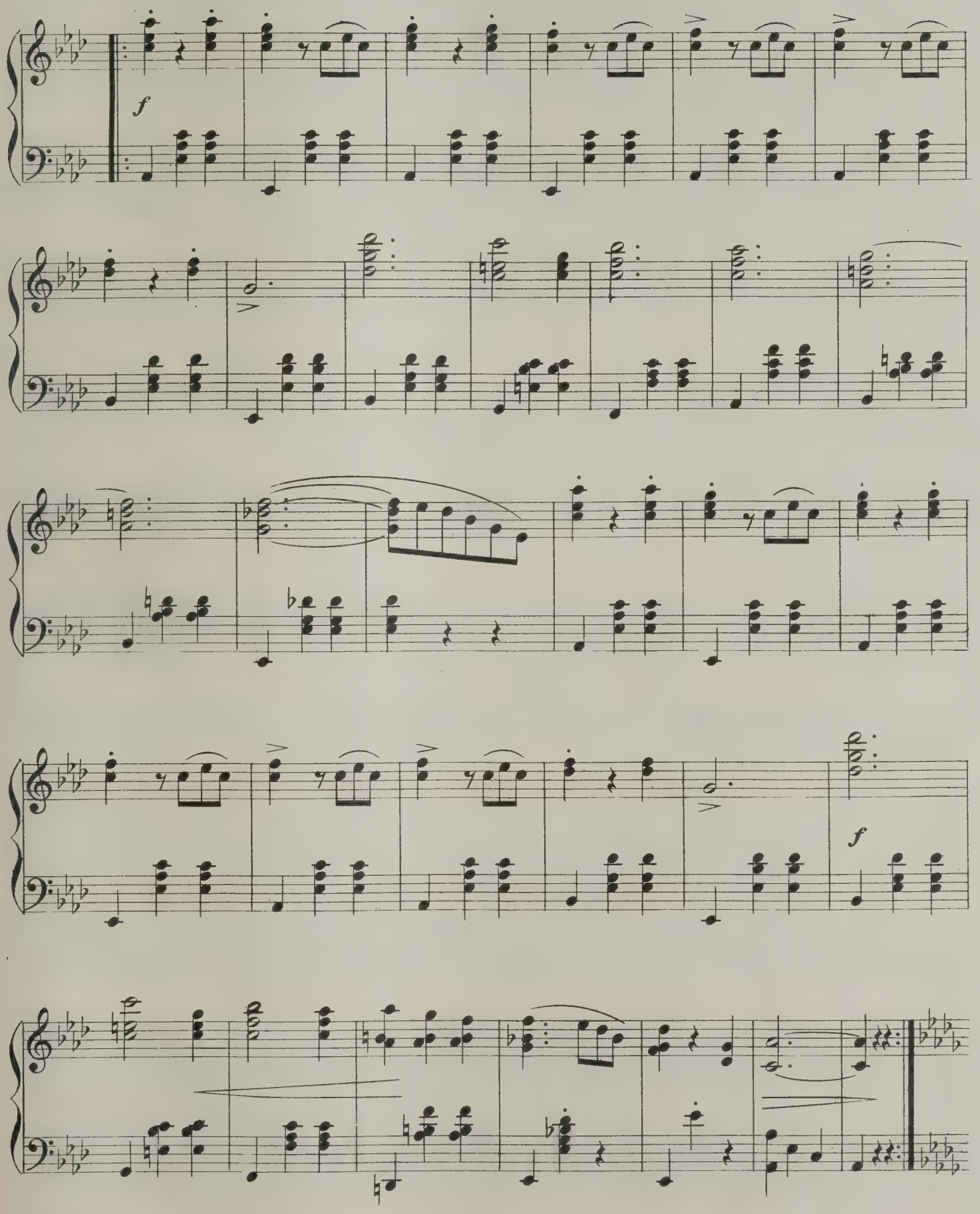
Intro.

No. 2.

f

p

f

f

f
f

Finale.

f

tr *tr*

f Brillante.

ff

2nd time ***ff***

p

ff

1

2

ff

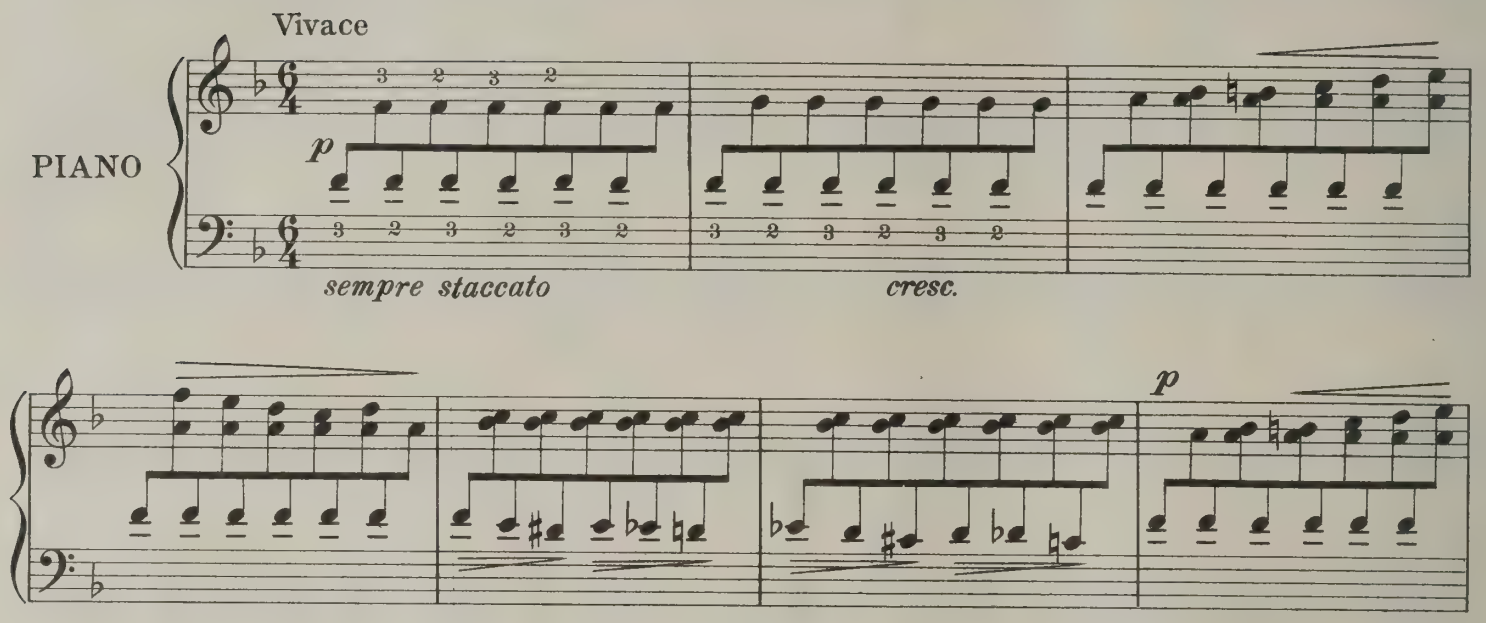
fff

To my friend F. Harold Hankins

A HAILSTORM

(CHARACTERISTIC PIECE FOR THE PIANOFORTE)

CHARLES VINCENT



Grade IV

THE MUSICIAN

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dim.

p

p

f

Tranquillo

p

mf

4

3 1

p

4

cresc.

mf

f

2 3 1

cresc.

mf

f

3 2 3 2

3 2 1 3

p

f vivo

mp

p

f

cresc.

p *cresc.*

2 1 3 2 1

f

3 2 1

2 1 2

dim.

p

f

p

f

cresc.

f allargando

ff

Ped.

mp

5

Ped. Ped. Ped. Ped. ✻

Octaves ad lib.

ff

rit.

p

Ped.

più lento

Ped.

molto rall. e pp al fine

rall.

Ped.

Ped.

SONG WITHOUT WORDS

(CONSOLATION)

Prepare { Great *p* = Soft 8′
Swell *mp* = 8′ Flute and Soft 8′ reed
Pedal *p* = Bourdon 16′ (Gt. to Ped. coup.)

FELIX MENDELSSOHN
Transcribed by HANS LICHTER

Adagio non troppo (♩ = 66)

MANUALS

PEDAL

Sw. *mp*

Gt. *p*

Sw. *mp*

Gt. *p*

Sw.

Gt. *mf* add 8′, 4′ and Sw. to Gt. coup.

a tempo

poco rall.

Sw.

Sw. *mp*

off Gt. to Ped.
add Sw. to Ped.

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Gt.

Gt. *f*

Sw.

Sw.

Sw. *mp*

poco rall.

a tempo

off Sw. to Gt.

Gt. *p* soft 8′ only

poco rall.

Sw.

off Sw. to Gt.
add Gt. to Ped.

Gt. *mf* add 8′, 4′ and Sw. to Gt. coup.

a tempo

Sw. *mp*

Gt. *f*

off Gt. to Ped.
add Sw. to Ped.

Gt.
Sw.
Sw. *mp*
poco rall.
a tempo
off Sw. to Gt.
Gt. *p* Soft 8′ only
off Sw. to Ped.
add Gt. to Ped.

molto largamente
Sw.
Gt. *f* add 16′ 8′ & 4′

Sw. *mp*
tranquillo
Sw. (open)
Gt. *p* Soft 8′ only
rall.
Sw.
pp
off Gt. to Ped.
add Sw. to Ped.

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THOMAS TAPPER, Editor

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COMMUNICATIONS ARE WELCOME from all interested in the teaching and study of music, and in furthering the success of THE MUSICIAN. All articles or communications submitted for publication should be clearly written on one side (only) of the sheet. Those which cannot be used will be returned. These communications must invariably be addressed to the Editor, MR. THOMAS TAPPER.

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PUBLISHERS' NOTES

MUSICAL LITERATURE — Our Musical Literature offer for this month consists of eight volumes, as follows: —

Curiosities of Music	*Louis C. Elson*	$1.00
Sound and Its Phenomena	*E. Cobham Brewer*	1.25
Piano and Song	*Friedrich Wieck*	1.25
A Guide to Parsifal	*Richard Aldrich*	1.00
The Soprano: A Musical Story	*Jane Kingsford*	1.00
Student's History of Music	*Louis Frederic Ritter*	2.50
Music explained to the World	*Francis James Fetis*	1.50
The Symphony since Beethoven	*Felix Weingartner*	1.00

All of these are standard works. Mr. Elson's book treats on the music of ancient and savage nations. *Piano and Song* and *Music explained to the World* are intended to stimulate a keener enjoyment and more intelligent understanding of the meaning of music. The author of the former was Schumann's teacher. *Sound and Its Phenomena* is a scientific work dealing with vibrations, acoustics, and the cause and transmission of sound. Aldrich's *Guide to Parsifal* is the latest authoritative work on Wagner's great sacred festival drama. The author of the *Symphony since Beethoven* is almost as well known in this country as in Europe as one of the world's foremost musicians and an authority on the subject treated.

The price against each book includes postage. Copies of any will be sent for examination. We have in stock a few complete sets, of which one or more of the volumes are slightly shopworn, although otherwise in perfect condition. To dispose of these at once, we offer them at a special discount of 50 per cent, or $5.25 for the set. This price includes the cost of transportation. Such books belong in the library of every musician, music teacher, music student, and patron of music. They are among the most desirable of the comparatively limited list of works on music in the English language.

"CLUB PROGRAMS," BY ARTHUR ELSON — In answer to many inquiries from readers of THE MUSICIAN, we take pleasure in announcing that immediately after the appearance of the twelfth instalment of *Club Programs from All Nations* steps will be taken towards publishing the entire series in book form. Wherever necessary, the articles will be revised and brought up to date by the author. The book will be unique on account of being the only work prepared especially for the use of musical clubs. It will be of inestimable value to all who prepare concerts, as it is a comprehensive account of the present-day situation in the musical world.

A limited number of copies will be offered in advance of publication at a special price. The subscription price will probably be announced in the next issue of THE MUSICIAN.

THE ART OF VOCALIZATION — In Eduardo Marzo's new course of vocalises is included all the material necessary for the complete development of the voice. Vocal technique is required not only for coloratura singing but for the artistic rendering of the simplest song; and only through acquaintance with a wide variety of vocal material can a perfect tonal and technical control of the voice be acquired. There is probably no greater error made by vocal teachers than keeping a pupil at work on the studies of one writer for any great length of time. Each of the recognized masters has his peculiar merits, but it is only by the study of the works of the different ones that satisfactory results can be obtained. The feature which probably gives the course its greatest value to teachers is the extreme care that has been used in arranging the order of progression.

Mr. Marzo's Course will be called *The Art of Vocalization*. Three books for soprano are now in preparation. These will probably appear this month or in May. The price of each book will be 75 cents. The special introductory offer of 40 cents each, as announced in the March MUSICIAN, will remain open until publication.

THE TRAINING OF BOYS' VOICES — According to the testimony of prominent vocal teachers, many children's voices are irretrievably ruined before maturity. Schools everywhere, both public and private, are providing instruction in music reading, and the choirs of boys are constantly increasing. Excepting in the few choirs of cultivated boys' voices, however, children are almost universally permitted to sing without vocal training, and are urged to "sing out" until the strain upon them becomes a matter of grave vocal abuse. A correct knowledge of the child-voice, its capabilities and limitations, would enable singing teachers and chorus directors to prevent this wholesale injury and destruction. All children have some natural ability to use their voices aright and the majority can be taught to sing well. The artistic possibilities of boys' voices have been known for centuries.

Children's voices constitute a department of voice culture for which a special preparation is required. *The Training of Boys' Voices*, by Claude Ellsworth Johnson, has been designed to fill this need. The book will be one of the Music Students Library. It will consist of sixty pages, and will be bound in serviceable cloth covers. One of the most valuable features of the work will be the list of choir music and the two, three, and four part secular songs which are available for use by boy choirs and choruses. The price of the book will be 75 cents, but in advance of publication we offer copies for 40 cents, which includes postage when the order is accompanied by cash.

A NEW EDITION OF "JOUSSE'S CATECHISM" — Few works on music have shown such remarkable vitality or enjoyed such popularity as the little book commonly known as *Jousse's Catechism*.

The author was born in Orléans, France, in 1760, but spent most of his life in London, where he established himself as a teacher of singing and piano playing. He published several text-books, one of which was called *Lectures on Thorough-Bass*, the basis of the present Catechism. In the course of teaching, and musical progress in general, many new and valuable definitions have been evolved, and consequently the Catechism has passed through many editions. In the present edition, which has been edited by Thomas à Becket, all the material found in old editions has been carefully revised. Much that is new has been added. The book will contain eighty-eight pages, including a pronouncing dictionary of musical terms and Schumann's *Rules for Young Musicians*. The price will be 30 cents, but until published we offer copies for 15 cents, including postage, if paid in advance.

A NEW COLLECTION FOR THE REED ORGAN — *Reed Organ Selections for Church Use* is the title of a new collection which has been compiled and arranged by Hans Lichter, editor of the recently published *Popular Church Organ Pieces*. This book, on account of being suitable only for that instrument, will differ from many of the available collections of reed organ music. No attempt has been made to adapt the arrangements to the piano on the one hand or to the pipe organ on the other. Some of the pieces, however, are well-known pipe organ compositions, which heretofore have not been available for the smaller instrument. Pieces by Roeckel, Mann, and Dr. Vincent are included, and there are several numbers by Mendelssohn and Handel. While of not more than medium difficulty, the resources of the instrument are drawn upon to their fullest extent. The book will prove of exceptional value to organists in country churches.

The volume is in preparation. It will be one of the Half Dollar Music Series. In advance of publication, however, we offer copies for 25 cents, which includes postage if orders are accompanied by cash.

"THE YOUNG VIOLINIST," BY GEORG WICHTL — The principal object of this work is to teach pure intonation. The exercises in finger dexterity, staccato, shakes, and double stopping are also exceptionally practical. Special attention is given to rhythm, to facilitate which exercises on the open strings are employed, so that simultaneous movements of the bow and fingers are not required. This plan has proved to be the most effective method of teaching syncopation. The work is entirely in the first position. In his own preface we are informed by the author that *The Young Violinist* has won the approval of Louis Spohr, his greatest contemporary.

A new edition of the work, edited by John Craig Kelley, is in preparation, and will appear at an early date. It will be No. 91 of the Ditson Edition, and will be the most complete and practical of all editions. The price will be $1.00, but in advance of publication we offer it for 40 cents, which includes postage when cash accompanies order.

FOUR GRAND RENEWAL OFFERS

THE MUSICIAN and the *Choir and Choral Magazine*, both for one year, $1.60.

THE MUSICIAN for one year and *The Art of Vocalization*, by Eduardo Marzo, Soprano, Books I, II, and III (in press), $2.30.

THE MUSICIAN for one year and *The Training of Boys' Voices*, by Claude Ellsworth Johnson (in press), for $1.60.

THE MUSICIAN for one year and the eight books of Musical Literature mentioned on the opposite page, $6.25.

A second recital of the season was given by the pupils of Mr. Carl Sobeski of Boston, on February 27. Mr. Sobeski is an enthusiastic patron of the American composers. Their works were well represented on the evening's program.

TESTIMONIALS

TAPPER'S GRADED COURSE

After examining carefully the *Graded Course* for the piano by Tapper, I find it to be unsurpassed by any other method.

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The first three grades of Tapper's *Modern Graded Piano Course* are excellent in all points.

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MUSIC IN THIS NUMBER

March from *Tannhäuser*. Richard Wagner.

This should be played with much breadth of tone, with motion, but not too fast. The passages, like the first three measures, known as "fanfares," should be forceful and somewhat sustained. Note the contrasting sections on pp. 2 and 4. The left hand octaves and chord passages, firm, yet avoiding a noisy effect.

Prelude to *Lohengrin*. Richard Wagner.

To reproduce the unique characteristics of the opening prelude to *Lohengrin* adequately requires the instrument to be in perfect tune in its upper octaves. A judicious combination of *both* pedals will be found essential in the opening measures, also the final six measures. The various indications for phrasing and accent are very important, and should be carefully observed.

Ride of the Valkyries. Richard Wagner.

This number demands of the pianist considerable technical attainment and especially freedom and independence between the hands. The principal theme is in the left hand, which is to be always played with decision and much motion. The accompaniment to this theme is unusually brilliant and forceful. With careful study this is a most effective number for concert or recital use.

Love is like a Bird — Rebellious. Georges Bizet.

This is the familiar *Habanera* sung by Carmen in Bizet's famous opera of that name. The coquettish, romantic character of the text is much enhanced by the musical setting, and the "mood" of the piece should be carefully considered as to the proper interpretation. The accompaniment should be mainly in the light staccato, to suggest the "string effects" called for in the original orchestral score, which heighten the general effect.

Even Bravest Heart. Charles Gounod.

This is the *Dio Possente*, the favorite cavatina sung by Valentine in Act II of *Faust*, the theme of which also appears in the orchestral prelude to the opera. It should be carefully studied for expression. In the accompaniment the so-called Gounod triplets should be played lightly, but firmly. The chords in the second section, *poco piu animato*, although short as to time value, should not be *staccato*, but more in the nature of a *non legato*. The tremolo effects in the final pages should act as a firm, yet quiet background to the voice, with the closing full chords *piano* and *sostenuto*.

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11,505. **Christ is Risen from the Dead** 05
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11,519. **Christ our Passover** . T & A .16
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Anthems

BARTLETT, J. C.		
10,270. O Day of Love Eternal. (Violin Obbligato)	T.	12
9,118. Once the Lord of Glory Lay. (Violin Obbligato)	S. or T.	12
BRACKETT, LYMAN		
8,232. Easter Bells are Ringing	A.	12
BULLARD, FREDERIC FIELD		
10,523. Alleluia! Hearts and Voices. (Harp ad lib.)	S. or T. / A. or B.	16
CLOUGH-LEIGHTER, H.		
11,232. Where hast Thou laid Him?	S. B.	12
DRESSLER, LOUIS R.		
10,968. O! Lift Your Joyful Hearts. (Violin Obbligato)	S. T.	12
FISHER, WILLIAM ARMS		
10,967. O risen Lord. (Violin Obbligato)	S. A. T. B.	16
FREY, ADOLF		
10,970. Christ, Our Passover	S.	12
HOLDEN, ALBERT J.		
7,970. Awake! Thou that Sleepest	T. B.	16
3,696. Easter Triumph	S.	16
HUMPHRIES, CHARLES		
11,118. Alleluia!	S. B.	16
MANNEY, CHARLES FONTEYN		
11,233. Awake, Thou that Sleepest	S.	16
MARZO, EDUARDO		
11,224. Hark! Ten Thousand Voices Sounding. Op. 92	T.	16
NEIDLINGER, W. H.		
11,380. Lift up Your Voices Now!		16
PARKER, HORATIO W.		
11,372. I shall not Die, but Live	B.	16
REED, WILLIAM		
11,221. Awake, Thou that Sleepest	S.	12
10,960. Strife is O'er, The	S. or T.	12
ROGERS, JAMES H.		
10,966. As It began to Dawn	S. T.	12
10,742. Christ is risen from the Dead	S. or T.	16
10,535. Christ, the Lord, is risen To-day	B.	12
SCHNECKER, P. A.		
10,034. By the Thorny Way of Sorrow	A. T.	12
9,535. O Joyous Easter Morning	A. T.	16
10,268. Sing with All the Sons of Glory	B.	16
11,230. Ye Choirs of New Jerusalem. (Violin Obbligato)	S.	12
SPENCE, WILLIAM R.		
10,757. As It began to Dawn	T.	12
10,047. Awake! Thou that Sleepest	S.	16
STEVENSON, FREDERICK		
10,193. Lord hath done Great Things, The. Op. 20	B.	10
TRUETTE, EVERETT E.		
9,291. Awake, Awake, 'Tis Easter Morn		16
WIEGAND, JOHN		
8,494. Christ has won the Victory	S. A.	16

Carols

CLOUGH-LEIGHTER, H.	
10,963. Alleluia! Alleluia! (Voices in Unison)	08
10,964. Brightly gleams Our Banner. (Processional.) (Voices in Unison)	10
11,100. Christ is risen, Alleluia! (Processional.) (Voices in Unison)	10
11,227. Christ, the Lord, is risen Again	10
11,226. Come, Ye Faithful. (Processional)	08
11,225. The Day of Resurrection	08
10,965. Let the Merry Church Bells Ring. (Voices in Unison)	08
11,099. Rhyme, a Rhyme for Easter-time	12
11,374. Amen, Amen! (Processional.) (Voices in Unison)	10
FISHER, WILLIAM ARMS	
10,551. Christ hath Arisen. (Processional)	10
10,542. God hath sent His Angels	10
MANNEY, CHARLES FONTEYN	
11,228. Alleluia, Alleluia!	08
10,269. Blessed Day of Transformation. (Voices in Unison)	08
11,357. Welcome, Happy Morning. (Voices in Unison)	10
11,358. The Day of Resurrection	10
NEVIN, GEORGE B.	
10,248. Christ, the Lord, is risen To-day	08
10,962. Hail Him, Lord and Leader. (Processional)	10
10,249. Rejoice, the Lord is King. (Voices in Unison)	05
NOYES, EDITH ROWENA	
10,048. Buds are bursting on the Trees, The. (Voices in Unison)	08
OSGOOD, GEORGE L.	
8,531. Blow, Golden Trumpets	12
SCHNECKER, P. A.	
9,577. Hail, Thou Glorious Easter Morning. (Voices in Unison)	05
9,578. Morning purples All the Sky, The. (Voices in Unison)	08
10,046. O Joyous Easter Morning. (Voices in Unison)	05

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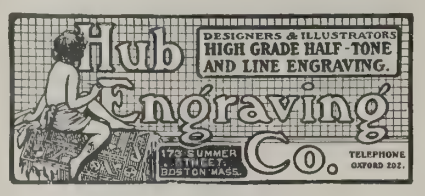

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Christ is Risen	Gabriel
Christ our Passover	Marzo
The Crown is On	Warren
Christ Triumphant	Tebbs
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A DISCUSSION WITH VINCENT D'INDY

LAWRENCE GILMAN

M. Vincent d'Indy is a most exceptional person; for he is both a musician and unassuming, a man of extraordinary gifts, yet wholly without self-consciousness or pose. A man of singular attainments, he is singularly without assertiveness, without the ambition that makes so many a successful musician the sort of person whom one crosses the street to avoid.

"What I write," said M. d'Indy to a friend, "is simply the reflection of thoughts that have interested me; and there," he says in effect, "I leave the matter; if they seem good to you, so much the better; if not, it cannot be helped." As he takes a dispassionate view of his own work, so he is remarkably catholic and unbiased in his views of his contemporaries. He holds emphatic opinions concerning the artistic status of his *confrères*, and he voices them emphatically; but he discriminates carefully and with thought, and he knows precisely why his convictions are such and such about Strauss, about Debussy, about Massenet.

But it is his views on the larger esthetic questions touching the art of music that particularly invite comment.

It is, as I have elsewhere remarked, a familiar and extensively diffused belief that the "Neo-French" school, of whom Debussy, Fauré, d'Indy, Dukas, and De Bréville may be considered representative exemplars, achieve the singularity of their effects by a radical departure from traditional musical designs; that, aside from their indifference to the established harmonic and melodic codes, they are experimentalists as well, so far as their form is concerned. The recent visit of M. d'Indy, and his performances with the Boston Symphony Orchestra of representative works by himself and his associates, have served, in a measure, to dispel that belief. M. d'Indy has made it known in various ways that he and his colleagues are not the ruthless iconoclasts they are commonly supposed to be. Instead of disdaining the constructive principles of the older music, they claim to be but perpetuators of the traditions established by the classicists. M. d'Indy claims, for example, that the basic form of his extraordinary B♭ symphony, which proved so formidable a stumbling-block to many of its hearers, is, so far as its fundamental design is concerned, as simple and severely logical as if the date of its composition was 1791, instead of 1903, and that its novelty of effect proceeds from the new harmonic, melodic, and orchestral substance which is superimposed upon old and familiar forms. And then M. d'Indy will sit at the piano and play for you, in skeletonized form, the several movements of the B♭ symphony, analyzing and commenting as he proceeds. According to him, it is very plain sailing indeed; he has, one is to infer from him, adhered faithfully to the old and, as he calls them, "fundamental" forms,—allowing himself, he admits, occasional diversions, harmonic and rhythmic, but holding constantly in view the traditional requirements of the classic molds. He claims for his own music and for that of his artistic kinsman, Debussy, for example, that its structural basis is essentially diatonic rather than chromatic; and he repudiates the conception of a tone-art built consistently upon a scale of semitones.

I did not, and I shall not here, presume to dispute M. d'Indy's contentions regarding his own art, nor shall I call into question for a moment the accuracy of his own analysis of it. The point of larger interest, I take it, is his position upon general matters of artistic principle, and more particularly his attitude toward the question of the possible abrogation of the older forms.

VINCENT D'INDY

Do M. d'Indy and those who are in accord with him occupy an impregnable position when they assert that the diatonic scale is the only one upon which music that is strictly undramatic — music which has no organic association with words — can be built? That, as I understand him, is M. d'Indy's position. He will not for a moment admit that undramatic music may proceed from a basic use of the chromatic scale; for he holds that the traditional diatonic relationships so long sanctified by use and custom find their justification in some subtle and inviolable correspondence with the laws of the natural world. Such a work as Wagner's *Tristan* is, he holds, structurally justifiable only on the ground of its essentially dramatic character — for here the movement and contour of the play itself supply the formal justification for the music, permitting the composer to proceed as he likes, so long as he adheres to the requirements of text and situation. But a purely symphonic work built upon a similarly shifting tonality is, he argues, altogether anomalous. Thus his criticism of a certain very modern work was that it had too many harmonic alterations; and he smiled in his exquisitely amiable and gentle way when it was pointed out to him that the characteristic to which he objected was an intended consequence of a tonal plan deliberately selected and reasoned.

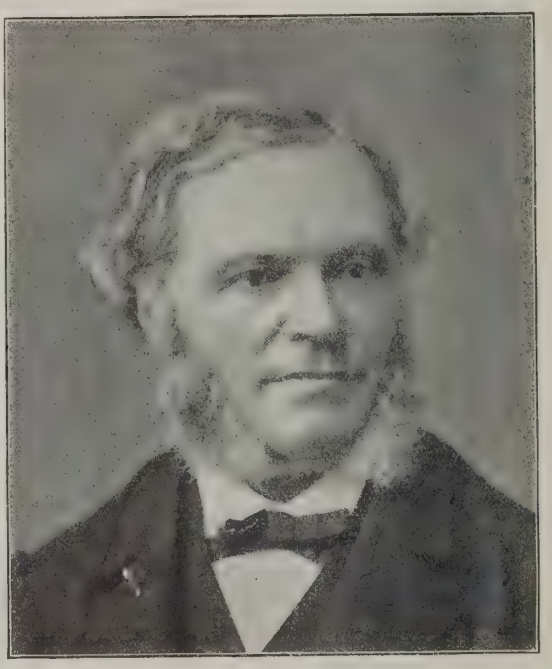
For him it was *impossible* — a violation of the immutable laws of music. "If," he observed, in effect, "we admit such a constructive method, then whence shall we derive those moments of heightened and intense expression which proceed from the dissonant use of chromatic progressions? If our music is to be largely a fabric of dissonances, erected upon a chromatic scale, whence shall we derive our points of repose as well as our moments of vivid contrast?"

He listened, it must be recorded, with admirable good temper and with that inveterate courtesy of his to the argument that was opposed to his, and which cannot be more admirably crystallized than in the dictum that Mr. Rupert Hughes has put into the mouth of that engrossing and vivid creature of his, — Zal, of Poland and New York: —

"There is only one key, and that is all keys in one. The dominant is no nearer to the tonic than the tonic to the key of the leading tone. There is only one scale — the chromatic."

For M. d'Indy, that were a conception of incredible wrongness — as iconoclastic as egregiously mistaken. But then, as he will tell you with a kind of whimsical pathos, there are not a few young men in his Paris school whose procedures altogether confound his understanding, — who go as far beyond him in theoretical and practical daring as he himself went beyond his immediate predecessors. Perhaps some day in Paris one of these pupils of his may offer to him such an explanation as this, in an attempt to justify seemingly unreasoned and reckless practices. He may say — and M. d'Indy should listen considerately and without impatience: "Is the diatonic order the only righteous and justifiable one? Must tonic-dominant-subdominant relationships form the groundwork of a musical plan? Must a composition end, at any cost, in the key in which it began? Are these things essential to an organically consistent, homogeneous, and symmetrical plan, or is another and vitally different order capable of justification?"

It is not likely that our supposititious young iconoclast, if he be a composer, will worry his brains over an attempt to account for his procedures by any process of esthetic reasoning; it is more probable that he will expend all of his energy in molding his dreams into actual and definite substance, leaving the task of their justification to his exigetical brethren of the schools. But for the sake of our present purposes, let it be imagined that he is prepared to play the rôle of expounder; might he not then, perhaps, justify himself somewhat in this wise: "Consistent and symmetrical design is as possible to an order of musical structure which derives from the chromatic scale as to one which proceeds from a diatonic basis, nor are



CÉSAR FRANCK

contrast and variety of accent precluded by the use of a tonal fabric whose fundamental stuff is dissonance chromatically derived; for, instead of starting from a diatonic and normally concordant basis, and using dissonant effects as a heightened mode of expressive utterance, I start from a basis of dissonance, chromatic in derivation, and proceed thencefrom to dissonances still more eloquent and poignant. I hold before my mind the thought of an art from which all crass and formal outlines, all constrictive and lifeless patterns, shall have been deleted — in which everything shall be plastic, fluent, and untrammelled: music without rigid shape or outline — wavering, meditative, cloud-like in its shifting and evanescent forms, its perfect fluidity of movement. In it I imagine no cadences, no modulations, in the obvious and familiar sense of the terms. Succeeding tone masses dissolve, merge into one another, as water flows into water."

It is a conception which M. d'Indy would doubtless reject as bordering upon complete disorganization; yet he would do well, in that event, to read and ponder the words of a luminous and persuasive exponent of musical modernity: "Form [he means traditional, not elemental, form] is a thing of the grammarians, to be discussed behind closed doors by persons who believe in musty counterpoint and the rules of the game, . . ." and M. d'Indy is anything but a grammarian.

CHATS WITH GREAT SINGERS

W. FRANCIS GATES

Mme. Emma Eames

To talk with some of the great artists is a task for the interviewer, whatever it be for the artist; with others, it is a pleasure for the interviewer — no matter what it is for the subject.

Mme. Emma Eames Story comes under the latter category. The writer has conversed with great pianists and singers, violinists, actors, railroad presidents, war heroes, and commanding generals, and out of the whole group two stand in happy memory, the pleasant hours spent with Madame Eames and with Richard Mansfield.

Experience with artists proves them to be but ordinary mortals,— their specialty being subtracted,— simply human beings with one spot in the brain having unusual development. The interviewer soon gets to seeing beyond the coating of pretension or reserve and learns to discount sham in a moment. And it may be said right here that the greater the artist, the more simple the personality; it is only the mediocrities that feel it necessary to enamel themselves with a veneer of austerity or unapproachableness.

Madame Eames is a person of ideas, and many of her ideas have nothing to do with art, for she thinks independently. She has a quick wit and a vocabulary that seldom stops for an adequate phrase.

She is an individualist and stands for the expression of personality in so far as correct conventionalities will permit — not absurd conventionalities. In speaking of her art she said, "Gounod once said to me, 'Don't ever tell a lie with your voice,' and I do not think I ever have. I always do the best I can. I have tried to keep my life and my music undefiled, and present to the public the best art I am capable of.

"I have just begun to enjoy life, because I don't ask too much of it. My whole soul is in my art and the enjoyment I can give others through my expression of it. What I have done has been by the hardest of work; I am painfully conscious of that. I believe in every one doing the best his nature and his fate will permit."

"Then you are a fatalist, madam?"

"Yes; to a certain extent. I think it is not only what we make of life that counts, but what life makes of us; there is no use in our discounting inheritance and environment."

"But you know Ex-President Grover Cleveland wrote in an article not long ago that the place for woman is in the home and that she is transgressing her true functions when she goes into public life. What do you think of his dictum on this matter?"

"The older I grow, the more tolerant I become of the individuality and the tendencies and beliefs

of others. You know I was raised in Maine, and I was surrounded by and imbibed the straight-laced way of looking at things. I suppose I had some of the Puritan intolerance; it was to be expected; but my views have gradually broadened until I now have the widest tolerance.

"Because most women find the true expression of life in home making and child rearing, there is no reason why others, with different cast of mind, should be shut out from opportunities and the evidently intended path. The home life is the natural one for perhaps eighty per cent of the women of the civilized world. I agree with Mr. Cleveland in that."

"But how about the other twenty per cent?"

"That's just it," answered the prima donna in her vivacious manner; "how about the rest? God

EMMA EAMES AS THE COUNTESS ROSINA

knows more about it than Grover Cleveland. God placed in the minds and hearts of these others different aspirations and surrounded them with other environments. He seems to have set them apart for other things, even if one cannot say better things.

"Shall they, then, crush out their individuality? No, I believe in a woman following her own inclinations, but not rushing into public life at the first opportunity or at the first desire for applause or flattery, not leaving the home life unless driven to do so by circumstances or by talents that will not be crushed into the background. The women who go before the public have a mission besides making a living or gaining applause. They give the public esthetic enjoyment and add to the sum-total of public culture."

I was industrious when my companions were at play. I used to take my little clavier under my arm and go off to practice. When I sang a solo the baker near St. Stephen's yonder always gave me a cake as a present. Be good and industrious and serve God continually.—JOSEPH HAYDN.

INDIAN MUSIC

"Imagine sounds that carry to your mind the wondrous waters of Niagara, fading in their brightness and beauty to be forever renewed, also a weird melody, the strangest and most impressive, in a sense, that ever greeted human ears, and you have certain prominent elements in the native music of the North American Indian."

Thus spoke Dr. Walter Hough, the anthropologist of the Smithsonian Institution, who has for years been studying the racial traits of the Indians, and who recently returned from an exploration of the pueblo region of Arizona and New Mexico.

"Unlike most music of savages," he went on, "the music of the Indians is not monotonous in character. It expresses sometimes infinite gayety, again wailings that bring before you the Gregorian chant, and even the fantastic creations of Paganini.

"Indeed, the melodies that accompany the snake dance of the Hopis is, I believe, the most weirdly, strangely enthralling that can be heard. It is enough to make a man's hair stand on end, and send a nervous quivering throughout the entire frame.

"In the summer of 1896 I had the good fortune to observe, with Dr. J. Walter Fewkes, the flute ceremony of the Hopi pueblo of Walpi, Ariz. In the course of the ritual, which is an invocation for rain, a series of songs are repeated each day for several days.

"It was the first time I had ever heard Indian music, and the sensation was quite novel. The chorus of priests, rattle in hand, sang in unison before the flute altar, in a narrow, low room without windows, greatly augmenting the volume of sound.

"The time was set by the speaker chief, who uniformly shook his rattle eight beats in five seconds for all the songs and for each day's songs with the accuracy of a metronome. There were three beats in each measure.

"The pitch was low, the range limited, and the deep, vibrant voices seemed to portray the winds, thunder, rain, the rushing of water, and the elemental forces of nature, interwoven with human passion, and those emotions called forth by the exquisite melodies of modern civilization. At times the music resembled the operatic beauties of the Italian composers.

"The notation of Indian music is chromatic, not capable of expression on any instrument save the violin or the specially constructed flutes, which later accompanied the singing. These flutes, by the way, marred the effect of the voices. They were played in unison on the octave above the voices.

"In general effect the music is minor, but frequently major motives of great beauty spring out of dead-level monotonous minors. Sometimes a major motive is followed by a minor counterpart of the same.

"There is much slurring and an occasional reduplication comes in with great effect. A number of songs are monotonous, with once in a while a strong staccato movement. The closing song was spirited and might truly be called beautiful.

"It consisted of several legato verses, each closing with a turn, a rapid vibration of the rattle, and a solemn refrain. In structure and melody it resembled a Christian hymn. The music, indeed, reminded me of the Gregorian chants, and to me some of the motives seemed quite equal to those upon which Handel built his great oratorios.

"The Hopi are noted far and near over the pueblo region as song makers. It is a matter of surprise to travelers to find a cheerful, happy, music-loving people amid the arid wastes of Tusayan.

"Dr. Fewkes, who was with me, remarked: 'I have heard nothing more effective than this singing of the priests at the flute ceremony. It is a concert to which the most cultivated could not take exception. It would be well to judge the musical capabilities of the Indians by these weird and characteristic songs, not by imaginary war-cries and discordant noises, which form the basis upon which Indians have too often been criticised in this regard.'"

AN ELEMENT FOR SUCCESS

FAY SIMMONS DAVIS

Perseverance is stimulating and cumulative, and sharpens the creative powers; it makes us resourceful and puts energy out at compound interest.

Perseverance wins the only kind of reward worth winning — wholly our own, and a part of our very being.

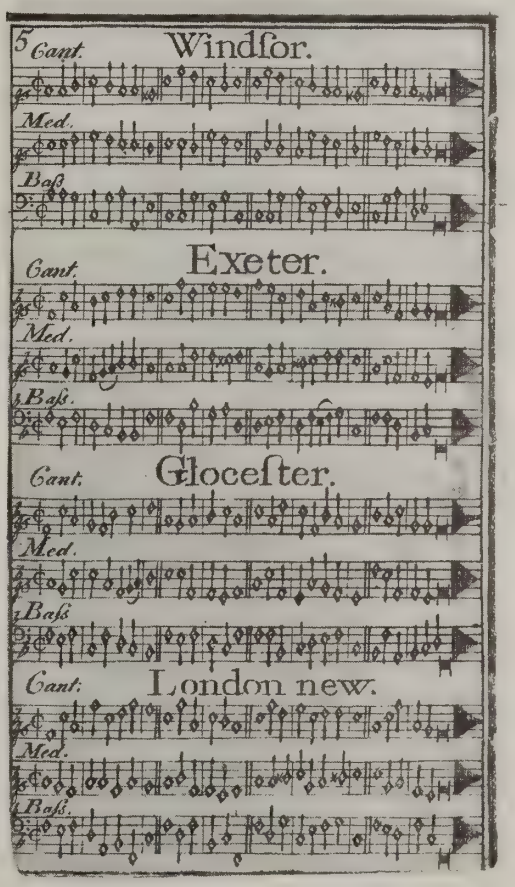
Perseverance includes aspiration, as well as ambition; it maintains a code of high ideals in the pursuit of a worthy object. "The day is always his who works in it with serenity and great aims."

Perseverance makes men and women of might. It is also infectious; it sheds a reflective power of determination on those around us.

Perseverance enables us to give two bounds forward for every fall, and cultivates a discriminating power to avert a similar mishap when it again threatens. The effects of the fall are lost in the stimulating efforts of the forward bounds. "Perpetual pushing and assurance puts a difficulty out of countenance and makes a seeming impossibility give way."

Perseverance gives a glow and a zest to life: it clears the vision. Tenacity of purpose gives self-respect, and surrounds every living thing with interest. Through power of his own effort a man grows to appreciate — more than fine gold — the brains and refinement of his neighbors.

Perseverance leads men to absorb that most nourishing of all foods, experience, which contains



A BEAUTIFUL EXAMPLE OF EARLY AMERICAN MUSIC ENGRAVING

life-giving ingredients for success. "Mere genius darts, flutters and tires, but perseverance wears and wins." The steady, industrious worker makes the best citizen, and, by his example and personality, the greatest power for advancement

in any community. The life of activity is the life of growth, and impels a man onward to the ultimate unfolding of himself.

"Who first consults wisely, then resolves firmly, and then executes the purpose with inflexible perseverance (undiscouraged by those petty difficulties which daunt a weaker spirit), that man can advance to eminence in any line."

A TALK ON TEACHERS' ADVERTISING

JOSEPHINE TOZIER

The young teacher having started out on his chosen career, finds a difficult problem presented in the question of advertising properly. In a strictly commercial country so much competition exists, even in the professions, that unless wares, be they tangible or intangible, are spread out at the purchaser's door, they will be passed by unnoticed for others cleverly recommended by more enterprising sellers.

The timid, the poetical, and high-strung enthusiast, who has prepared to devote his life and his energies to a muscial mission, wishes to announce this fact, yet he hesitates to put his adored and respected art in the same category with breakfast food, patent medicine, and laundry or toilet soap. To advertise that you are the *only* person who can teach a celebrated teacher's touch or voice production is a very poor compliment to the celebrated teacher. I should fight very shy of the man who makes such a statement. He might be able only to produce a successful class of *one* himself, and I would run serious risk of not being that *one*. This is the seamy side of musical advertisement, on which I hope no reader of this article will ever be so ridiculous as to venture; but with the overcrowded state of the profession in the larger cities, and the great amount of competition among many young teachers, all equally good, some way must be evolved to bring an instructor into notice, if he or she is to be prosperous and influential.

The first launching in the career is most successfully done by the aid of the master who has prepared the teacher for his work. Those who are lucky enough to get occupation in a school need only prove competent in their duties and the future is assured. But schools are hard to get; such places have a long waiting list. The master, after giving the first helpful push, is occupied assisting other pupils who are ready for work — so what then? Friends are good advertisers, but they sometimes fail to inspire confidence. But the interest of the pupil in a land where little Sammy and Miss Jennie not only have a forcible say about the teacher with whom they wish to study, but can induce most of their young friends to follow their lead, — in such a country Sammy and Jennie must be interested and led to help the good cause.

The amount of invention necessary to do this differs according to the tact and imagination of the teacher. After inserting a proper and modest card in as many musical papers as it is possible to afford, that your address may be known, and the special branch of teaching pursued, something must be done with the class. The following work of a teacher who in five years firmly established herself may be worth reading. While the main idea is by no means new, the development had many charms of novelty, which after a few months appealed very strongly both to the pupils and the parents. She discovered very early in her teaching career that schoolgirls seldom go to concerts, and are perfectly ignorant of any musical literature beyond that which they themselves or their closest friends may learn by the few pieces played in the course of a year. She stipulated at the beginning of the second season that every member of her class should appear once in two months at an afternoon tea party, in the course of which she gave some entertaining facts about the art of music as distinct from the playing of pieces, and then called upon one or another to illustrate her remarks by playing a phrase or two. As she knew perfectly well the work of each pupil, she likewise knew just what phrases to choose. She required no one to play an entire piece, — indeed, would not allow it. There was therefore none of the time, so disastrous to advancement, spent in practicing wildly for a musicale. After the second musicale the children or grown girls perceived that they would not be required to stumble nervously through a passage uncertain to their fingers, they brought no music, for the teacher kept what she needed on the piano, and gradually each and every one acquired a certain confidence when asked to play. The teacher made the event as entertaining as possible, and varied her subjects so successfully from the foundations of musical language to its rhetoric, that the pupils were rarely absent on these occasions, and only too glad to come season after season to the "Class Teas." Outsiders were rigorously excluded, but no advertisement ever devised had a more successful return. The fame of this class attracted both scholars and parents, and now the pupils of her underteachers being admitted, she has the assistance necessary to make these gatherings a very delightful social function. Much more skill is required to conduct this enterprising means of enlarging a class than is needed to write flamboyant notices of the teacher's perfections, while it possesses the greater merit of being alike reliable and useful.

Let the dates of these meetings be submitted to the parents at the beginning of the term or season. Have it clearly understood with the parents that attendance is required, so that there may be no interference by dancing school, riding school, or the various other schools frequented by overeducated young persons who have all their accomplishments crammed into their young minds between November and June.

This brings us to the circular which should go each season to the parents. It should be modest, clear, but very decided, and direct. It requires care in the composition, a tactful discernment of the persons to whom it is addressed, and it should not be distributed indiscriminately, or carelessly sent out broadcast. That process is undignified and unworthy of an artistic profession, a waste of money, and useless as an advertisement.

SUIVEZ-MOI, BEAU JEUNE HOMME
(WAGNER CARICATURED AT THE TIME OF THE FIRST PERFORMANCE OF "LOHENGRIN" AT PARIS)

UNDER THE CHESTNUT TREE

Practical

"Why do you teach your children to recite and sing?"

"Well, answered the practical woman, "there has to be some way of starting people who come to see you and forget when it's time to go home."—*Washington Star.*

* *

Why He Left

"What has become of the big man who used to beat the bass drum?" asked the private of the drum major.

"He left us about three months ago."

"Good drummer, too, wasn't he?"

"Yes, very good. But he got so fat that when he marched he couldn't hit the drum in the middle." — *New York Evening Sun.*

* *

Mozart's "Twelfth Massachusetts"

Cardinal Gibbons was facetious when the Irish ladies' choir of Dublin called on him. Turning suddenly, he asked: —

"Which one of you is the oldest?"

None claimed the honor and all blushed.

The talk drifted around to Gilmore and his band, and Cardinal Gibbons told of how Gilmore, at Coney Island, hearing that the Cardinal was in the audience, played *Maryland, My Maryland*, and how it pleased him.

"Gilmore," said the Cardinal, "was famous for his playing of Mozart's *Twelfth Mass.* Once he played it in a North Carolina town and next day the local paper announced that he rendered with great effect Mozart's *Twelfth Massachusetts.*" — *Pittsburg Dispatch.*

* *

Novel Effect

Knicker. — "So Jones has a new idea for opera?"

Bocker. — "Yes; his notion is to have the house sing and the stage talk."

* *

"You are to produce *Rienzi,*" said Siegfried Wagner to the conductor of the Leipzig Opera House the other day.

"Yes," said the conductor. "We will give *Rienzi* next month."

"I suppose you will use mama's version?" suggested Siegfried, referring to his mother's audacious "editing" of *Rienzi.*

"No, Mr. Wagner," replied the conductor, dryly, "on this occasion we will use papa's."

* *

Once upon a time a certain pianist, whose name must remain a secret forever for the sake of his family, which thinks him a respectable burglar and not a mere musician, was asked why Moritz Rosenthal did not come to this country this season.

"He heard that I was coming," answered the pianist in question. That's all!

* *

Not Anxious to Please

Neptune. — "I say, Boreas, if you keep on blowing like that you'll get yourself disliked."

Boreas. — "What do I care! It isn't my business to furnish popular airs." — *Modern Society.*

* *

Many would like a Copy

Mr. Stoplate. — "That song always moves me."

Miss Tersleep. — "If I'd known that, I'd have sung it an hour ago." — *Cleveland Leader.*

No Doubt about It

The Press Agent. — "That girl is just full of talent."

The Manager. — "She must be. I've never seen any come out."

* *

Composer. — "What do you think of my compositions, Mr. Curtis?"

Critic. — "My dear sir, they will be played when all the great masters have long been forgotten."

Composer. — "Really!"

Critic. — "Yes, but not before."

* *

Editor. — "In what sort of metre is Scribbler's poem written?"

Assistant. — "Gas meter."

Editor. — "How so?"

Assistant. — "So many unnecessary feet."

* *

Years ago, when Madame Nordica was not as famous as she is to-day, she was keeping house in her home in Maine. One cold day in January a tramp knocked at the front door.

"What!" said Madame Nordica — then Miss Norton — "you here again?"

"Yes, ma'am," said the tramp, respectfully; "I want to know, ma'am, if you will be kind enough to give me the recipe for that mince pie I had here yesterday."

"Why, what do you want the recipe for?" asked the future prima donna.

"To settle a bet, ma'am," replied the tramp, edging away. "My pardner says you use three cups of Portland cement to one of molasses, but I claim it is only two and a half."

* *

Too Dashing

"I have heard a great deal about the 'Subway Air,'" said the caller at the New York music store; "are there any words that go with it?"

"There are," responded the salesman, "but they are unsuitable for publication."

* *

"Did you hear Kubelik play? They say he has a Stradivarius."

"Mercy! Has he? Where did he get it?"

"In Europe, I believe."

"Too bad! And can't the doctors do anything for it?" — *Cleveland Leader.*

* *

How, Indeed?

The poor musician 'gan to cry.
And this is what I heard him say:
"How can I lay a little by
When none will buy my little lay?" — *Judge.*

* *

Patience. — "That long-haired man with the diamonds, at the piano, I just heard, started life as a poor musician."

Patrice. — "Well, he's that yet." — *Yonkers Statesman.*

* *

She said she'd sing some songs for him,
And he was sore beset;
She meant it as a promise, but
He took it as a threat. — *Houston Post.*

* *

"So your daughter has become a soloist?"

"Necessarily," answered Mr. Cumrox, wearily. "Perhaps I ought to be thankful that she isn't a trio or a quartet." — *Washington Star.*

Nell. — "Miss Scharp tells me she is going to learn to play the harp."

Bell. — "What nonsense! She hasn't any talent for music."

Nell. — "Oh, she knows that; but she has lovely arms."

* *

David Warfield, whose wonderful performance in *The Music Master* has stirred New York for the last two years, does not have to act the rôle, for he is an exceptionally fine musician. At a recent social function, at which he was the unfortunate attraction, one sweet, young thing, of the feminine persuasion, buttonholed him and murmured softly: —

"How strange it is, Mr. Warfield, to see you play the music teacher in such a realistic way, when actually you do not know anything about music. That is the way with actors, I suppose. They seldom are really the characters they represent."

Then she induced him to give an imitation of himself as the "music master," and Warfield did so. Suddenly he stopped, dropped his hands on the keyboard, and swept into a Chopin nocturne, playing it with the execution and expression of a master. He held his audience spellbound, and when he had finished, said quietly to his tormentor,

"Sometimes an actor does know music, you know, after all."

* *

Small Girl. — "Mother, do all the ladies who wear birds on their hats sing?"

Mother. — "No, dearie; but the man who pays for them sometimes whistles."

* *

Economy

First Maid. — "The Missus must be economizing these days."

Second Maid. — "Why, what makes you think that?"

First Maid. — "Because her two daughters are playing on the same piano."

* *

Silence

A. I. — "Did you ever sing that beautiful little song called *In Silence?*"

I. T. — "No; I never heard it."

* *

Illiterate

Wigwag. — "Hello, Scribbler. Writing any music these days?"

Scribbler. — "Only enough to keep the wolf from the door."

Wigwag. — "Great Scott! The wolf can't read music, can he?"

* *

John Philip Sousa is the new musical Joan of Arc. He has started a crusade against the hackneyed themes and names utilized by composers. In order to show proof to be used in his reform movement, he has quoted statistics which are now made public for the first time. According to his records there are: —

Songs about spring, 1,263,842; about love, 954,626; about bygone days, 823,437; about flowers (pansies, roses, hyacinths, daisies, forget-me-nots, and lilies), 749,211; about romanzas, 672,843; cradle songs, 547,738; nocturnes, 521,266; reveries, 479,143; songs with violin obbligato, 422,001; serenades, 366,242; aeolian murmurs, 133,009; rippling cascades, 102,112; variations on *Yankee Doodle*, 96,424.

THE ENGLISH VOLUNTARY

CHARLES W. PEARCE

I

The recent issue by the Vincent Music Co., Ltd., of a series of old English voluntary movements (edited by Edmondstoune Duncan) as a continuation of their series of pieces known as *The Octavo Organ Book* paves the way for a common sense consideration of the claims of this old-fashioned art design upon the organ performers and listeners of the present day. That the old English voluntary as a musical form has survived both the style and period which called it into existence, there can be no doubt; the six organ "sonatas" of Mendelssohn (Op. 65) — never since equaled as pure organ music, and certainly never surpassed — would prove this fact down to the ground, were any proof needed. For Mendelssohn, during his visits to England, had heard English organists play voluntaries, and in spite of his modest assertion (in a letter dated Aug. 29, 1844) that "he did not precisely know what the term *voluntary* meant," he had himself extemporized voluntaries in more than one English church, and he commenced the composition of Op. 65 with this term full in view, even though he afterwards substituted the word "sonatas" for voluntaries in his title-page. What, then, is the essential points of difference between a voluntary and a sonata? Both may, and generally do, contain several movements contrasted alike in length, intensity of tone, rhythmical character, pace, and key; but while the sonata contains at least one important movement (or division), which is constructed more or less in the "first movement" or "sonata" form inaugurated by Emmanuel Bach and Haydn and perfected by Mozart and Beethoven, the voluntary proper, avoiding this modern design, contains movements cast in the "Ancient Simple Binary Form" used by Handel and J. S. Bach in their suites, etc. The chief advantage to be gained by the use of the older form in cyclic organ music may be stated in one word — *brevity*.

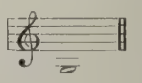
II

This is an important point. Brevity *must* be desirable in all movements written for any musical instrument, the tone production of which is removed from the personal effort or controlling touch of the performing artist by a series of more or less mechanical devices, and is consequently less human, less emotional, less psychical than the tones which come to the listener direct from the actual contact of the player, as in the case of the piano, and every orchestral instrument in existence. The organ, necessarily a *mechanical* tone producer, cannot be listened to at a stretch for anything like a considerable period of continuity, without engendering a feeling of aural weariness. It is true that organ tones can be varied both in quality and intensity to an almost bewildering extent, but how? Only by changes which are *lacking in gradation*, being more or less lumpy, sudden, and artificial; conveying to the listener's mind notions of energetic control over vast quantities of inert matter, which is movable only by the aid of powerful machinery. And the mission of the Swell Box itself! "*Faked*" expression, shall we say? Not a *real* (*i. e., artistic*) increase or decrease of tone production at all; but merely an unchoking or choking of sounds which never

ORGAN IN THE FRELSERKIRCHE, COPENHAGEN

vary in their intensity, by means of the opening and closing of the Swell shutters — exactly as a naughty boy might *cres.* or *dim.* the buzz of a "blue-bottle" fly by uncorking and recorking the vessel in which he has imprisoned the angry insect.

This is stating the very obvious truth in a somewhat brusque way. It can, however, be expressed more gently. My old friend, Dr. E. H. Turpin, in comparing the orchestra with the organ, says that the former may be described as "the *sunlight* of music, full of power, warmth, and vitality, glorying in its vast surging harmonies." The organ, on the other hand, is "the *moonlight* of music, exercising an influence characterized by calmness and reflected power, endowed with less emotional force, and perhaps heard at its best as an exponent (both as regards sustained power and tone clang) of the interwoven lines of contrapuntal thought, which may be largely regarded as an exposition rather of mental than emotional activity." Here, then, are the reasons why organ movements (to be successful and long-lived) should be comparatively brief, as viewed in connection with orchestral or even piano music. And there are considerations which affect ourselves as much as they affected our ancestors of a century ago; they will also influence our posterity as long as organ tones are produced mechanically, and are controlled by the efforts of a single performer. Efforts! Yes, indeed, the organ mechanism of a century ago required efforts of muscular power and agility which we find difficult to realize. What was the English organ of a century ago, for which so much beautiful music was written? I shall hope in a subsequent article to describe this instrument rather fully. Suffice it to say now, that the Great and Choir organ keyboards ran down to GGG, so that the manual Double Diapason (when there was one) ran into the 32 ft. register. The Swell manual was more or less incomplete, beginning as a rule on Fiddle G

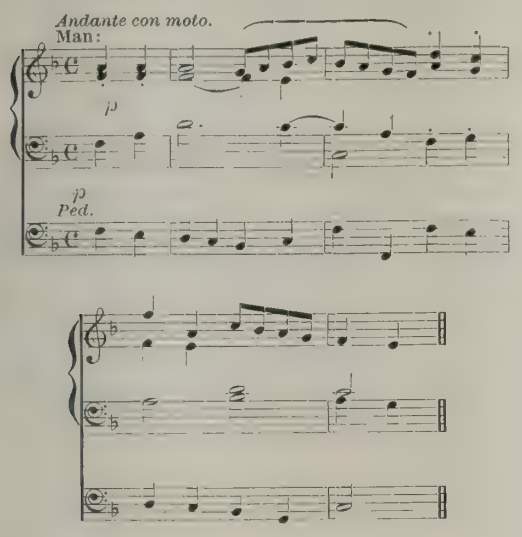


as its lowest note; so that practically the Swell was only fit for melodic purposes, the bass being supplied by the stops of the Great or Choir organs. A pedal board (even without "pedal pipes") was a comparatively rare luxury; and where it existed, it was placed in such an uncomfortable position with respect to the manuals, that when the organist did venture to play some slow bass notes with his feet, he had to use his thumbs as a support to his body, by pressing them against the point of the keyboard he was at the moment manipulating. There were no "overhanging keys" in those days! Roughly speaking, the organist of a century ago had a great organ with fine, rich, mellow diapason tone, brightened by 4 ft., 2 ft., and "plenty of mixture work," colored by a few reed stops of a thin and very often harsh quality of tone. The Choir organ can be best described as a kind of *miniature Great*, the stops of which could be made as useful for solo as for accompanimental needs. The Swell (as we have seen) was largely used as a *solo* manual. Voluntaries were played at three different stages of divine worship: (1) at the very beginning, as a musical introduction or "introit"; (2) in the middle, between the Psalms and the Lessons (in order to afford the minister a rest); and (3) at the very end, as a conclusion to the service. The character of the Introductory Voluntary can very well be gathered from these lines in Keble's *Christian Year*, written in 1827: —

> "The door is closed: but soft and deep,
> Around the awful arches sweep
> Such airs as soothe a hermit's sleep.
> From each carved nook, and fretted bend,
> Cornice and gallery seem to send
> Tones, that with seraph hymns might blend."

We can well imagine the following beautiful voluntary by Samuel Wesley (1766–1837) con-

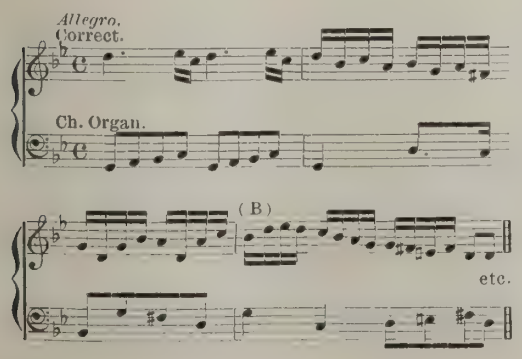
juring up such thoughts as these of Keble's given above: —



The Middle Voluntary, which (unlike the other two) was undisturbed by the more or less noisy movements of an assembling or departing congregation, gave the organist the most favorable opportunity for displaying his skill: it was generally the Middle Voluntary in which brilliant solos upon the "Cornet" stop were heard. The Cornet was a mixture stop generally of V ranks (viz., Stop Diap., 8 ft.; Prin., 4 ft.; 12th, $2\frac{2}{3}$ ft.; 15th, 2 ft.; and Tierce, $1\frac{3}{5}$ ft.), the pipes being of "enormous scale and voiced flutey," without a break in the compass, which, as a rule, extended from middle C to the top of the keyboard. Writing in 1831, the Rev. John Antes La Trobe in his *Music of the Church*, quotes the following lines from Pope's *Essay on Criticism* to describe the but too often *disturbing* character of the Middle Voluntary: —

> "But rattling nonsense in full volley breaks;
> And never shocked, and never turned aside,
> Bursts out, resistless, with a thundering tide."

"The constant changing of the stops," writes Mr. La Trobe, "with combinations frequently abrupt and whimsical, as though the assembled congregation were a company of professors, met together to decide upon the powers of the instrument, — the fanciful use of the Swell — the introduction of long, straggling cadenzas — profusion of 'ornament' — arpeggio and pianoforte passages may be noticed among numerous faults of manner." Here is the beginning of a *good* specimen of "Cornet Voluntary" from the pen of a musician (John Marsh, 1752–1828) who, in the Preface to his Voluntaries, says that "the cornet should be but sparingly used, especially in the major key."



"The style of the Concluding Voluntary, which accompanies the retiring congregation, is generally of a loud and *stunning* character," continues Mr. La Trobe. Nevertheless, it often had the effect of bringing people into the church who had not been there during service time. "It was no uncommon thing," writes a critic of a century ago, "when the service in S. Andrew's Church, Holborn, or at the Temple Church was concluding, to see forty or fifty organists at the altar, waiting to hear the Concluding Voluntary played by John Stanley (1713–1786). Even Mr. Handel has been frequently observed at both of these places." It was the Concluding Voluntary — unlimited to a large extent by the time allowed for it — which was cyclic in form, and which furnished Mendelssohn with models for his immortal six sonatas for the organ. Sir Walter Parratt considers Samuel Wesley, William Russell, and Thomas Adams as the last and greatest of the old voluntary players. If we study the written voluntaries of Samuel Wesley, we find that he favors the old French overture form of Lully: —

(1) A dignified slow movement, either for great Diapasons or for Swell and Choir stops.

(2) An Allegro for Full Organ, or for great to 15th.

(3) *Sometimes* another short, slow, and *soft* movement [leading to]

(4) A Fugue or Fugato movement.

Although Samuel Wesley knew exceedingly well how to write movements in modern "Sonata form" (having produced an admirable one in D major in May, 1788, *before* Mozart wrote, in that same year, his three great symphonies — the G minor, the E♭, and the *Jupiter*), he does not write a single movement of any one of his Voluntaries in this form, choosing rather the ancient, simple binary form used by J. S. Bach and Handel in their suites, etc. Russell did very much the same thing, and so, too, did the organists of an earlier epoch, such as Stanley, Roseingrave, Green, Worgan, Battishill, Arne, Dupuis, and others. In the Vincent *Octavo Organ Book* volumes before me I see that Mr. Edmondstoune Duncan does not include a single specimen of a cyclic voluntary: he merely gives either selected movements from longer works, or single short pieces of a separate and detached character. But any organist who obtains these volumes and uses their contents cannot fail to "ask for more"; and luckily, for the compilation of future selections, there is a large and ample store to draw from. The great point of these delightful old pieces is this: whilst admiring the heroic way in which their writers surmounted the obstacles and limitations of the terribly inefficient organ mechanism and tonal balance they had to make the best of, the organists and writers for the organ of to-day may well reflect upon the advisability — in cyclic works — of preferring (as Mendelssohn did) the older and shorter form of sonata design, so as not to run the risk of overdoing the *length* of their movements. For although the organ, with all its recent improvements, etc., can never take the place of the orchestra as an emotional exponent, it can, nevertheless — in its own way, and in its own idiomatic language — say a very great deal which is dignified, grand, noble, and even "touching."

CORRESPONDENCE

Organ Pipe Metal (Continued) — Zinc

The use of zinc for the basses of organ pipes was introduced in the United States about 1847. When received from the rolling mills at the mines it is in the form of sheets of various thicknesses, about three feet wide, and is shipped in cylindrical iron boxes, in long rolls. In this state it is hard rolled, and before it is used in organ pipes it is annealed by being baked by the organ pipe maker, before it is cut up. This is done usually by placing the roll in the casting kettle and covering it, and then heating it carefully without melting until it is so softened that it will bend without breaking, and stay in place when it is formed into pipes. Hand-rolled zinc is very brittle and springy. It is generally used below Tenor F in 8 ft. stops, while some builders use it from Tenor C downward. It should be used thicker than is generally customary, otherwise the tone is light and not pervading. This deficiency is very marked when used in 16 ft. Pedal stops as compared with wood pipes of the same pitch. The upper lip and language of a zinc bass should be very thick and solid, being usually of heavy pipe metal. Cheap builders simply flatten the upper lip in the zinc itself without inserting thick pipe metal. There is also an insertion of pipe metal at the top of the pipe for the slotted tuning roll. Zinc is used for the stems of reed pipes which are topped with pipe metal. Large zinc pipes are frequently clamped around the bodies with thick zinc collars to make the vibrations firmer. Concerning the thickness and solidity of an organ pipe, it should be firm enough to resist any tremulous vibration of the material of which it is made, otherwise the musical vibrations do not give their requisite firmness, as there would be conflicting sound waves between the aerial and material vibrations.

English Parish Organists

A. M. R. — "The position of an organist at a well-worked parish church is usually more satisfactory than in a cathedral. Here there are no meaningless traditions and red-tape usages to correct. A vicar who desires his services to be rendered in an efficient manner secures the best musician he can, and then gives him a free hand to work to the best of his abilities. He supports without interfering, encourages without dictating. Nevertheless, though things are as a rule better managed in parish churches than in cathedrals, there is still no closing our eyes to the fact that there is commonly a feeling of misunderstanding between the clergy and organists, and, remembering the work upon which they are both engaged, this is most deplorable.

"The feeling may perhaps be traced to a notion commonly held on the one hand by organists, that the clergy lack appreciation of the artistic side of church worship and keep sufficiently in mind the religious point of view.

"I believe that a good deal of this feeling is groundless. I am not going to criticise or find fault with the clergy; that is a task for one of their own cloth. Every organist has known of cases of hardness, injustice, lack of sympathy, or even worse, but we shall not remedy these things by talking of them.

"Speaking as an organist to organists, I would say that our concern is to set our own house in order. If there is no ground for the suppositions to which I have referred, let us prove it by our deeds. It is expected of a parish organist that he should show himself a real churchman. This is certainly a reasonable demand, and the more organists show themselves ready to respond to it, the more they will enlist the sympathy and support of the clergy as a body."

Comments. — A talented organist who constantly exercises the spirit of good will to all in his adaptation to his environments, constantly manifesting unselfishness without complaining of conditions which he must make the best of, and who faithfully performs his part in adapting himself to all circumstances, has an influence for good upon all with whom he is professionally brought into contact.

HALFDAN KJERULF — THE PIONEER OF NORWEGIAN MUSIC

CARL HANSEN

I

Modern Norwegian music has three splendid exponents in Grieg, Svendsen, and Sinding, and on this side of the Atlantic they have obtained some measure of recognition, particularly Grieg. But what of that man without whom this triumvirate perhaps never would have attained its greatness, — the pioneer of Norwegian music, Halfdan Kjerulf?

Many who admire the music of the intensely Norwegian Edvard Grieg, of the more cosmopolitan Johan Svendsen, and of the ultra-modern Christian Sinding, very likely know Halfdan Kjerulf only by name or through a few piano compositions. These, although of much beauty, are rather insignificant as compared to his songs, and do not reveal the real Kjerulf. Perhaps he is known only by the ballad *Last Night*, or *Sehnsucht* as the German title is, by no means the prettiest of Kjerulf's songs. It must have been introduced into this country by some strange accident, and thus been given a place in song folios.

The songs of Kjerulf — there are very nearly a hundred of them — deserve a far greater popularity in America than is theirs. They possess a beauty of which one never tires. The Norwegian color, although ever present, is kept in the background and does not force itself upon the listener as in the music of Grieg.

Norway has to-day undoubtedly a larger percentage of composers than any other country. With the possible exception of Agathe Backer Gröndahl, who, by the way, was a pupil of Kjerulf, none manifest the influence of Kjerulf in any marked degree. The innovations made by Grieg have appealed to them more strongly, and his ascendancy is ever in evidence. The influence of Kjerulf should, however, not be underestimated; but that influence was rather upon the musical people of Norway at large, in shaping their tastes and awakening an interest in the music of the masters of the German romantic school. Although the later composers in their music do not betray the influence exerted by Kjerulf, because it is only indirect, his life work is of vast importance. He was the original pathfinder, the first one who tapped that wealth of musical material which the Norwegian folk songs presented, and gave it a truly artistic form.

When Grieg emulated Kjerulf and gave to the world his masterpieces, his music was no more artistic than that of Kjerulf, but his style was more dashing and daring. Consequently he became the one to whom the lesser lights looked for inspiration and received veneration as the father of the Norwegian school, — a title which properly belongs to Kjerulf.

The hold which Kjerulf still has upon the musical people of Norway may in a measure be ascribed to his sympathetic personality. It is really strange that the pioneer of Norwegian music should have been so reserved and unassuming an individual. In everything he undertook he was unostentatious to a fault. His genius all his life was hemmed in by obstacles and adverse conditions.

II

A biography of Halfdan Kjerulf would be incomplete without some comments on the esthetic development of Norway, musically and otherwise, through that period of fermentation which followed her attainment of independence.

By way of introduction, it is necessary to mention that Norway prior to 1814, the year it became an independent sovereign state, had been practically untouched by the currents of European culture. For some time it had not produced a single man whose fame penetrated beyond the borders of the land. After the declaration of independence came an awakening of the dormant artistic spirit. The high place which Norway to-day holds in the realm of literature and music as well as in other branches of art and science, is due to that period of *renaissance* which followed the stirring events of 1814.

The year after this memorable year — 1815 — Halfdan Kjerulf was born in Christiania, in a home of culture. His father was a high state official. He received a liberal education, studied law, and became clerk in the department of finance. Music, however, occupied a good deal more of his time than the reading of law. He obtained his early musical training from the best piano teacher of the Norwegian capital, and was also made familiar with the rudiments of harmony.

At the age of twenty-five he was thrown on his own resources through the death of his father. The music which he loved and which hitherto had been play to him, he would have had to give up, if he wished to devote his time to the legal studies which he disliked. To continue to indulge in music would be to vacillate between two diametrically opposite interests. He chose music as a livelihood.

It must be borne in mind that the surroundings in which he had grown to manhood had not been such as would tend to develop his talent. Christiania at that time had practically nothing to offer in a musical way, and it was only in a few private families that a real musical atmosphere existed.

The years of Kjerulf's early manhood were, as already has been mentioned, a period of fermentation. The Norwegian national spirit began to assert itself, and under these circumstances it was only natural that a group of extremists should appear on the scene. They maintained that nothing in art would suffice unless it bore the genuine Norwegian stamp, whereas others, insisting they were no less Norwegian, held that Norway must receive and absorb new ideas from the centres of European culture and especially from Denmark, a country which in many ways had common traditions with Norway. In the field of literature this war was waged most fiercely. The foremost champions of the two factions were the poets Wergeland and Welhaven, — the former representative of the Norwegian extremists, the latter of the moderate element. Kjerulf allied himself with the Welhaven group.

When Kjerulf adopted music as his profession he became a piano teacher. That same year he wrote his first song, *Nokken*, to words by Welhaven. This song is still, though composed three quarters of a century ago, one of the gems of Norwegian music. *Nokken*, or the "nix," is a water-sprite, who on summer evenings arises from the depth of the waters and on a harp of gold plays most beautiful melodies. Kjerulf caught the mystic spirit of this legendary poem, and the true Norwegian color was there, though subdued.

The young composer felt that in order to continue along this line he must have a more comprehensive knowledge of the technical side of composition, but it was not till in his thirty-second year that he actually began the study of counterpoint under Arnold.

In 1850, when he was thirty-five years old, he received a stipend from the Norwegian government, went to Leipsic and spent one year in earnest study. The ascendancy of Schumann and Mendelssohn was then at its height, and Kjerulf was swayed by it. He drank deep draughts of what the German romantic school had to offer.

III

After a year in Leipsic he returned to Christiania, where he spent the remainder of his life, with the exception of a few short trips abroad, as a piano teacher. In the later fifties, with the assistance of J. G. Conradi, he introduced Beethoven's symphonies and other great works to Christiania audiences. His time was divided between teaching and composing. Although he knew not how to manage things so as to occupy the centre of the stage, his influence on Norwegian music gradually became dominant.

Kjerulf had for many years been in poor health, and Aug. 11, 1868, he died. Four days later he was laid to rest in Christiania. On the twenty-third day of September, 1874, a monument to him was unveiled at Christiania with elaborate ceremonies. Grieg composed a cantata for the occasion.

It was the good fortune of Norway that its pioneer composer was a man like Halfdan Kjerulf. He perceived the beauty of the Norwegian folk songs, and, thoroughly imbued with the tastes and sentiments given him by the German romanticists, he transplanted the romantic school on Norwegian soil, where that school has brought forth some of its fairest flowers. Kjerulf sought no new forms, but molded his songs in the forms which the German romanticists had employed, albeit giving them the stamp of his originality and of his nationality.

In most of Kjerulf's romances the melody is beautiful, and the treatment of the accompaniment is excellent. There is a strain of sadness and of longing in all of them. When he sings of joy and happiness, the music has not a genuine ring. Kjerulf never married, yet he sang of the happiness which true love brings, but which was denied to him. At one time he had said something of a pair of blue eyes which he could not forget, and all his romances seem with this in mind, to recall an unhappy lot, not that they contain the sentiment of "lovesickness," for they are never insipid or morbidly sentimental. In one way Kjerulf excelled almost every composer who has lived, — he knew his limitations, and he never ventured beyond the borders to which he had confined himself. When Björnstjerne Björnson once suggested that they cooperate and produce something great in the form of a song cycle or music drama, Kjerulf shrank from the undertaking.

Most of Kjerulf's early romances were composed to words by Welhaven. The Norwegian patriots of the first part of the past century gradually came to acknowledge the genuine character and purely national color of his music. Björnson, who later became the leader of this faction, caused his early poems to be set to music by Kjerulf.

A male quartet, which Kjerulf organized, gave him some of his happiest hours. For this little band of singers he composed many songs which are the gems of Scandinavian quartet music. If what Kjerulf produced of quartet music never had been written, the male choruses of the Scandinavian countries would not have attained their present high standing. It is due to the efforts of Kjerulf and a few others that male chorus singing has become a power in the lands of the North. Had Kjerulf left nothing but the music he composed for his little band of singers, his memory would still be cherished like that of no other Norwegian composer.

With his *Brudefærden* the students of Upsala, Sweden, scored a triumph in Paris in 1867; likewise the Norwegian student singers in 1876, also in Paris. Many of his male chorus works have been given in this country by Scandinavian singing societies, and lately they have received a particularly fine interpretation by student singers from abroad. When the Swedish students visited this country during the summer of 1904, they gave no concert without at least a couple of Kjerulf's songs on the program. Last spring a chorus of fifty Norwegian students from the university of Christiania gave about thirty concerts in the United States in the short space of five weeks, and Kjerulf proved everywhere to be the favorite composer.

JOHANN PETER SWEELINCK

Club Programs from all Nations

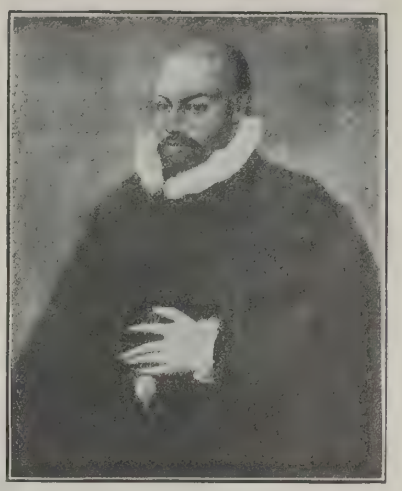
XI. THE NETHERLANDS

ARTHUR ELSON

In every issue of THE MUSICIAN this department will present an elaborate study of a national school. The purpose will be to give a correct chronologic summary of the school, its principal representatives, to indicate a practical club program, and to review the presentation of the subject by means of a list of queries.

Clubs planning to use this material may address correspondence concerning any feature of the work to the EDITOR OF THE MUSICIAN.

Every assistance will be given to clubs, classes, and private students. The editor will be glad to lend help to those desiring to secure speakers on topics relating to music.



ORLANDO DI LASSO

I

When "Music, heavenly maid, was young," her appearance was far different from what it is at present, and she evinced an unusual devotion to mathematics, in the shape of counterpoint. The origin of counterpoint is lost in obscurity, and it may, very likely did, develop independently in different countries. Its essential feature, the support of melody by melody instead of by chords, could come about naturally wherever men sang together, and while the most important schools developed in the Netherlands and Italy, yet France and England were both skilled in the art before the rise of the first Flemish school.

The earliest French contrapuntist seems to have been Jean Perotin, who flourished in about the year 1130; yet one of his successors, Jean de Garlande, writes that double counterpoint was known before that time. The French writers soon developed two, three, and four part styles. The *fauxbourdon* of this time was a three-voiced chant in parallel motion, the two lower voices a fourth and a sixth below the upper. The motet was a form in which each voice had a sacred text of its own, while the *rondeau*, like the later madrigal, was secular, and the so-called *conduit* often instrumental.

In England Walter Odington wrote a learned treatise on counterpoint as early as 1217, and he is sometimes credited with being the author of the old canon, *Sumer is icumen in*. That famous song, with its pleasing melodic effects, indicates that English music must have been remarkably well developed at that time.

It is probable that the early Netherland school developed from the French, for both show a dry, mathematical character, unlike the English style. The first great Belgian master was Dufay (1350–1432), who probably followed French models. In his works, as in all others of the school, the tenor part held the melody (*teneo* meaning "I hold"), while the other voices wove their parts around it. Dufay did not always employ imitation of parts, but many of his immediate successors devoted themselves to the art of writing intricate canons, — musical puzzles that could be sung forward or backward, or with one part beginning in the middle, and in many other devious ways. While all this was not musical according to our ideas, it gave an excellent technical training, and later writers used this skill in a more euphonious fashion.

The Netherland school is often divided into four periods, of which the first contains Ockeghem, Hobrecht, and Brumel, besides Dufay and Binchois. Ockeghem entered the service of Charles VII, and became a favorite of Louis XI, who made him treasurer of St. Martin's Church at Tours. He grew renowned as a teacher, and many of the later masters studied under him. The compositions, though sacred, often introduced popular songs, so that all singers could join in the tenor part without difficulty. One of the most common of these songs was *L'Homme Armé*, and it is no exaggeration to say that it was included in hundreds of masses; in fact, it became almost a point of honor for every composer to set this tune, using it as the tenor part and weaving counterpoint around it.

In the second period (1455–1525) the foremost name was that of Josquin des Prés. At this time composers began attempts at euphony as well as intricacy; and we find Luther saying of Josquin "He is a master of the notes; they have to do as he wills; other composers must do as the notes will." As the first great master of tonal expression, he became known and admired in the whole of Western Europe. His chief pupil, Jean Mouton, was another gifted composer.

The composers of the third period went still farther along the same path. Adrian Willaert, the greatest, settled in Italy. Hearing one of his own motets sung in Rome as the work of Josquin, he promptly claimed its authorship, whereupon the papal choir refused to sing it again. Disgusted with this treatment, he left the city at once. His later years were spent in Venice, where he became chapelmaster of St. Mark's, and taught many famous organists. Cyprian de Rore followed Willaert, and became his pupil and successor. Clement Jannequin and Jacob Arcadelt were two other masters of this time. The former wrote actual program music, and his *Cris de Paris* gives a tonal picture of the calls and noises in the streets of the French capital.

In the fourth and final period counterpoint was made definitely subservient to emotional expression. The one great master of this time, the flower of the entire school, was Orlando di Lasso. Born at Mons either in 1520 or 1530, he began the study of music at nine. Study in those days meant sacred singing, so he became choir-boy in the Church of St. Nicholas. He attracted such attention by the beauty of his voice that he was twice kidnaped, but recovered both times. The third time he consented to remain permanently with his captor, Ferdinand Gonzague, Viceroy of Sicily. After various posts in Italy, France, and Antwerp, he grew so famous as a composer that he was called to Munich in 1557 by Duke Albert of Bavaria. He remained in that monarch's service all his life, and never left his dominions except for a brief visit to Paris. At Munich his wide knowledge, courtesy, and bright conversation made him a favorite with all, and the rest of his career was passed in honored activity until his death, in 1594. The Latin pun on his gravestone certainly pays an appropriate tribute to his fame :—

" Hic est ille Lassus, lassum qui recreat orbem."

Lasso was one of the most prolific composers of all time, having written no less than twenty-five hundred works. Many of these have been preserved and a large number republished in modern form. Like the works of his great contemporary, Palestrina, their greatness lies in the fact that counterpoint is not only mastered, but made to serve in the cause of emotional expression. Lasso's music was perhaps more pleasing, Palestrina's more lofty, and Ambros has stated the difference excellently when he says, "The one [Palestrina] brings the angelic host to earth; the other raises man to eternal regions, both meeting in the realm of the ideal."

II

In the rise of secular music, after the notable year 1600, and in the classical orchestral period, the Netherlands contributed no name of renown to the world's list of great composers, — though the "van" in Beethoven's name bore witness to his Dutch ancestry. But the nineteenth century, so prolific in national movements, was destined to see the rise of a new Flemish school.

The leader of the new Belgian movement was Pierre Leonard Leopold Benoit (1834–1901), better known as Peter Benoit. As favorite pupil of the great Fétis, pensioner of the government and afterwards director of the Flemish School of Music at Antwerp, he exercised a constantly growing influence on the art. His massive figure and flowing locks were soon well known in his adopted city, and his intelligence and enthusiasm carried everything before them.

His first success was the opera *Het Dorp in t' Gebergte* (*The Village in the Mountains*), which quickly made a name for him at Brussels. While traveling on his pension, he produced many songs, motets, and piano pieces, also a *Messe Solennelle*. Another opera, *Le Roi des Aulnes*, was accepted by the Theatre Lyrique, in Paris, but never performed there. Other works by him are a sacred *Quadrilogie*, the choral symphony *De Maaiers* (*The Reapers*), the opera *Isa*, and incidental music to *Charlotte Corday* and *Willem de Zwijger*.

But the especial form in which Benoit excelled was the oratorio cantata. His many worthy works in this field include *Oorlog* (*War*), *Lucifer*, *De Schelde*, *De Rhyn*, *Promethée*, the Ruben's Cantata, and the unfinished Van Dyck Cantata. These are all thoroughly modern and dramatic in effect. They have been aptly described as "great decorative pictures in tone, suggesting vistas of grand palaces, armies in battle array, rich fields of grain, mystic visions of the spirit world, or gorgeous triumphal marches."

Paul Gilson (1865–) is another prominent Belgian composer. A graduate of the Brussels Conservatory, he obtained the *Prix de Rome* with his cantata *Sinai*. Since then he has shown activity in nearly all the large forms. Of his fifty or more songs, many have orchestral accompaniment, while his instrumental works include a score of violin and 'cello pieces. His larger works include a Festival Overture, a Dramatic Overture, a Fantasie on Canadian melodies, another on those of Ireland, several suites, the set of symphonic sketches entitled *La Mer*, the *Bucolics*, after Virgil, three *scherzi*, a fanfare march, and many smaller numbers.

His activity in the vocal field is shown by an Inaugural Cantata, the oratorio *Moses*, the more dramatic *Francesca*

da Rimini, and several sets of *a capella* works. He has made some interesting experiments in declamation with orchestra, such as *Le Feu du Ciel* (Hugo), *Christine* (Leconte de Lisle), and *Satsuki*, a Japanese fable. *Prinses Zonnenshiju* is the most successful of his four operas.

Best known in America is *La Mer*, suggested by a poem of Levis. First comes a picture of the many-colored splendors of sunrise at sea. Then follows some bright

JULIUS ROENTGEN

sailors' music, in which the lively songs and dances of the mariners are suggested with decided animation. The third movement depicts a love scene between a sailor and his sweetheart, idyllic at first, but ending in sadness and departure. The piece closes with a storm at sea, and the sailors' choruses are repeated in mocking irony as the ship goes down.

Guillaume Lekeu (1870–1894) was cut off by an early death from what would undoubtedly have been a career of great achievement. A pupil of César Franck, who was himself of Belgian birth, Lekeu soon developed under the elevating influence of good teaching, and in 1891 took second prize, in the Belgian national competition, with his cantata *Andromède*. For the three remaining years of his life he worked steadily at composition.

His Fantasie on Angevin airs was performed in his native town, with due enthusiasm. Of his two *Etudes Symphoniques*, one is a *Chant Triomphale*, while the other is divided into two parts, *Faust* and *Hamlet*. A *Poëme* for violin and orchestra and an *Adagio* for violin, 'cello, and strings show exquisite beauty. Lekeu wrote no opera, but his incidental music to Hugo's *Burgraves* and de Musset's *Barberine* is of excellent quality. His *Chant Lyrique* is an ambitious work for chorus and orchestra, while many of his songs are remarkable for their elevated melodic style. His chamber music includes an *Epithalame* for strings, trombones, and organ; a wonderfully effective violin sonata; and a posthumous piano quartet, finished by d'Indy.

Lekeu's prose writings, like much of his music, show a pervading spirit of melancholy and gloom, — almost a premonition of his early death. A true disciple of the French school, he showed the freedom from form and the refined delicacy of harmony that we expect from Franck's best pupils. If some of his music is immature, his melodic inspiration and fertility of invention mark him as a man of rare gifts, and one whose loss should be deeply regretted.

Edgar Tinel (1854–) is another earnest devotee of music. His first studies were much hampered by poverty, and some of his early practice hours were devoted to making and mending his own clothes. By the advice of Raff he persevered, and in 1877 we find him winning the *Prix de Rome* with his cantata *Klokke Roland*. This is a song of the great bell of Ghent, which gave warning of war and fire or resounded the triumphs of Flanders. During his travels he became an earnest advocate of reform in sacred music, and his work in this direction has been of great value.

Tinel's best-known composition is the oratorio *Franciscus*, telling the story of St. Francis of Assisi. It is in three parts. The first shows us the worldly life of the saint and the pleasures of the court of Assisi. After the festival comes a scene of quiet in pastoral lanes on a moonlit night, and the wanderer hears a voice from heaven which bids him renounce the world. The second part shows him as a monk, and introduces a hymn to poverty that is almost a literal translation of his own words. The work ends with his death and apotheosis. The music shows a varied style, sometimes austere and contrapuntal, sometimes rich in orchestral color.

Sainte Godelive, another oratorio, is not so strong a work. Other vocal compositions are *De Drie Ridders* and *Kollebloemen*, while the music for *Polyeucte* is purely orchestral. The school of sacred drama, in which Tinel won such success, has interested many modern composers, who have created works of the utmost variety. Liszt's *Saint Elizabeth*, like Tinel's *Franciscus*, may be classed as an oratorio in the modern vein. Massenet goes farther, and presents very worldly effects in his *Marie Madeleine* and similar works. Rubinstein's *Moses* and *Christus* are definite operas, while Strauss has reached the extreme, or

RICHARD HOL

perhaps gone beyond it, with his *Salome*. Assuredly the modern sacred form is rather an indefinite affair.

Jan Blockx (1851–) was started on a musical career by accident. While learning the upholsterer's trade, he received a bad fall one day, and in order to show that he was not seriously hurt he went to a piano and began playing. He gave such evidence of musical talent that his employers advised him to pursue the art seriously.

Blockx has made opera his chief work. He began in 1877, with his one-act *Iels Vergeten*, and in the same year won a prize over twenty-one competitors, at the Rubens festival, by his cantata *Ons Vaterland*. His orchestral works include an *Inauguration March* and the *Triptique Orchestrale*, consisting of the *Jour des Morts*, *Noël*, and *Paques*. He too wrote a *Klokke Roland*, this one a dramatic work for mixed chorus and children's voices.

The ballet *Milenka* and the *opera-comique Maître Martin* were well received, but a great national success was won by the *Herbergsprinses* (*Princess of the Inn*), which has been a favorite for ten years. Its plot is a rather melodramatic tale of love and jealousy, but the music, in spite of its polyphonic character, is delightfully fresh and charming. *Thyl Uylenspiegel* treats of the wars against the Spanish oppressors, while *La Fiancée de la Mer* is a later success. Blockx is now at the head of the Antwerp Conservatory.

The national movement led by Benoit brought many other composers into public view. Lenaerts, leader of the Flemish theatre at nineteen, gained attention by his cantata, *The Triumph of Light*. Keurvels, director at the same theatre, has produced the operas *Paris*, *Rolla*, and *Hamlet*. Wambäch, famous as a violinist, composed a symphonic poem, two oratorios, and the drama *Nathans Parabel*. Mortelmans is responsible for the cantata *Sinai*, the symphony *Germania*, a later *Homeric* symphony, the symphonic poems *Aspiration* and *Helios*, and the cantata *Lady Macbeth*. Vleeshouwer, a pupil of Blockx, has entered the operatic field with his *Ecole des Pères* and *Zrinyi*.

Van den Eeden is credited with a prize cantata, *Faust's Last Night*, also the opera *Numance*, and several oratorios. Van Duyse, son of a well-known poet, has composed the prize cantata *Tassos Dood* and seven operas. Emile Mathieu, director of the Ghent Conservatory, has devoted himself to incidental music. Waelput has produced four symphonies, several cantatas, and the lyric drama *Stella*. Huberti and Mestdagh have worked in the choral field. Raway's sacred drama, *Neon*, and the two-night lyric opera, *Freya*, are ambitious creations, while his symphonic poems are also highly praised. Dupuis, of Liège, is another operatic aspirant. Among the women, Juliette Folville, prominent as a violinist, has composed the opera *Atala*, a march, a violin sonata, and many songs. Ysaye and Marsick have both written concertos for their instrument — the violin.

For many years Richard Hol (1825–1904) was the recognized leader of the Dutch composers. If he had written nothing else, his fame would have been assured by the patriotic hymn, *Comme je t'aime, O mon pays*. His long life of activity was of the utmost value to the cause of music. After studying in Amsterdam and Germany, he became a piano teacher, but exerted a far greater influence as leader of choral and symphony concerts. His hundred and fifty published works include four symphonies, several masses, the sacred opera *David*, the cantatas *Floris* and *Le Hollandais Volant*, and many pieces in smaller form. For many years Hol was critic of the *Cecilia*, and afterward editor of the *Messager Musical*.

Julius Roentgen (1855–) was born at Leipsic, but of Dutch parentage. His studies brought him under the tuition of Reinecke and Lachner, and he became composer as well as pianist. At twenty-two he came to Amsterdam, and made it his home. He taught in the music

OTTO NICOLAI

school, aided in founding the Conservatory, and soon became known as a composer. His works include *Das Gebet*, for chorus and orchestra; the operetta *Toscani Rispetti*, a piano concerto, and many smaller compositions.

Amsterdam has become an important musical centre, and its festivals bring out many excellent native works. Among the Dutch composers thus heard, Van t'Kruys is credited with five symphonies, as many as eight overtures,

and an opera, — *De Bloem van Island.* Cornelius Brandt-Buys and his three sons have written much excellent organ music. Hendriks is another prominent organist, while Averkamp is a vocal writer and leader of singing societies. Gottfried Mann's opera, *Melaenis*, shows much charm, while Van Milligen has the two dramas *Brinio* and *Darthula* to his credit. Other opera composers are Schey, Wagenaar, and Grellinger. Dirk Schaefer's piano concerto was well received, while Martinus Sieveking is another pianist-composer. The best of the younger men, however, are Alphonse Diepenbrock and Bernard Zweers, while Verhey has written some good concert pieces.

Holland has its women composers also. Catharine van Rennes and Hendrika van Tussenbrock have written children's songs of unusual excellence, and the works of Cornelia van Oosterzee, if somewhat too ambitious, still show some mastery of the larger forms. Cora Dopper has entered the operatic field with *Ratcleft*. All these names show that the national movement in Holland, as well as in Belgium, is assuming ample proportions and producing excellent results.

Questions

1. What is counterpoint, and what is canon?
2. Explain the terms fauxbourdon, motet, conduit.
3. Name the first great Netherland composer, and name some of his predecessors in England and France.
4. Into how many periods is the old Netherland school divided, and what was the character of the music in each?
5. In which period does Josquin des Prés belong?
6. What was the first important piece of program music?
7. Give a short account of Orlando di Lasso's career.
8. What difference, if any, was there between his style and that of Palestrina?
9. In what musical form did Benoit do his best work?
10. What is Gilson's chief orchestral work?
11. What is the character of Lekeu's music?
12. Name and describe the chief work of Tinel.
13. What are some of Blockx's operas, and which one gained the most success?
14. Name as many Belgian composers as you can.
15. Name as many Dutch composers as you can.

EDGAR TINEL

Program

Chansonnette sans Paroles.....*Lekeu*
Valse Oubliée.....*Lekeu*
Danse Joyeuse.....*Lekeu*
Old Songs. (*a*) To Araby will I Wander.
(*b*) William of Nassau.
Valse Lente.....*Sieveking*
Songs. (*a*) Flanders.....*Hol*
(*b*) Mon cœur se recommande.....*Lasso*
Selection from Violin Sonata.....*Lekeu*
Songs. (*a*) A Little Flower.....*W. Nicolai*
(*b*) My Heart's Beloved is Mine.....*W. Nicolai*
Pastorale Impromptu.....*Verhey*

GUILLAUME LEKEU

TOMMASO SALVINI

Tommaso Salvini, the illustrious Italian tragedian, contributes a brief article to the *Deutsche Revue*, in which he speaks of the compensations and drawbacks of his art, and endeavors to explain the real source of the fame and influence of a great actor. He begins his remarks by citing the fact that so many artists, singers, and actors, after a brilliant career and equally brilliant receipts, become instructors in some music or dramatic school, — glad to obtain even such positions,—while others, of like fame, have to resort to their colleagues for assistance or become burdens upon charitable institutions. The roving life, the thousand acquaintances made in various lands, the flattery, and so on, incident to an actor's career, readily account for his light-mindedness and lack of foresight. It takes an earnest, steady character to withstand such a host of temptations, but, as Salvini says, consequent ill-fortune should not be imputed to fate or to special mischance.

The great Italian actor lays special stress upon a man's personality as regards histrionic success. He thinks that if an actor betrays lack of culture in social intercourse it will militate against him as an artist. The general public, consciously or unconsciously, with or without justice, as a rule, confounds the two, the artist and the man.

It is not sufficient to have oneself heralded as a skilful artist and to elicit flattering criticisms in order to interest the public; one must arouse their enthusiasm. How that is to be achieved we cannot say; for that no rules can be laid down, and it is doubtful whether any school of declamation could produce the desired result.

It depends simply and solely upon the native talent of interpreting character, a special gift of communicating emotions by the aid of play of features, expression of the eyes, gestures which fitly convey the given thought, in conjunction with clear, precise, and emphatic utterance, and an organ, penetrating and capable of modulation; finally, the ability to throw the more important members of a sentence into bold relief.

Sustained by such means, the artist attains absolute control over his audience, which acknowledges him a genius. A mutual, tacit sympathy is awakened between public and actor, a magnetic attraction which reacts upon both and carries them away with irresistible force. "A desire, consequently, is aroused in the public to witness plays more frequently in order to experience anew sensations which, stamped upon mind and heart, thus become irresistible and enduring." But, alas! exclaims the great tragedian, how fleeting is the actor's renown.

What does he leave to posterity of the gifts with which genius has endowed him? Nothing! This thought is a constant sting to the artist who loves and respects his art. Be his contemporaries ever so lavish toward the elect in applause, material gifts, or evidences of honor, they cannot indemnify them for the fact that they practice an art which leaves no trace, no example, no model to be imitated, — and therein lies its disconsolateness. And yet they devote themselves to it conscientiously, passionately. It arouses so many exciting, joyous emotions, which, though fleeting, fall to the share of those only who dedicate themselves to the stage. But when the actor is compelled to leave the scene of his triumphs he is overcome by a profound depression. The plaudits cease, and with them the artistic stimulus which somewhat tempered the ever-haunting thought that with his passing all would be over. This thought ages him before his time, disheartens him, leaving him a body without animating force. — *Review of Reviews.*

FIRST PUBLIC CLOCK WITH BELLS

One of Wonders of Fourteenth-century Clock of Château d'Anet

In primitive times a man was stationed at the top of the belfry to ring the bells at the indicated hours, day and night, writes Alfred Beillard in *L'Horlogere.* This watchman was called the horoscopus, that is to say, the observer of the hour. He had recourse himself, in order to fulfil his duty, to the study of the astral system, to the number of prayers he was to recite, to the quantity of wax a candle had consumed, to the clepsydra, or water clock, and to the hour-glass. The trade of the horoscopus was inevitably one of the first which the progress of mechanism was to cause to disappear.

The first clocks with bells known in France date back to the fourteenth century. Particular mention is made of one which was established at Caen in 1314, by Beaumont, and that of the Palais de Justice in Paris, which King Charles V had constructed in 1370 by the German clock-maker, Henri de Vic. This machine seemed so marvelous that the inhabitants of Paris, so goes the legend, asked permission of the King to go on guard at the door of the tower to assure themselves that it was the clock and not the watchman that rang the hours.

This astonishment of the people at a period when mechanism was but just born may well be conceived in presence of a machine capable of calculating and striking the hours, without the assistance of any human being, with the same precision that could be exercised by the most vigilant horoscopus. The custom was perpetuated until the seventeenth century, and still exists in certain cities of Europe, of placing alongside of the clocks various automatons which ring the hours. It is due to nothing else than the thought of recalling to memory the recollection of the ancient watchman. And also the clocks with automatons catered to the popular taste of that epoch. The people of that period preoccupied themselves but little with the more or less exact measurement of time. Railroads were not in existence and the exigencies of life were not so great as they are now. A cock which crowed and flapped his wings, some apostles who marched by, striking a blow for each hour, filled them with admiration, and in this respect no other clocks aroused so much enthusiasm as those of Lyons and Strasburg. It was a clock of this character that Henri Deux placed over the superb portal of the Château of Anet.

Nevertheless this timepiece was distinguished from other clocks with automatons by the originality of the figures that it set in movement. Here no longer was a woman or a man who struck the hours with rusty arms. It was a majestic stag, standing erect, surrounded by four blood-hounds of natural size, which appeared to be holding it at bay, that one saw on the summit of the portal. One of the stag's legs was movable, and as it was lifted it seemed to strike the hours. The four hounds opened their jaws at each striking of the quarters, and their voices were imitated by bells of different notes, whose clappers were connected by wires with their lower jaws, causing them to open and shut as long as the bell ringing mechanism continued.

This curious clock exists no longer. It was sold at auction with its finest dials for the sum of 505 francs when the Château of Anet was confiscated as national property and sold with its furniture in Year Two of the First Republic.

This ancient clock was replaced in 1856 by one entirely modern and made by Wagner. The stag and the hounds in bronze were also carried away. Those seen to-day are in bronzed terra cotta, and play no other part than to recall to memory the ancient ones, and to add to the decorative portion of the portal of the château, whose architecture, the work of Philibert Delorme, is one of the purest and most delicate constructions of the Renaissance.

Besides the functions that we have enumerated, the clock of the Château of Anet possessed, on the side of the court of honor, a magnificent dial, which indicated the position of the signs of the zodiac, the months, the days of the month, and the moon's age.

On this dial, adorned with gold and enamel, was engraved the following curious couplet: *Cur Diana Oculis, Labentes, Subjicit Horas? · Ut Sapere Adversis Moneat Felicibus Uti.*

SAID BY MENDELSSOHN

Progress is made by work alone, and not by talking.

A man with fine capabilities has the absolute duty imposed on him of becoming something really superior.

An opera, like other music, cannot be written to please other people, but simply as one's conscience dictates.

The man who attains perfection in the line he has marked out for himself has accomplished all that can be desired.

If the composer can only move the imaginative power of his hearers, and call forth some image, some one thought, — it matters not what, — he has attained his object.

HECTOR BERLIOZ BY GUSTAVE DORÉ

All things that we do are but first attempts. Woe to the artist who sits down to his labors with the conviction that he is a master.

I can never bear to hear people able to appreciate Beethoven only, or Palestrina only, or, again, Mozart or Bach only — give me all four or none at all.

I consider the publication of a work as a serious matter (at least it ought to be so); for I maintain that no one should publish unless they are resolved to appear as an author for the rest of their life.

Greet every fir and every nut for me, but most of all the brooks, which bubble and splutter, as I do when I want to describe anything beautiful. I believe that is the reason I am so fond of hearing them. Sometimes they hickup too.

True though it be that we are powerless to help one another in the most important matters (God alone can do that), yet there are many subordinate matters, which, when put together, make up a very important part of our happiness or misery.

THE VOICE

Conducted by WILLIAM SHAKESPEARE

All communications regarding the Voice Department of THE MUSICIAN should be sent directly to the Editor-in-Chief. Students who follow the work which is outlined in this Department may write freely regarding any further helps and hints that they need. If there is any point in your study or teaching which you desire to have discussed here, please communicate with us about it.

In acting for a time as Editor of the Voice Department of THE MUSICIAN, *I feel that I must first express my admiration of the earnestness of purpose and high standard of this journal, in which I have read with the deepest interest many valuable articles.*

With warm regards

Yours truly Singing

W. Shakespeare

WHAT IS VOICE PRODUCTION?

WILLIAM SHAKESPEARE

In summing up the last two articles it all seems to amount to this: that even if we had prepared rightly the control of the breath, the first rigidly produced note demands a greater pressure than we can possibly control, and now until the end of the phrase we must sing wrongly, or become breathless. Further, a right note speaks fully to the least breath, but can be intensified by all the pressure possible to the student as long as he is master over its control. Again, we are *forced to press a bad note*, but cannot govern it, whilst the good note speaks fully to little pressure, and then the greater the pressure the greater is the singer.

The increase in the pressure on this perfect note not only produces an increase in the *intensity* of the sound, but it can also increase the *power* of the note by calling into play a larger vibrating area of the vocal cords.

The questions which now suggest themselves to the student are: —

1. Have I, before singing, silently taken in and prepared a full and balanced breath without stiffening the points of the shoulders; and did I then endeavor to sing by floating the voice upon the breath?

2. Am I singing with my throat so free that I *must* hold the breath with my ribs and diaphragm, and am therefore compelled to observe this balanced pressure?

3. Or has my note or notes carried away the feeling of hold-back so necessary to good singing?

Now the voice may be said to consist of four elements: —

1. The breath.

2. The note and its tuning, including the register changes.

3. The pronunciation; and

4. The expression of the face.

If we hold the breath by the use of the muscles which stiffen the points of the shoulders, we shall have to *give up its control or hold-back* whenever we sing with a *loose throat*. The freedom of the note, of the pronunciation and of the facial expression, compels us to command the breath by the use of the back muscles and the diaphragm which do not fix the vocal instrument. The freedom of the larynx, and of the placing muscles which govern the tuning of the voice, permits complete freedom of the jaw and of the upper lip. The freedom of the pronouncing muscles demands the independent action of the tongue and also of the upper lip, and finally the expression of the tone demands the freedom of the upper lip, face, and eyes.

Let it now be noted that in the same register a high note requires more breath than a low note, yet it holds back the breath more than the low one; we must, however, whilst accepting this assistance, not *rely* upon it. A low note in any register lets out the breath. It does *not* assist in the hold-back or control, indeed it is improbable that we wilfully hold the throat when singing the low notes of any register; it would be an unnecessary act and therefore we should not do it. However, as the notes of the same register ascend we are inclined to stiffen the hold over the instrument and gradually the notes become more and more intolerable and uncomfortable. So the art of the good singer is displayed, as much by his skill in controlling the pressure required for a high note *without* a rigid hold of the instrument, as it is in intensifying a low note, which without some right control, would let the breath slip out by reason of the slackness of the vocal cords. On this account every good master commences his lesson on the lower notes of the voice and trains the registers down rather than up, for by this practice, it is more obvious to the pupil that he must attempt some control over his muscles of respiration.

It is now time for a few words on the registers.

Much has been written in attempting an explanation of the fact that every voice possesses different and distinct kinds and qualities of tones. Some writers have endeavored to show that these different series of sounds are the result of the vibration of a longer or shorter condition of the vibrating vocal cords; others have described a thicker or thinner condition of the same, some have said that it is entirely a matter of resonance.

Without entering into these interesting questions (for I have written a great deal about this in my *Art of Singing*, Part I., page 36, and in Part II., page 100), there are certainly three kinds of notes which can be used by all voices, although male voices would not display the so-called head voice which would be too effeminate.

These three registers have been named (1) the chest register, (2) the medium register, and (3) the head register. I discard here all consideration of that series of sounds used by men in Cathedral choirs and when singing glees, viz., the *falsetto*. This is either the use of the effeminate head register or a distortion of the voice, unpleasing and not often listened to with any respect for the individual.

The chest voice may be described as that grand and manly series of tones which not only is felt vibrating in the chest by the singer, male or female, but conveys likewise the same sensation to the listener.

The medium voice is a series of notes which is felt by the singer, male or female, to be vibrating in the mouth and reverberating, as it were, on the teeth. The mouth is full of sound.

The head voice is that delightful series of notes in the mezzo-soprano-contralto, the high mezzo-soprano, and the soprano voice, which is birdlike in character, most womanly in quality, and of surpassing loveliness. These notes are felt farther back than on the teeth, reverberating, as it were, at the back of the head.

The male voice consists of the chest and medium register, but the head register is rudimentary only, and markedly effeminate in quality, as before stated.

The deep contralto is often deficient in head voice as the tenor is in the powerful chest voice, but mezzo-soprano-contraltos and mezzo-sopranos and a few sopranos possess notes in the manly chest register as well as in the medium and head voice. The high soprano is often deficient in the chest register and should practice only the notes of the medium and head registers.

On page 47, Part I., of my *Art of Singing* I have inserted a list of the registers of the different voices and of the approximate limitations which should be observed by the student.

I venture to present here an additional sketch of the relative values of the registers for bass, baritone, tenor, contralto, low mezzo-soprano (or mezzo-soprano-contralto), and soprano voices. The limits indicated may be exceeded by the mature artist, but the student should rather practice to extend the different registers *downwards*, until with further experience the higher notes of the lower registers reveal themselves unconsciously.

A suggested chart of the registers and their approximate force as they reveal themselves when we sing to the rightly controlled breath. See next page.

For diminuendo and crescendo pass occasionally from one register to the other.

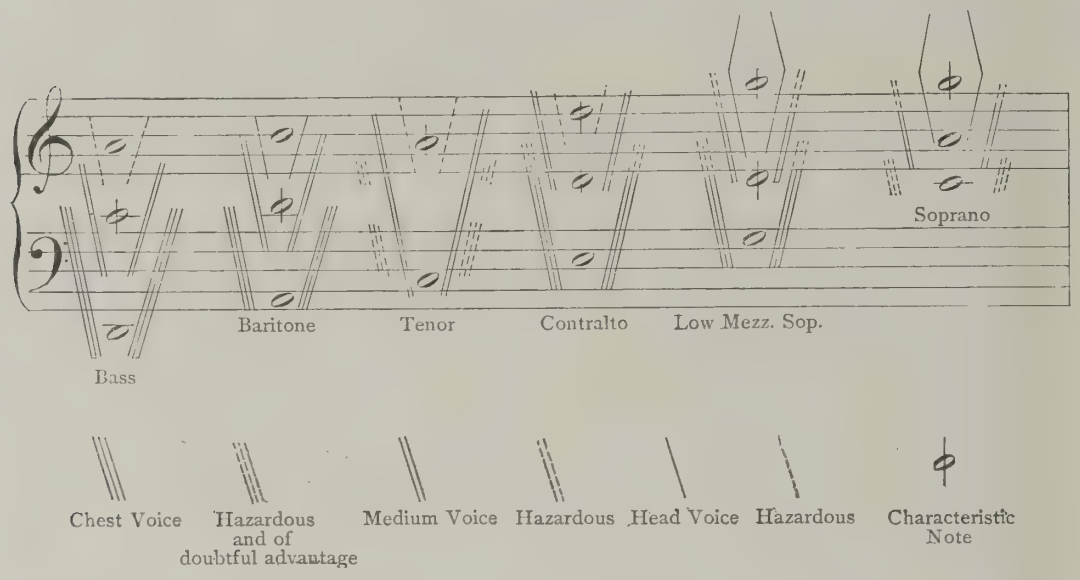
A bad singer, because it assists in controlling the breath, forces up the chest voice with squeezed throat when he ought to have entered unconsciously with controlled breath and open throat into the medium register; reserving great effects for further experience and maturity. This also happens in the case of women's voices. They also force up the medium voices with squeezed throat when they should have used the head voice. Thus we have

in men, shouting, bawling, or howling, and in women sounds as of boys shouting in the streets, and in the higher notes, screaming and shrieking and other angry distortions instead of the lovely head voice.

The so-called "breaks" which occur especially in young voices are in reality the result of the forcing up of the chest voice. The deeper notes of the medium register are often lamentably weak. If these notes were strengthened by proper exercise,

In all the scales exercises in Part II. of my *Art of Singing* I have endeavored to describe this by the accent > and the join ⌒.

The accomplishment of this *legato style* is of the greatest importance as providing another test of the voice being rightly produced.



F, E, and E♭, the lowest notes of the medium register would join unconsciously with D in the chest register; whereas by forcing up the chest notes to E, E♭, and F an inequality displays itself whenever the singer attempts to join these unnaturally produced notes with the register above. For similar reasons, sopranos find difficulties with their head voice, and tenors, baritones, and basses are troubled with the so-called, but really unnecessary, "break."

The notes of a bad singer sound as though they were too high, but there are no such sounds in the good singer, who seems to have a reserve of force and range.

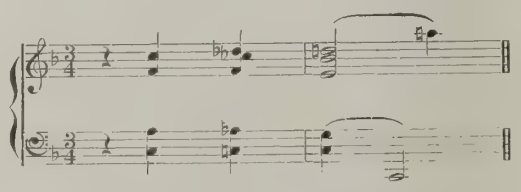
The great advantage of a right manner of singing is the freedom of the larynx, which enables us at will to commence any note in any register, with *absolutely unerring tuning*. All the scoopings up to or searching for the note are now obviated. (See Part I., page 31.) Here, indeed, is a foundation study for the student.

Experiment.

Place the forefinger of the right hand between the first two knuckles of the left hand, then pass it over the rest of the knuckles. The finger will have slipped over the rounded forms with a sort of switchback effect. This joining yet separate knuckling describes in a sort of way the joining yet free movement there should be in passing from one note to another in the so-called "legato style." The notes are "like pearls on a string," round, joined, yet separate, and the string is the breath. Most of us feel a jolting movement while singing scale passages or a smearing, uncertain groping among the notes. *This is not the legato style*, like passing the finger over the knuckles.

ANSWERS TO QUERIES

W. V. U., New York City.

In the passage you quote from *The Sylphs*, in the November issue of The Musician: —

a natural (or cancel, ♮) is placed before the lower C, because the flat before the C in the upper part would imply that every C, in every register, was affected by that flat. Strictly speaking, such an accidental affects only the note before which it stands, and therefore the additional accidental, in another register, is not absolutely necessary. But if, as here, C♭ is required in one part, and C♮ at the same moment in another, it is considered a wise precaution to be explicit and use both accidentals. The same precaution induced the writer, wisely, to place the natural signs before the D and A in the next measure of the upper part, to check a natural disposition to carry over the flats of the preceding measure. These are not misprints. They are safeguards that have been found desirable, if not exactly necessary.

Miss C. Evans, Islington, Canada.

Your query, concerning the embellishment in the first of Bach's *Six Little Preludes*, was explicitly answered in The Musician of last May, page 199. As to simplifying it for a child, there is no better way than simply omitting it — and all other unusual or difficult embellishments — until the child has become able to perform them properly.

Gustav B., Topeka, Kan.

1. The term "semitone" is rapidly falling into disuse, in favor of the term "half step." The reason is obvious: tone is not a material substance, and does not admit of division. There is really no such thing as a semitone (which means a half tone), if you put a careful, accurate construction upon the terms used in music theory; nor is there a "whole tone." The relative location of the tones, their distance apart (so to speak), in a theoretical scale, is best indicated by the terms "step," "whole step," "half step," — also by the interval names, major and minor second, and so forth, which imply distance.

2. There is a difference between the diatonic half step (or semitone) and the chromatic half step. From C to C♯ is a chromatic half step (or semitone); from C to D♭ is a diatonic half step. Observe that the chromatic half step is merely an inflection of the *same letter*, while the diatonic half step passes from one letter to the next higher or lower letter. The chromatic half step does not occur in any natural scale; the diatonic one does. For instance, C–D♭ occurs in A♭ major.

The chromatic half step is *smaller* than the diatonic one, the difference being the extremely small (but real) interval between C♯ and D♭ (vibratory proportion 125: 128), which is the same at all of the enharmonic tones, — such tones as represent the same pitch *on the keyboard*, but are written with different letters, because belonging to different keys.

The minor second, found between the 3rd and 4th, or 7th and 8th steps of the major scale, is a diatonic half step, and therefore the larger "semitone."

L. G., Simpsonville, S. C.

The conditions you describe are by no means singular; they exist in every community and every teacher of music has to encounter them and treat them with judgment and patience. The pupil who loves music and studies the best kind most eagerly, happily exists everywhere; but so does the victim of his parents' wishes, who is either compelled to study music against his will, or to play a class of music at which his nature revolts.

It is not easy to advise wisely; you must exercise your own sense of what is necessary in your particular surroundings. Make a rule of one thing: if, after persistent and fair trial, you find that the pupil takes no pleasure in music, do not encourage him, no matter what his parents may desire. And if you know that a pupil loves and appreciates music, let him have none but the best (or a good) class to feed upon, no matter what his parents' tastes may be. Consider your pupil, rather than his parents, as a rule. At the same time, do not ignore the parents altogether. There are ways of reaching and influencing their ideas of music. By a wise compromise between the popular and

HENRIETTA SONTAG

the classic styles of music; by selecting the better class of popular pieces, and occasionally venturing to give a simple classic piece; by playing, *yourself*, programs discreetly arranged to include a wise proportion of each kind, both in an occasional public recital, and in visits to your pupils' homes; you will gradually awaken the slumbering sense which every human being possesses of what is truly good, in your community, and will find your difficulties daily diminishing.

As to the way to teach, remember the three things needful, knowledge, patience, and sympathy.

MUSIC GROWTH AT WELLESLEY

EDITH A. SAWYER

In making annual report of matters at Wellesley, President Hazard speaks with much appreciation of the growth which the college has achieved, in the past year, along musical lines. The addition of Billings Hall, an ideally perfect building, has enabled the Department of Music to realize a long-cherished plan, — that of giving a series of weekly recitals by students and faculty, which offer encouraging opportunity for putting to practical test the study of the season. Fortunately for music study, says President Hazard, music is an art in which the student may assist by reproducing, by re-creating the work studied. This gives especial significance to the erection of this building in connection with a college of liberal arts.

Billings Hall, which has been in use a little more than a year, proves in every way an adequate and delightful place for the study of music. The small hall, seating four hundred and twenty-five persons, and containing the organ, the gift of Mr. Grover in 1878, rebuilt by the class of 1903, is a very delightful auditorium; and the library, forty-five feet long by twenty feet wide, is one of the most beautiful rooms on the college grounds. The classrooms and offices are ample for their needs, and, to quote President Hazard's own words, "In every way we can congratulate ourselves on having a well-equipped and charming building for the study of music." The address of President Faunce, made at the opening of Billings Hall, may be briefly recalled. In setting forth the objects and aims of the building, he contrasted the classical education of the elder day, the scientific education of yesterday, and the breadth of view of the more modern method which endeavors to combine both, giving a better and fuller opportunity for the study of the arts than either of the educations which preceded it; and pointed the way for the development of the art of music, to which Billings Hall is especially consecrated.

BILLINGS HALL, WELLESLEY COLLEGE

Associate Professor Clarence G. Hamilton, who finishes his first year of work at Wellesley, has devised a system of pianoforte class instruction quite out of the ordinary, from which excellent results have already been gained. The plan is susceptible of development, and it is hoped that the near future will show even more noteworthy results. He has also added a course in the general history of music, open to all undergraduates (except freshmen), designed to take the place of similar courses offered in almost all colleges.

For the first time, this year, the opportunity for original work has been taken and several interesting compositions in the overture form have been written. Emphasis has also been laid on the writing of sentences, hymn-tunes, and short songs, with gratifying results. Another long-cherished plan, President Hazard states, now seems in a fair way of successful accomplishment, namely: to send out students in the more technical courses able to write music, much as the English Department trains students in English composition.

Professor Hamilton C. Macdougall, the head of the Department of Music, has during the year published four compositions for women's voices, and has made contributions to periodical literature. He also delivered an address before the Religious Education Association on the *Place of Music in Worship*. Associate Professor Hamilton is co-author of a new text-book on *Music History* contributing nine chapters on the development of the pianoforte and its music, through the time of Beethoven.

THE LIBRARY

With reference to the musical part of the college chape services, President Hazard notes a steady growth in fitness and value. The Sunday vesper service has always been attractive to the students from the fact that its musical portions are combined in a very intimate manner with the devotional — the musical portion forming an integral part of the service; not, as is too often the case in a service which is largely one of praise, being confined to the postlude. The perfection of the singing of the choir — at the Sunday morning service and at the fifteen-minute morning service on other days, as well as at vespers — and the reverent and devout spirit of the choir-members, have made its portion of the service particularly helpful and inspiring; while the very effective organ music which Professor Macdougall gives at these services is an added element of power. The most casual observer cannot but feel the devout spirit which pervades the whole musical portion of the service. The President and the Professor of Music work together over each service to have it present some unity of thought, and the Wellesley vesper services have grown to be an important feature in the college life. Opportunity of attending the chapel services is generously open to outsiders, and the large attendance from Wellesley village and surrounding places shows the appreciation of this kindness on the part of the college authorities.

An additional service which the Professor of Music is able to render the college is through the organ recitals during examination time, for fifteen minutes after morning prayers; especially during the "mid-year's," held in the early part of February, is this privilege prized by the students.

A series of very interesting experiments, conducted by the Professor of Music and by Miss Eleanor A. McC. Gamble, Associate Professor of Psychology, on the effect of music, have been brought to a conclusion. The results are largely negative, but interesting from the point of view of narrowing the field of investigation. A report of these experiments is soon to be published in the *American Journal of Psychology*, by Miss Gamble and Professor Macdougall.

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THE PAY OF MUSICIANS

The strike of the chorus singers at the Metropolitan Opera House has called attention, among other things, to the wide disparity between the earnings of those at the bottom of the operatic ladder and those on the top rung. A year or so ago Mme. Emma Calvé made a public protest against the inadequacy of the remuneration received by chorus singers in grand opera; yet, so far as known, she did not offer to have part of the demanded extra payment deducted from the $2000 she received for every performance in which she appeared. Mr. Conried, no doubt, would be happy to pare the highest salaries on his list for the benefit of the lowest, but he naturally hesitates to add to his managerial expenses $1000 a week. That increase, in an uncertain season, might wipe out all profits, and more.

He has certainly a grievance in this case. The singers had, of their own free will, individually signed contracts to perform specified duties for a certain number of weeks. They wantonly broke their contract — a proceeding for which employees ought to be liable to some punishment as well as employers — and they aggravated the offence by doing their best to destroy one of the gala events of the season and mar the pleasure of nearly four thousand persons who had nothing whatever to do with their quarrel. But this is the usual union method. The audience was keenly alive to the situation, and when Mr. Conried came forward and announced that he had "firmly and absolutely refused to be dictated to by the chorus as a labor union," there was an outburst of applause such as usually follows only the song of some favorite tenor or prima donna. The public was overwhelmingly with the manager.

Before the chorus took its altogether indefensible step, Mr. Conried had signified his willingness to meet it halfway on the salary question and other points in dispute. After the total disregard of the artistic side of the question shown by the chorus singers this winter, he might question their right to be considered as artists. Yet he will no doubt see the justice of granting them at least as much as the chorus girls get in the theatres where operettas and musical farces are performed, which is $18 a week. Even that is little enough, considering the hard work to be done; yet the supply far exceeds the demand. When Mr. Savage advertised for a flower-girl chorus for his production of *Parsifal* in English, more than a thousand young women applied.

The incident at the Metropolitan will, no doubt, lead to considerable discussion of the general question whether music pays as a profession, and whether the thousands of girls who yearly flock to New York from all parts of the country had not better stay at home, help their mothers, and get married, following the advice of Hans von Bülow. The vast majority of those who prepare themselves for a career as opera singers or concert-givers end by becoming teachers very soon after their first appearances in public. After having had a training costing years of hard work and thousands of dollars, they find that it is extremely difficult to get a chance for an appearance at an entertainment which the public and the critics are sure to attend. Managers and conductors are besieged by young musicians, most of them mediocrities, who jostle the better ones and crowd them out by sheer numbers. Most of these are glad to play or sing for nothing, for the mere chance of appearing in public; some of them even pay for the privilege of showing off their accomplishments at Sunday concerts or others.

After all, the profession of teaching, to which most of the students of music are condemned, may be a source of as much happiness and emolument as a stage career, with its many worries, uncertainties, and disappointments. There are teachers of the piano or the voice in this country who earn $10,000 or more a year, and command as much respect in the community as any pianist or singer. Many earn half that sum. The rank and file, to be sure, work for much less; but that is the case in all the professions. If we may accept the estimate of a writer in *Harper's Weekly*, "the average earnings of qualified and certified doctors of medicine in the United States do not exceed $600 a year"; that is, the average American physician earns only $300 more in a year than Mr. Conried's chorus singers do in five months; and he has had a much more expensive education. As regards teachers in public schools, it has been found that in a list including 467 American cities, there were 53,554 positions with annual salaries of $600 and over, besides 14,193 of $500 to $600, and 17,728 annual salaries below $500. Commenting on these figures, Commissioner W. T. Harris has remarked that "No teacher has a right to complain, on a socialistic basis, if he is receiving a salary for his annual services of $600." From this point of view, music pays probably as well, on the average, as most vocations.

Every chorus singer has a chance to become a Sembrich, an Eames, or a Nordica, a Caruso or a Knote. The rewards of success in music are, indeed, so great that it is a wonder that so few men compete for them. In some departments women have things almost entirely their own way; yet a prominent woman teacher complained, not long ago, that musical students of both sexes seemed more and more inclined to go to men for lessons. In London, the members of the orchestras used to be largely Germans; now, the German visiting conductors have to address them in English, which shows that the prejudice which so long kept men out of music is passing away. In view of the fortunes won by such artists as Paderewski, Jean de Reszke, Tamagno, Johann and Richard Strauss, Arthur Sullivan, and Victor Herbert, American men may well ask themselves whether music does not pay better than they had supposed. — *New York Evening Post, Jan.* 4, 1906.

ARTHUR JOHNSTONE'S BOOK*

This attractive volume contains a decidedly interesting collection of little essays on music and musicians. The young critic who wrote them was attached to the staff of the *Manchester Guardian* during the years 1896–1904. Within this comparatively short period he made an excellent reputation. As an example of the intellectual popularity he enjoyed, it may be mentioned that Sir Edward Elgar drew prominent attention to this volume, remarking that he would place its author "very high among the highest." Elgar also wisely paid a tribute to the *Doyen* of English musical critics, Mr. Joseph Bennett, the record of whose work in this direction covers half a century. He is to-day one of the best-known writers of the *Daily Telegraph*, and is everywhere admired. His generosity and good will towards young artists are notorious — amounting almost to indulgence. Numberless musicians have benefited by his good word.

Arthur Johnstone approached musical criticism from the opposite pole. He was young, and (without unkindness) one may add inexperienced. His literary gift was great. All this is seen in this little book of reprints. It is doubtless a risky thing to challenge the value and importance of the press to music. Nor shall I attempt anything of the kind. But the following expression of opinion by one of England's greatest intellects is worth consideration. I leave my readers to recognize the authorship as they may: —

"The authority which in former times was lodged in universities now resides in very great measure in that literary world, as it is called, to which I have been referring (The Press). This is not satisfactory, if, as no one can deny, its teachings be so offhand, so ambitious, so changeable. It increases the seriousness of the mischief that so very large a portion of its writers are anonymous, for irresponsible power never can be anything but a great evil; and, moreover, that, even when they are known, they can give no better guarantee for the philosophical truth of their principles than their popularity at the moment, and their happy conformity in ethical character to the age which admires them."

Some of the evils which a too egotistical press can inflict, are increased or lessened according to the town or city where they appear. In London no one voice dominates the city. Nor has it been so since the time of Davison, and I much doubt if it was so then. In provincial towns, such as Manchester, where the late Arthur Johnstone ruled musical opinion for some years, the case is widely different.

The *Manchester Guardian* holds a unique position. Its influence has been paramount for many years — ever since the extinction of the *Manchester Examiner* and some years before. What the *Manchester Guardian* says to-day, Manchester musicians say to-morrow. Using this intrenched position for all it was worth, Arthur Johnstone meted out his praise and blame in as autocratic a manner as that of any sultan. Established positions were rarely attacked. Everything that was small looked smaller still through Mr. Johnstone's spectacles. His best work was done when writing of really exalted art; and that such a man should be compelled to make daily records of the music of an English provincial town brings with it its own penalty. As a book writer he would probably have left much lasting work. These records of concert notices and other essays are invariably clever and interesting, but in the nature of things, they cannot be of any permanent interest. Books would have had a better chance.—EDMONSTOUNE DUNCAN.

*Musical Criticism, Arthur Johnstone. Sherratt & Hughes, 1905.

NOTES

Madame Etelka Gerster is now one of the principal teachers in the Institute of Musical Art, New York City, directed by Frank Damrosch.

* *

A Schumann Festival will be held in Berlin, May 22–24, under Joachim's direction. This is earlier than the anniversary date, which is July 29, the fiftieth since the composer's death.

* *

Hans Winderstein and his Leipsic orchestra will edify visitors to Bad Nauheim this coming summer.

* *

The life of Marie Antoinette is the basis of the text of a new opera, music by Giuseppe Dalli.

THE ADONAIS AND THE PATHETIQUE

LILLIAN L. BISSELL

A recent article by Mr. Newman, entitled *The Essential Tschaikowski*, says so well and so interestingly what can be said about Tschaikowski and his *Pathetic Symphony* that it seems almost needless for any one to add a word. After reading Mr. Gilman's article in the August, 1903, number of the same publication on *Strauss, Tschaikowski, and the Idea of Death*, however, it seems pertinent to call attention to the former article and to emphasize the meanings that the *Adonais* and the *Symphony* have for some of their readers and hearers.

Every one knows how unfair it is to judge any literary work by an isolated idea, which so often may have been expressed by the author merely for argument, contrast, or artistic effect; and it is also a well-known fact that every historian, poet, novelist, painter, and musician sends forth his message to receive as many interpretations as there are types of mind with which to grasp it. It is approved by those in sympathy with its author, repudiated by those of opposite opinion, and made to mean, generally, whatever any individual chooses to read into or out of it.

The *Adonais*, to some of "those of us" who have read it, presents one of the strongest contrasts of mortality with immortality to be found in poetry; working up, as it does, from the lowest plane of human feeling through the most artistic crescendo to its climax on the highest plane possible; beginning with selfish grief — the purely mortal view — and closing with eternal peace standing forth as the true idea.

Grief is but a natural emotion, which, if kept within proper bounds, does not develop a morbid spirit, and is not necessarily incompatible with true happiness. Surely, he who through ignorance tries to escape the serious or sad in life, loses the truth it might bring him, and then he is in danger of becoming a moral and spiritual coward. Only by facing the unpleasant with love in the heart can it be made to roll up like a scroll and vanish like a cloud.

The first thirty-seven stanzas of the poem seem to express Shelley's grief at the loss of his friend and his indignation at what seemed to him its untimely cause, which, though now considered a mistaken idea, was perfectly justifiable to his understanding. Taking this in connection with the rest of the poem, there is no morbid idea of death expressed. A little consideration of even the third stanza shows how he voices his belief in Keats's more exalted condition.

III

" . . . let thy loud heart
Keep like his a mute and uncomplaining sleep,
For he is gone where all things wise and fair
Descend."

His indignation at the critics break forth in the thirty-eighth stanza: —

XXXVIII

"Nor let us weep that our delight is fled
Far from these carrion kites that scream below.
He wakes or sleeps with the enduring dead;
Thou canst not soar where he is sitting now.
Dust to the dust! but the pure spirit shall flow
Back to the burning fountain whence it came,
A portion of the Eternal, which must glow
Through time and change, unquenchably the same
Whilst thy cold embers choke the sordid hearth of shame."

In the next stanza he compares the mortal state with the immortal, into which he evidently believes Keats has passed.

XXXIX

"Peace, peace! he is not dead; he doth not sleep —
'Tis we, who lost in stormy visions keep
With phantoms an unprofitable strife;
And in mad trance strike with our spirit's knife
Invulnerable nothings. We decay
Like corpses in a charnel; fear and grief
Convulse us and consume us day by day,
And cold hopes swarm like worms within our living clay."

Ghastly, indeed, is his form of expression, but does not its very ghastliness discover its cause for being! Can anything but absence of truth permit such ideas to come into existence? Is he not trying with most vivid imagery to show the falseness of such thought and so arouse the *fleshly* mind from *its* cowardly terror at the unknown? But the poem's true message is not despair or gloom.

A little later he says: —

"What Adonais is, why fear we to become?"

And again: —

"The One remains, the many change and pass;
Heaven's light forever shines, Earth's shadows fly.
Life, like a dome of many-colored glass,
Stains the white radiancy of Eternity,
Until Death tramples it to fragments, — Die
If thou wouldst be with that which thou dost seek!
Follow where all is fled! Rome's azure sky,
Flowers, ruins, statues, music, words are weak
The glory they transfuse with fitting truth to speak,"

which is simply another expression of St. Paul's idea in "It is better to die and be with Christ." From the last-quoted stanza to its close, the poem is one grand song of life-triumphant, steadily rising in rhapsody until the final lines: —

"Whilst, burning through the inmost veil of heaven
The soul of Adonais, like a star,
Beacons from the abode where the Eternal are,"

leave one contemplating everlasting harmony in the presence of the Eternal.

The *Symphony* certainly is minor, solemn but most impressive. As has been suggested above, however, one should not seek to avoid the sombre in life, for although it often subdues, it does not necessarily hold the cause of misery or despair. That must be found in the mind of the individual himself. To quote Mr. Newman: "Tschaikowski does not have to attack the nerves." He whose nerves are so affected would perhaps do well to seek the cause of their unsoundness in his own soul.

This wonderful symphony, full of solemn dignity touching one's deepest feeling, even thrilling one with exultation at times, does not leave one, whose thought naturally passes beyond, in the physical grave. The repetitions of the final chord certainly have an awe-inspiring effect upon the listener; but instead of symbolizing the "coffin" and "dust to dust," why may they not represent as truly life's many recurrences of perfect harmony, concluding at last in everlasting unity?

Tschaikowski's *Trio*, in memory of Nicholas Rubinstein, also portrays sorrow and seriousness, but does not suggest despair or cowardice. Again Mr. Newman says: "Some of us like our art as gloomy as we can get it, and rather like to ponder on the interior of graves. It does not make us depressed in the least, for artistic emotion and real emotion are two very different things."

Whatever Tschaikowski's personal ideas may have been, his work does not necessarily reflect them. It is more than probable that he, with many other authors and composers, has written better than he knew, even in this self-same symphony. Certainly so much pleasure and inspiration could hardly otherwise have been afforded to so many hearers.

Here a thought regarding the legitimacy of the existence of so-called horrors suggests itself. Although neither the expression of physical horrors in Verestchagin's paintings, nor of those of the soul in the truly gloomy *Trio* in memory of Tschaikowski by Rachmaninoff may agreeably appeal to a certain few, they, nevertheless, may have a mission in awakening some minds from a callousness to the causes of evil, so often found among the more highly civilized, or cultivated, peoples, to a realization of the awfulness of savagery still found in the human heart. Therefore, would it not be well to hesitate a bit before relegating such works to the realm of silence or of shade?

Mr. Gilman says: "For those of us to whom this world seems not wholly ill-designed, who find no shuddering horror in the thought of death, but rather a surety of promotion and fulfilment, — for those of us, I say, who so incline, this music overwhelms with the sense of an immense and futile pathos, and a tragic falsity as maleficent as it is complete."

But here are some of "those of us" whose idea of eternal life is just as strong, — some of us realizing its presence and power even now — and in whom the fear of death is just as absent, who do not find "futile pathos" or "tragic falsity" in this music.

Since, then, the same composition can arouse such totally different emotions of such totally different shades in the minds of several listeners, is it just, or even possible, to arbitrarily claim the predominant existence of any one in the music itself?

PRETEXTS AND MOTIVES

"In looking over recently an old scrap-book belonging to a past generation, I find the following clipping of two stanzas, entitled *Pretexts and Motives:* —

I

"'Dost think those gilt and hollow cones
That *front* an organ, cause the tones?
Not so! — those pealing notes proceed
From tubes of baser metal, hid.

II

"'This same remark, we might advance,
Holds good in life's mysterious dance.
In front the pompous pretext find,
But the mean motive skulks behind.'

"Can you inform me in regard to these lines, and what is meant by the 'hollow cones'?"

The exceedingly pessimistic writer of the verses you have quoted probably attended church where there was an organ which contained false or dummy front displayed pipes. The cones referred to were the inverted conical feet of the pipes, which suggested the metaphor. The speaking pipes hidden within must have been very poorly voiced, to have suggested baser metal and mean motives. Very likely there was a superabundance of Sesquialteras and buzzing reeds which obscured the harmonies of the more heavenly "tubes."

A THRUSH SINGING

Perched on the topmost branch of yonder tree,
Emblem of joy and its epitome,
From his green minaret, in the noon's hush,
Listen! — the song of the muezzin Thrush.
Music wherein the sweetness of the day
Is all transformed in some transcendent way —
Fragrance and color, glint of grass and dew
Changed into melody and born anew;
The Earth beneath him, Heaven's blue above,
And Allah leaning to his lyric love.

— Clinton Scollard.

MUSIC BOOKS

New Books — Books for Violinists — Books for Young Musicians

HELPFUL BOOKS FOR THE YOUNG TEACHER OF THE PIANOFORTE

JULIUS REHN WEBER

In these United States young women are coming more and more to the front as teachers of the pianoforte, — hundreds of them from necessity, who do more or less earnest, honest work; but many, also, who, having good homes, yet feel the need of a little pin money; these latter drop out of the race, sooner or later, as they should do, but this paper has to do with the first class only.

Take the individual case of a young girl, with perhaps more than the average amount of musical talent and opportunity; for, let us say that she has studied for a reasonable number of years with the foremost teacher in some large city, or at one of the many conservatories, with, perhaps, a year or two besides in Europe, under one of the many "foremost" masters,—where, by the bye, she may have dreamed rosy dreams of becoming a concert pianist, unless her teacher has been honest and kind enough to put the questions to her: "How many worthwhile artists before the public to-day are women?" "How many, even among the men, do you know who could make their living on the concert stage?" To be followed by the advice: "No, my dear young friend and pupil, play in concert if you must, but fit yourself to become a thorough teacher, if it is to be a matter of earning your own living."

After some years of study, the young woman in question, being at last forced to recognize the inevitable, settles down to her real work, — *i.e.*, to teaching.

Has all this previous training made her pedagogically fit to undertake the serious training of the young intrusted to her? For this is the most difficult problem a teacher has to solve, when one considers the solid, enduring foundation which is to be laid.

No one can honestly answer this question in the affirmative, for it is a perfectly natural thing to say that every young teacher gains her first years of experience only at the expense of the pupil; but, after that, what must she do to keep from sinking into the rut of dull routine? Study and read — read and study; but what?

A close reader of the musical journals published in this country is impressed by the overwhelming flood of books connected with pianoforte teaching advertised from month to month, not only reprints and translations of books first published in Europe, but works by American writers, especially designed for the young and inexperienced teacher as well as student. At first blush this output seems so progressive, so much a part of the giant strides we, as a nation, are making in all directions, that it seems as if we ought to be congratulated on the achievement; but when the weighing and sifting process begins there appears a sad falling off, in quality, at least; for, in reading through one book after another, the thoughtful teacher is impressed with two facts: First, the majority of writers on the subject of pianoforte teaching have little to say that is new or compelling, little that has not been better said by the great masters of the past; and, second, by the astounding number of books which in their content are too superficial to be taken seriously, — for instance, some of the books on the kindergarten system of teaching the pianoforte, which, figuratively speaking, keep a child in the musical nursery far beyond the age limit, really hindering legitimate and intelligent musical progress. To admit that there are a few noteworthy exceptions in the books of this class, does not mend matters. It is true that there are hundreds of young teachers in this country, honest women, who are doing good work in the way of awakening the musical perceptions of the young by the use of kindergarten methods; but when a child, more or less gifted, is fed on a musical *Mother Goose* diet after it has reached, for example, that point in its public school career when it has mastered the first rudiments of reading, writing, and arithmetic, it is time, on the part of both parent and teacher, to call a halt, and supply the young musical mind with more substantial food than *Dickery, Dickery, Dock, The Bell rings for Pussy,* and *Jack be Nimble.*

It has been repeatedly said of us abroad, as a nation, in matters of art, especially in music study, that while we are talented, quick of comprehension, and eager of achievement, we are lacking in stability and perseverance; that we rush madly from one teacher to another, from one "method" to another; and for one thing the undigested output of books on pianoforte teaching seems to bear out such a criticism, so that while the teacher of routine looks on calmly and listens, perchance with a smile, to all this hullabaloo about "method," the young teacher, being in dead earnest, reads one book after another in feverish haste, only to find, if she is wise enough, how much dead fruit there is in most books, — or, if she is not, she accumulates and disseminates a mass of conflicting testimony hardly beneficial to her young pupils.

In literature there are certain books which contain eternal truths forcibly, authoritatively expressed, which have never been seriously disturbed by the onslaughts of critics and iconoclasts; and so, in a narrower sense, there are a number of books on the science of pianoforte teaching which contain unassailable truths, and it is to such books as these that the young teacher should turn in time of need to supplement and strengthen her experience.

In mentioning a very few of these, by way of illustration, the writer purposely avoids all methods and graded courses, excellent as they may be, as not being within the province of this article.

Young teachers, especially, should read books on the subject of pianoforte teaching, which are both stimulating and practically helpful, by such authorities as command our utmost respect, — teachers of experience, who treat their subject from the broadest point of view and whose conclusions have received the universal stamp of approval. Many of the late books are little more than copies of such books, but in weak dilution. How much better to go at once to the clear fountain head, instead of drinking from a muddy stream!

It is a great pity that there is no translation of the text of Dr. Hugo Riemann's fine comparative system and method for the pianoforte, for in it he refers to nearly all of the great authorities in making his comparisons in reaching the best results in good pianoforte practice. In this work he refers warmly to Adolph Kullak's *The Esthetics of Pianoforte Playing* (Schirmer, N. Y.), and in truth it cannot be too highly recommended to every earnest teacher, for in a rare degree, while never neglecting the practical, it shows that technique is only the servant to the real thing, a means to an end, and that end a poetic refinement in interpretation, without sentimentality. The young teacher should own and seriously study it. The same writer's *Art of Touch* is an interesting, practical supplement to the above work. Dr. Riemann speaks also at length of another much neglected book, Lussy's *Musical Expression* (Novello Ed.). It is extremely suggestive, particularly on the subjects of accents, nuances and tempo, in both vocal and instrumental music, with many a precious hint on the subject of phrasing. The question of rhythm is treated with a fulness rarely found elsewhere, and there are few books so truly helpful in explaining all the regular and irregular accents in music, presented so clearly and fully as to immediately impress the reader. To those who cannot read German, the translation of Dr. Riemann's *Catechism of Pianoforte Playing* in the Augener Edition, especially the very helpful chapter on "Art Work," is warmly recommended. The book contains much in a little compass, appertaining to most of the practical and esthetical questions which may come up in the science of teaching.

SOME GREAT COMPOSERS

In the group may be recognized Meyerbeer, Berlioz, Donizetti, Auber, Thomas, Rossini

An indispensable book is Christian's *Principles of Expression* (Harper Bros.), dedicated to Franz Liszt. Few books on the subject are so stimulating and inspiring. It is of the greatest help, with a wealth of beautiful examples so amply illumined by enlightening text. It is one of the sanest guides to all that is fine in accentuation, expression, and phrasing.

Heinrich Germer's *Manual of Tone Production* (Ed. Schuberth & Co., N. Y.) is a little book that every teacher and student may read with profit. In progressive order it builds up all sides of the pianoforte touch from the first technical exercises to mature artistic accomplishment, together with many pages of practical exercises illustrating each chapter. All the many works of this indefatigable teacher and editor deserve the attention of all serious teachers.

Of course, no young teacher should be satisfied until she has fully mastered the contents of Hans Schmitt's *The Pedals of the Pianoforte* (Presser Ed.), and in connection with it, by way of practical demonstration, Gorno's two masterly books of *Pedal Studies* (John Church & Co.)

should be worked out. Schmitt's book is the pioneer, and, although small in compass, is exhaustive as to good pedal usage

In conclusion, there is the late book of Mathays, *The Act of Touch* (Longmans Green & Co.), which goes exhaustively into every detail of pianoforte touch, dwelling especially on the singing pressure touch. It must be admitted that there is much needless repetition in the

MONUMENT TO CÉSAR FRANCK (PARIS)

book, and that it might be condensed at least one third, but nevertheless it is a book to challenge the interest of every sincere teacher. (Since writing the above, an abridged edition has been published.)

These few titles are given as samples of the kind of books young teachers should read and absorb, to help give stability and courage to their hard and sometimes discouraging work; they are worth a wilderness of stuff which is offered to the teacher and student year after year, under the guise of kindergarten methods, Leschetizky methods, and all the get-there-quick methods foisted upon a gullible public. No one at this late day disputes the greatness of Leschetizky as a teacher; but it is a deplorable fact that his disciples have absolutely nothing really new to say, and it is doubtless a fact that Leschetizky disclaims the establishment of any definable "method," knowing full well that as soon as a "method" is established petrifaction has set in.

In addition, it is pertinent to say that every teacher should own Scribner's Musical Literature List (it may be had for the asking), and from it now and then should add a worthy book to her library; for every teacher should own a good working library, even though it be a small one, and in case she has not the means, the free libraries in every large city have many of the books on music in the Scribner list.

To those who may be interested, the following additional list of books may be suggestive: —

First and foremost, every teacher should own a dictionary of music, and for those who cannot afford Grove's *New Dictionary*, Dr. Riemann's smaller copy (Presser Ed.) in one volume is accurate and quite up to date.

A very full history of the pianoforte and its players is the one by Oscar Bie. The books on the same subject by Weitzmann and Fillmore (Presser Ed.) are also good, and less expensive.

A clear idea of music form is essential, and for those who may find Prout's exhaustive book too serious, the *Lessons in Music Form*, by Percy Goetschius (Oliver Ditson Company), will be found helpful.

Ridley Prentice's six small volumes, *The Musician* (Presser Ed.), graded from the standpoint of the beginner up to the gateway that leads to the artist's career, are full of helpful suggestions to teacher and student alike, containing a fine list of good music in each grade, with interesting instructive comments.

Schumann's two volumes on *Music and Musicians* (Oliver Ditson Company) should be read by all means to kindle enthusiasm in matters musical, even if they are a little behind our strenuous times.

Tapper's *First Studies in Music Biography* and his *Students' Handbook of Music History*, Fillmore's *Lessons in Music History* (all Presser Ed.) are all calculated to awaken a keen interest in the young, and should be used and recommended by all teachers.

Dr. Riemann's two small volumes *Catechism of Music History* (Augener Ed.) are most thorough.

Of later books, helpful to both teachers and more advanced students, the following list of titles may be of interest: —

Huneker's *Chopin — the Man and His Music*, also his *Mezzo Tints in Modern Music* (Scribner).

Lavignac's *Music and Musicians* and his *Musical Education* — two fine books.

Dr. Wm. Mason's *Memories of a Musical Life* — a chatty, genial book.

Of interpretative value are Riemann's *Catechism of Musical Esthetics* (Augener Ed.), Marx's *Introduction to the Interpretation of Beethoven's Piano Works*, and Harding's *Analysis of Form as displayed in Beethoven's Thirty-two Pianoforte Sonatas* (Novello).

Perry's *Descriptive Analysis of Piano Works* (Presser) is imaginative and calculated to awaken poetic sentiment.

Mees, *Choirs and Choral Singing*.

There are about a dozen volumes of the lives of the great composers edited by Hueffer, at small cost.

Riemann's *Catechism of Musical Instruments* (Augener Ed.)

There are also three volumes by Upton on the standard operas, oratorios, and symphonies.

The more such books are read by the general public, the more hopeful will be our future musical outlook, and it is the bounden duty of every music teacher to awaken an interest in the reading of such books among his, or her, more advanced pupils.

A GROUP OF PIANISTS

Standing: Rosenhain, Döhler, Chopin, Dreyschock, Thalberg.
Sitting: Wolff, Henselt, Liszt.

SOME RECENT MUSICAL BOOKS

FRANK H. MARLING

Finck's Life of Grieg

At last we have a life of Grieg in English, — something which has been badly needed for a number of years. How many persons have earnestly sought for information regarding this gifted composer, only to be told that little or no material was available. This fact and the growth of interest in the Scandinavian school, and its rise in artistic importance, makes the new volume by Mr. Henry T. Finck on Grieg, in the Living Masters of Music Series, a very welcome addition to our musical literature. A very good piece of work has been done in it by Mr. Finck, who is, in many ways, admirably fitted for such a task. For years he has been an ardent admirer and champion of Grieg's music, and writes therefore with a whole-souled and genuine enthusiasm that the reader, however cold, is constrained to catch something of its contagion. In a previous work on *Songs and Song Writers*, Mr. Finck had already a beginning at such a task, devoting considerable space to Grieg, which has formed up to this time the best account of the composer in the English language.

For the music-loving amateur there is a feast of books offered on the Scribner list. Among them may be specially mentioned Henderson's *Story of Music*, Hannah Smith's *Music: How It came to be what It Is*.

The series called the Music Lover's Library contains up to the present date: —

Henderson's *The Orchestra and Orchestra Music.*
Finck, *Song and Song Writers.*
Apthorp, *The Opera, Past and Present.*

Mr. Finck tells us that he was under the impression when he began to write his biography that very little material for it existed, but he soon found his mistake, and persuaded his publisher to enlarge the original dimensions of the book by one half. Speaking of the fact that no elaborate biography of the composer has appeared, he says that brilliant offers have been made to Grieg for an autobiography, but he has never, through disinclination or

A CARICATURE OF ADOLPHE ADAM'S OPERA
"SI J'ÉTAIS ROI"

persistent ill health, been able to accept them. Mr. Finck is a trained newspaper writer, and whatever may be thought of his opinions, he always commands a vivacious and forcible style, and never leaves the reader in the least doubt as to what he means and where he stands. He never shrinks from controversy, but, on the other hand, has a large measure of the courage of his convictions, and though some may think he ranks Grieg too high, he supports his contention with vigorous arguments and telling facts. Most interesting accounts are given of Grieg's personality and that of his wife, which are especially valuable, as Mr. Finck has visited the composer and has gained much of his knowledge at first hand. The keen and intelligent analysis of his compositions, also included, will be most useful to the numerous admirers and students of the Scandinavian composer's work. The work is considerably brightened by numerous portraits of Grieg, his residence, friends, and facsimiles of his scores and handwritings, etc.

Gilman's Life of MacDowell

A companion volume to Mr. Finck's *Life of Grieg* is Mr. Gilman's monograph on Edward MacDowell in the same series, aptly called *Living Masters of Music*. Mr. Gilman has come to the front in musical circles within a few years, and his volume, *Phases of Modern Music*, gave him a place among our leading critical writers on music. In treating of Mr. MacDowell and his work, he admits that he has taken up the difficult and delicate task of achieving a just appraisal of the work of one who is not only a contemporary composer, but a fellow countryman. He feels that there is more likelihood of "the undervaluation of such an artist, and a too cautious attitude towards excellences which otherwise would unhesitatingly be acknowledged." The work is somewhat slight in texture, and could have been elaborated with considerable advantage and corresponding usefulness, but we presume the author felt bound by the enforced limitations of the space, and should be judged leniently on this score. His estimate of MacDowell can be well summarized by quoting his concluding paragraph: "The MacDowell of to-day, then, is an artistic figure of commanding stature — a musical creator who has brought to an impressive development a singular gift of beautiful and forceful utterance. His chief claim to perpetuity is, . . . that he has awakened in music that sense of the invisible, of the hidden wonder and enchantment behind the manifest presences of the world, which it is the signal privilege of the Celtic imagination to discover and enforce. He has evoked an incalculable spell, has opened a door into a new and shining world. This is what I believe is essential and individual in his art, — the disclosure of an immemorial magic in familiar things."

Some idea of the attractiveness and dignity of Mr. Gilman's powers of expression may be gained from this extract. He has a poetical insight into the larger meanings of music, and is therefore thoroughly equipped to treat of its ideal qualities in Mr. MacDowell's music. He has wisely not attempted much biographical detail, but has given us a glowing and sympathetic analysis of MacDowell's characteristics as a composer, which is highly creditable both to the composer and his critic.

There is a perennial charm about the personality of Chopin, and anything that promises to throw any new light upon it is sure to receive eager attention. Such will be the lot of a little Chopin brochure, just issued, called *Chopin as revealed in His Diary*. It is written by a fellow-countryman of Chopin's, Count Stanislas Tarnowski; is translated by Natalie Janotha, and presents some remarkably interesting and new material on the composer. These notes were written under the direction of Princess Marceline Czartorgska, from whom the author received many engaging details, and to a large degree consist of bits from the letters of Chopin, in which he mentions his own compositions and the circumstances under which they were written. The eight portraits in the book are a great addition to its other attractions.

An English musical critic, Mr. Joseph Goddard, who has contributed several volumes to the discussion of musical esthetics, has recently brought out a work which reproduces his matured views on music as an art. He has called it *The Deeper Sources of the Beauty and Expression of Music*. In his twelve chapters the author advances some original theories, which are carefully analyzed and illustrated by musical examples. Such subjects as tonality, contrast in scenic effects and in music, Darwin's hypothesis of music, and others, come in for thoughtful and intelligent discussion.

BOOKS ABOUT VIOLINS

FRANK WALDO

I

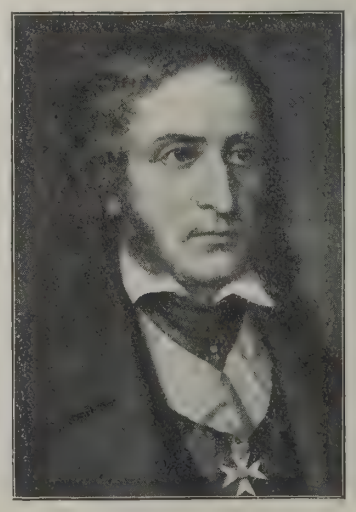
Die Geigen und Lautenmacher. Willibald Leo Freiheenn von Lütgendorf. Published by Heinrich Keller. Frankfort a. M., 1904, pp. 810 + XX.

This book gives the list of violin makers to whom the author finds reference, first in alphabetical order, irrespective of country, place, or time of working; and second, grouped alphabetically under the place where each worked. The time of birth, death, the peculiar characteristics of the instruments, in many cases reproductions of labels, and in some few cases illustrations from photographs of violins are given under each maker's name in the first list. This list is valuable for the study of individual makers. But the second list is valuable for the study of schools, of violin making, and is a most impressive object lesson on the difficulty of acquiring a really authoritative knowledge of violins.

It is with amazement that we see the list of three hundred and twenty-eight names of Paris makers, and the two hundred and forty-eight London makers; and the Italian makers, too, are far more numerous than most of us have been accustomed to think.

Perhaps the most valuable feature of von Lütgendorf's book is the information that he gives concerning the army of violin makers of the great centres of violin making, — Mittenwald, Schönbach, Klingenthal, Markneukirchen, and Mirecourt.

It is these men who have made 99 per cent of the old violins that are in dealers' hands to-day, and that are owned



NICCOLÒ PAGANINI

by the professional violinists and amateurs who are so fortunate as to possess a genuine old violin.

Other lists of violin makers will perhaps contain mention of a single member of a family which has handed down this craft through half a dozen generations. Take, for instance, the Hornsteiner family of Mittenwald. Hart's

book on violin makers mentions only two Hornsteiners, while von Lütgendorf gives the eighteen makers of this name working between 1730 and 1890. This shows that it is little more to say that a violin was made by Hornsteiner than merely to say that it was made in Mittenwald.

There is no question about von Lütgendorf's book being the most valuable list of violin makers that has yet been published; in fact, so far as completeness is concerned, it is a long, long step in advance of any other book, and subsequent writers will be able to add but slowly to this list. In this book about seven thousand names are given, and it is a question of considerable interest how many more makers were there, not below the lowest grade mentioned in this list, who still remain uncatalogued. There can be little doubt but that the addition of unlisted names would bring the sum total up to ten thousand.

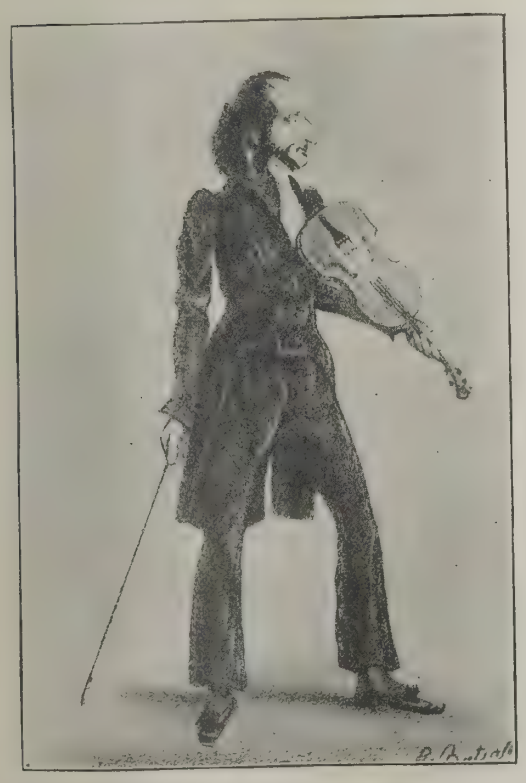
Von Lütgendorf has the advantage of himself being a violin connoisseur, so that comparatively few errors of statement have entered into his book. He deserves the thanks of every violin lover for sharing with them his great knowledge of violins and for the years of labor which he has devoted to the preparation of this monumental work. This book should find its way into every musical library.

II

The Hawley Collection of Violins. Published by Lyon & Healy, Chicago, 1904.*

The sum total of violin literature is quite large, but we have in this monograph the first real contribution made by America to this literature, and Mr. T. C. Freeman, who prepared the text for the brochure, as he so modestly styles it, has earned the thanks of violin lovers the world over for the satisfactory way in which he has performed his task.

Just a word in regard to the story of these violins. About three decades ago Mr. T. R. Hawley, a merchant of Hartford, Connecticut, had aroused within him a desire to own some of the violins of the greatest makers. Through the



NICCOLÒ PAGANINI

aid of that great connoisseur dealer, Mr. George Hart of London, Mr. Hawley secured some of the choicest specimens of the luthier's art in existence.

The excellent judgment and taste shown in the preparation of this volume will work greatly for the uplifting of the violin art to its proper level in this country.

The very arrangement of the violins in the order given displays a knowledge that only the expert can fully appreciate. This arrangement is as follows: —

The Healy "Strad"; the Earl "Strad"; the "King" Joseph Guarnerius; the "Jarnowick" Joseph Guarnerius; the "Goding" Nicola Amati; the "Hawley" Maggini; the "Tariseo" Carlo Bergonzi; the "Hawley" G. B. Rogeri; the "Hawley" G. B. Guadagnini; the "Hawley" Joseph fil. Anor. Guarnerius; the "Hawley" Stainer; the "Hawley" Lupot.

The colored illustrations are remarkably fine and give front, back, and side views of each instrument. These pictures serve the purpose of making widely known the exact proportions and appearance of the genuine instruments of ten of the greatest luthiers, — a knowledge which is greatly needed in this country.

In 1902 these violins came into the possession of Lyon & Healy, and since it was recognized that they could not be kept together, but that they would probably be sold one by one, it was a most valuable conception that the instruments should be carefully described and photographed before their dispersal, and these results laid before the violin world.

The text is remarkably well written and serves as an excellent setting for the descriptions of the individual instruments that are the subjects of special remark. We have not space to call attention to the various opinions given by the author in the text, but there is one that is so important and, so far as I know, is here published for the first time, that it deserves special mention here.

In commenting on the work of Joseph Guarnerius del Jesu, the author calls attention to the strong resemblance to the work of Giovanni Graucino of Milan, who was making instruments during the whole of Guarnerius' early life. Having had in my possession for some years a very fine specimen of the work of Giovanni Graucino (a violin dated 1704, and which is now owned by May F. Waldo), I was enabled to study Graucino's work very thoroughly, and was strongly impressed, not only with the strong resemblance to it of the Guarnerius outline, but of the sound holes as well; but I had not seen this idea voiced until I came across it in the present memoir.

* Printed in a limited edition of two thousand copies.

FELIX WEINGARTNER

Felix Weingartner, the eminent German conductor, has been directing symphonic concerts in this country. He has written much for the orchestra, and a considerable amount for the operatic stage. It has not been generally reported on this side, however, that just before his departure for America he produced, at Antwerp, in German for the first time, an opera or music-drama, which he had finished some years since, — a drama on Wagnerian lines and on a subject as unusual as it is rich in dramatic and musical possibilities. Mr. Weingartner's music-drama is called *Genesius*, and is based on a work entitled *Geminianus*, from the pen of H. Herrig, whose theme is the martyrdom of the Christian converts in Rome in the third century. In the book, as in the opera, there is portrayed the awful struggle between decadent paganism and the young, rising Christian religion.

The production of this work was under the composer's personal direction, and a full account of it is given in *Le Figaro* (Paris) by its musical critic, Robert Brussel. He praises the sincerity, the elevation, the impressiveness, the brilliancy and the beauty of the work, and while he finds Wagner's influence in the poem (or libretto), written by Weingartner himself, in the atmosphere of the opera, and in its general scheme and underlying conception, he says that in the melodic and harmonic features of the opera the composer was distinctly original.

A recent number of the *Literary Digest* furnishes an abridged translation of the Paris critic, which reads: —

"The action is simple enough. A young Christian girl named Pelagia is in love with a pagan comedian, Genesius, of the court of Diocletian. Genesius had sought to gain admission into the ranks of the Christian converts and had been rejected by the priest, Cyprianus. Enraged at this exclusion, Genesius avenges the insult by informing the authorities of the missionary activity of the priest. The latter is imprisoned and, like all Christians at that time, is to be subjected to cruel torture and martyrdom. Pelagia hears of this, and demands that she, too, be punished as a heretic. Genesius had not foreseen such a consequence of his monstrous deed, and tries to save Pelagia.

"Diocletian, struck with terror at this supernatural manifestation, loses his reason. All the victims, all the blood he has caused to be shed, haunt his mind; his strength leaves him, and he falls to the ground almost lifeless, conquered by the piety of the simple girl.

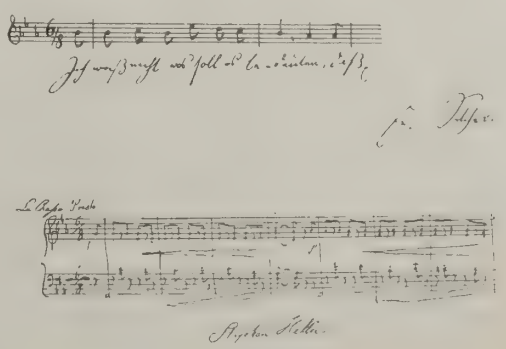
"Later, to exorcise these phantoms, the emperor orders a spectacle, in the course of which Genesius is to appear in the part of Apollo. But during the actor's performance the truth suddenly dawns upon him, and he startles

FELIX WEINGARTNER

everybody by celebrating in ringing terms the splendors of the new faith. Of course, he is at once seized, thrown into prison, and condemned to share the fate of the other Christian heretics.

"In the third and final act we see the Christian martyrs on the eve of their execution. All sleep; Genesius alone is wakeful. When Pelagia, disturbed in her slumber, wakes, Genesius comforts her and, for the last time, eloquently pictures to her the rare beauty of religious martyrdom."

For this drama, the critic continues, the composer has written one of the most remarkable scores the modern German school has produced. The *leitmotif*, or leading theme, is at the basis of the whole musical structure; the score, however, is intensely lyrical and reveals a melodic talent of rare richness. The musical ideas which serve to characterize the various personages are distinct and definite; at the same time they are plastic enough to permit of endless combinations and abundant orchestral color. The opera is full of movement and contrast, the Pagan scenes and those depicting the faith, courage, and sufferings of the Christians serving to heighten each the others' effects, the whole being marked by vigor, grasp, mastery of musical expression, and genuine power.

TWO MUSIC AUTOGRAPHS

A NEW AMERICAN COMPOSER—FREDERICK S. CONVERSE AND HIS CAREER

EDWARD BURLINGAME HILL

While the output of the American composer in the direction of piano music, chamber music in different combinations, songs, choral music, and orchestral music has been considerable, American opera has remained an exotic in spite of some notable attempts to maintain the contrary. The causes which have conspired to render native opera not only a questionable but an absolutely prohibitive luxury, are so obvious and so inseparable from the present conditions of our musical life as to render an explanation entirely unnecessary. Serious opera in English, to a public that for the most part has listened complacently for years to Italian, French, or German opera in partial linguistic darkness, is so much of a shock as to be almost a new form of musico-dramatic art. It is still so much of a novelty as to be in the experimental stage. When, therefore, a young American composer is moved not only to compose an opera to a poem (also by an American) of great imaginative and symbolic beauty, but to produce it on his own responsibility, that fact is of itself sufficient warrant for a connected review of his previous career.

Frederick Shepherd Converse was born in Newton, Mass., Jan. 5, 1871. He graduated from Harvard in 1893 with highest honors in music, having taken the music courses given by Prof. John K. Paine. After leaving college, he went into business. Six months, however, established in his mind the undesirability of a business career, and for nearly a year and a half he continued his musical studies with Carl Baermann and George W. Chadwick. After two years' study under Rheinberger at the Royal School of Music in Munich, from which he also graduated with honors, he returned to Boston. He has taught harmony at the New England Conservatory; since 1902 he has been an instructor in the Musical Department at Harvard; in 1905 he was appointed assistant professor.

Mr. Converse's career as a composer has been one of consistent growth and artistic progress. His individuality is not the result of precipitate crystallization, but of gradual and firmly grounded evolution. It would prove instructive both for the music-lover and for the student to assimilate the lessons therein contained. Mr. Converse's "thesis" for honors at Harvard was a sonata for violin and piano (since published as his Op. 1); it may serve as the point of analytic departure. This sonata, while eminently "musical," adheres closely to tradition, not only in matter of form, but of content; but it displays evident resolution to master and make thoroughly his own the fundamental laws of musical construction in a degree seldom manifested by a college student. His second published work, a suite for piano, seems content to remain within the limits of conventional style, although the third movement "quasi una fantasia" foreshadows decidedly the later development of the composer's individuality, both as regards freedom of form and romanticism of substance. A string quartet, Op. 3, written before Mr. Converse studied in Europe, was performed after his return in a revised version. A concert-overture, *Youth*, also written during the period of study with Mr. Chadwick, was performed at Munich, July 14, 1897, in a version rigorously pruned to suit the academic standpoint. Although it has never been performed in this country, it does not take the spur of actual hearing to observe that the composer was setting himself tasks of progressive difficulty. In the spring of 1898 he completed a symphony in D minor, Op. 7 (performed at Munich, July 14, 1898, by the Boston Symphony Orchestra, Jan. 14, 1899, and also at the Worcester Festival in the same year). This symphony adheres stoutly to tradition from the harmonic standpoint, in form, in orchestration, and in its normal and wholesome musical style. As in the violin sonata, but to a far greater degree, it is soundly and thoroughly wrought with the same patient willingness to profit to the full from every opportunity to master the secrets of constructive technique. It forms the keystone in the arch of Mr. Converse's technical training. Henceforth he was ready to listen to the call of individuality.

Without apparent intermediate step, Mr. Converse soon appeared as a composer of symbolic poems, handling the larger and less conventional poems with surprising surety and with striking control of the modern orchestra. This was undoubtedly the result of his self-restraint and discipline as a student, and his unquestioning acceptance of the technical tasks imposed on him. *The Festival of Pan*, Op. 9, a romance for orchestra (first played in Boston, Dec. 22, 1900; in Cambridge, London, Cincinnati, and elsewhere), deals with certain aspects of Keats's *Endymion*, depending, however, for its appeal entirely upon its subjectively musical qualities, without suggestion of realistic "tone painting." *Endymion's Narrative*, a second romance for orchestra, Op. 10 (played in Boston, April 11, 1903), applies the same order of musical treatment to other parts of the poem. In it the composer handles an extended form and a more complex orchestra with increased mastery; the psychological element is more palpable, and the attempt to project subtlety of word more evident. More clews are indicated by the composer in explanation of the emotional contents of this romance, but it continues his purpose to let the dramatic character of the music tell its own story without additional excitation of the imagination. While this same standpoint was prescribed by the composer in the poems for piano and orchestra, *Night* and *Day*, Op. 11 (first performed by the Boston Symphony Orchestra, Jan. 21, 1905), they must be given especial attention because of the fact that the piano is used as an orchestral instrument rather than the appanage of a virtuoso, and because of the sharper characterization of mood, and the consequently greater vitality of individuality from the psychological point of view. The very mottoes chosen respectively for the two poems, "This is thy hour, O Soul, thy free flight into the worldless," and "Day full-blown and splendid — day of the immense sun, action, ambition, laughter," both by Walt Whitman, show an increased tendency towards specification of mood while still relying entirely on the intrinsic expressive quality of the music. It is impossible to pass over the greater freedom and plasticity in respect to form without the slightest sacrifice to coherence or constructive logic. The ballade for baritone and orchestra, *La Belle Dame sans Merci*, Op. 12, was given by the Boston Symphony Orchestra, March 3, 1906; the Violin Concerto, Op. 13, has not as yet been performed.

The String Quartet, Op. 18 (first played by the Kneisel Quartet in Brooklyn, Oct. 27, 1904, also played in New York and Boston), is a shining example of Mr. Converse's artistic self-restraint. Turning from works which demanded the full resources of the modern orchestra, it would have been not unnatural if he had found himself unable to shake off the orchestral style. On the contrary, the distinguishing characteristics of this quartet are its conformity to a normal quartet style, the simplicity by which effects are gained, and the economy of resource shown. At the same time it is inventive, thoroughly original, and genuinely expressive, in spite of the self-imposed restrictions. Here, again, by curbing his impulses, Mr. Converse has only prepared a surer foundation for a more ambitious effort in the future.

In *The Mystic Trumpeter*, an orchestral fantasy after Walt Whitman's Op. 19 (performed by the Philadelphia Orchestra in 1905, and announced for performance in Cincinnati), Mr. Converse shows an advance in the technique of construction and psychological expression that can scarcely be accounted for adequately by the experience obtained in the intervening works, the ballad, Op. 12, or the violin concerto, Op. 13. Certain verses in the poem of Whitman's are poetically translated in corresponding sections of the fantasy. Thus, the first three verses give the words of the first section: —

I

"Hark, some wild trumpeter, some strange musician
Hovering unseen in air, vibrates capricious tunes to-night.
I hear thee, trumpeter, listening alert I catch thy notes
Now pouring, whistling like a tempest 'round me,
Now low, subdued, now in the distance lost.

II

"Come nearer, bodiless one, haply in thee resounds
Some dead composer, haply thy pensive life
Was filled with aspirations high, misformed ideals,
Waves, oceans musical, chaotically surging,
That now ecstatic ghost, close to me bending, thy cornet
echoing pealing,
Gives out to no ears but mine, but freely gives to mine
That I may thee translate.

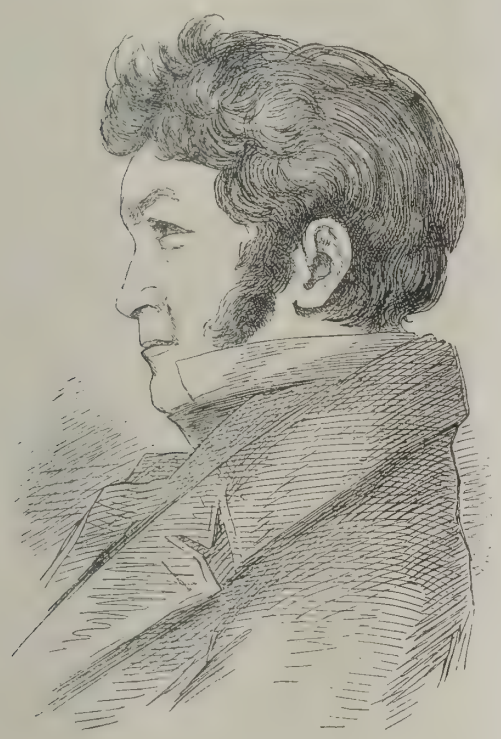
III

"Blow trumpeter, free and clear, I follow thee,
While at thy liquid prelude, glad serene,
The fretting world, the streets, the noisy hours of day
withdraw,
A holy calm descends like dew upon me,
I walk in cool refreshing night the walks of Paradise,
I scent the grass, the moist air, and the roses;
Thy song expands my numbed imbonded spirit, thou
freest launchest me,
Floating and basking, upon Heaven's lake."

* * * * * *

The opening theme and its subsequent development exceed in subtle psychological rendering of atmosphere and in poignant human expressiveness any previous work by Mr. Converse. The succeeding stanzas used, dealing with love, the horrors of war, and the wrongs of humanity, are in their turn translated eloquently and graphically; the final stanza with its prophecy of a future epoch of universal joy leads musically to an intensified return of the "trumpeter" theme, with a conclusion based on modifications of the love theme, and the war theme ending in a triumphant apotheosis. The scheme of musical treatment is very free, following the symbolic essence of the poem, but not its letter, yet the strictly musical development and constructive logic are transparently forceful and persuasive. This fantasy apparently is the most apt illustration of what Mr. Converse has been working towards; by means of a long and faithful apprenticeship to the accepted means of expression, at length to acquire, through gradual experience of greater liberty both in form and expression, such sway over his technical media as to obey only his innate sense of coherence and symmetry. By means of a skilful gradation of his problems, he has passed from each successful solution to the point where he was fully equipped for his task. Thus *The Mystic Trumpeter* represents not only his most convincing achievement in point of construction, orchestration, and emotional expressiveness, but also the essence of his artistic individuality. The very deliberateness of its growth has insured the ultimate force of its message. If Mr. Converse's songs have not received consideration, it is because of preoccupation with tracing the larger outlines of his artistic evolution. The present is not the time for an estimate of Mr. Converse's work in comparison with other Americans, or for prophetic utterance as to his work in the future; but to have established a foundation of such scope and quality at his age, is in itself an achievement worthy of wide recognition Keeping in mind his instinct for dramatic effect, his skill in wielding the modern orchestra, and his insight in reproducing a psychological atmosphere, it is not surprising that Mr. Converse is drawn irresistibly toward opera, and the performances of the *Pipe of Desire* in Boston, January 28, 31, March 6, gave full evidence of his capabilities in this direction.

There are aspiring American composers who strive to write characteristically American music; there are many more who seem to consider that originality of sentiment should take precedence over the mere rudiments of technique in composition. At present it must be confessed that the one essential for the American composer is to strive to escape the stigma of a virtual technical illiteracy, to master not only the text-books in musical theory, but the principles that underlie them. This may seem a trite recommendation, but experience proves the contrary. Those who shirk this drastic test of their creative vitality, may be invited to consider the various stepping-stones of Mr. Converse's career.



BEETHOVEN
(Julius Schnorr)

BEETHOVEN ANNIVERSARY

Bonn celebrated the 135th anniversary of the birth of Beethoven. Exercises in which the prominent officials of the town and the professors in the university took part, were held in the historic house in the Rheingasse, in which Beethoven lived.

An important feature of the celebration was the unveiling of the new bronze of the composer made by Sculptor Aronson, a work of vigorous imagination. The artist is a Russian, who won the first gold medal recently at the International Exposition at Liège. A description of his work was given in a recent issue of *Musica*, the writer saying:—

"How did he execute the model for his Beethoven? In the open air, in the very garden of the Musée de Bonn where it is placed, and in less than one hour, right under the amazed eyes of the heights of the town. Such dexterity in execution explains itself by the patient researches of an artist who did not neglect a single document, and knew how to get at every source before he conceived the definite form of his achievement. In this way, he tells us, he came to the conviction that the physiognomy of the great musician did not express that bitterness which is visible in the sculptures of 1812 and 1827, in which the wrinkles droop from the corners of the lips.

"There was in one case a deformity, due as much to death as to the surgical operation that he had undergone, and in the other, a grimacing malformation, due to a delicate operation performed by the sculptor, Franz Klein.

"Beethoven, says Sculptor Aronson, was a being possessed of a kindness which misfortune affected but could not embitter. And the countenance of Beethoven expressed this kindness, just as it did his creative energy, with all its force. And the bronze before our eyes is convincing."

THE METAL FOR ORGAN PIPES

Pure Tin

A few brief articles on this subject will be of interest to those who are intending to contract for new organs. At present it is customary to mention in specifications that spotted metal shall be used for all the pipes, and often certain stops of the Gamba class are specified to be either of pure tin or of 50 per cent tin. Now it is of more importance to have the metal of sufficient thickness so that the pipes shall give a firm, resonant vibration, than to have the composition of the metal of the richest and most costly substance. Builders often make the assertion when they use a high percentage of tin that a better tone is produced by using thin metal. This is a false statement, and is made simply to cut down the expenses of material used. I have the testimony of a reliable workman who was in the employ of such a builder, that it was customary in that factory to use for the regular organ metal only 12 per cent of tin, 85 per cent of lead, and 3 per cent of antimony! In order to make a satisfactory casting of the metal in sheets, so that the particles will not separate in cooling, the Pure Tin which the organ builders use has 10 per cent of lead amalgamated with it. This gives the hardest and toughest, as well as the most costly, metal used for organ pipes. Even this strong composition should be thick enough to be unyielding to the most intense grasp of the hands when made into the treble pipes. But 50 per cent tin and lead each is just as serviceable. Such is the composition of the pipes of the old Haarlem organ, built in 1738, which are yet in use. The German, Belgian, and French builders have in past years used a higher percentage of tin than English and American builders. When an organ builder specifies tin, about 75 per cent of tin is used, while pure tin has 90 per cent of tin, as before stated.

Spotted Metal

When 50 per cent tin and lead forms the proportion in casting the sheets of metal from which organ pipes are made, as the metal cools the exposed surface becomes indented with a pustular appearance having a bright lustre. When 40 per cent tin is used, the surface is more dull and the crystallization shows itself in large mottled spots of a somewhat symmetrical appearance. This is considered the standard quality for organ pipes, and is of sufficient richness for all purposes, providing the metal is thick enough. In order to save in the cost of metal, some pipe makers plane the cloth side of the sheets so that when the pipes are made the top of the pipe is thinner than at the mouth, which is not commendable, as the metal should possess the same resistance throughout in order that the vibrations shall be firm. Where the metal of a stop like the Open Diapason is too thin, the tone lacks solidity and resonance. When this metal is first cast, it is somewhat tough and springy, which becomes mellowed and softened after a few months' exposure to the air, and with certain delicate toned pipes this springiness affects the tuning and voicing of pipes made directly from new metal. For this reason it would be better to make such stops from metal which has been cast a year, which is not done by builders. The use of spotted metal, in itself, does not affect the quality of tone, providing there is no scrimping in the thickness of the sheets.

It may be set down as a rule which all builders of experience acknowledge, that it is not the percentage of tin used which enriches the musical value of organ pipes, but the firmness of the metal, whatever the combination, united with a scientific scale of proportion and artistic voicing. This may be illustrated by the use of common gum shellac from which bric-a-brac articles are made in various forms and colors. Some of these are made with such skill that they are sold for fabulous prices, not for the value of the substance from which they are formed, but on account of the highest art which they embody as representative of the talent of the designer.

Plain Metal

Having made the statement that the quality of the tone does not depend upon the intrinsic cost of the substance, but upon the firmness and durability of the metal, a few words may be said in regard to plain metal This composition varies with different builders from 5 to 25 per cent of tin, the majority of pipes having 5 per cent of tin, or even type metal, or fillings composed of the sweepings or waste cuttings of the metal department. Many builders purchase all the lead lining of foreign tea chests and melt it for the plain metal.

In the four-manual organ in Tremont Temple, Boston, which was burned in 1879, there was a mellow-toned Stopped Diapason in the Swell made of lead only. Lead alone is not suitable for organ pipes, as its weight and softness causes pipes to crush down at the mouth and feet. Nearly all organs made in the early part of the last century which had the display fronts made of plain metal, exhibited this crushing, and when zinc was brought into use they were replaced. Some builders are so careful to guard against the crushing of the feet that even where 40 per cent tin is used, all the inside Open Diapason pipes below Tenor F are made with zinc feet, where the spotted metal is carried below this note. Plain metal pipes are generally planed on both sides of the sheet to give a smooth surface externally and to take off the roughness caused by the ticking marks of the cloth on which it is cast. Antimony was formerly much used to give hardness to plain metal, but was discarded when tuning by the use of the slotted rolls was introduced, as it was so brittle that the rolls broke off easily, and even in coning the metal would break off. Tuning slides are now superseding the roll method of tuning, even where the pipes are slotted. Firmness and thickness are the essential points in securing a solidity of tone, the scale and artistic voicing determining the timbre, as previously stated.

OPENING ANOTHER BURR

Some amusing instances of French "bulls" are given by "T. P." The following sign is said to have been observed on a Paris shop: —

"Fabricant des Meubles Anciens," and not far from it, on the same street, the sign: —

"Réparation des Bébés Incassables."

The following verbal "bull" is credited to a Frenchman who, while promenading with a friend, noticed a passing cab drawn by a pair of horses, one black and the other white.

"Look," said one; "you don't often see a pure white horse and a pure black one harnessed together."

"That's so," was the response. "Do you know why the black horse is on the near side?"

"No."

"Why, they always put the horse that isn't the same color as the other on the near side."

* *

Painful

Jorkins. — "My dear, I wish you would not sing that song about *Falling Dew*."

Mrs. Jorkins. — "Why not?"

Jorkins. — "It reminds me too much of the house 'rent.'" — *Puck.*

* *

Quite Different

First Pupil. — "And you say he is a popular song writer?"

Second Pupil. — "Oh, no. I said he was a writer of popular songs."

* *

First Critic. — "Were you present at the last Wagner presentation?"

Second Critic. — "No, but I wrote an excellent criticism of it."

* *

"Aren't the acoustic properties of the opera house magnificent?"

"They certainly are. You can hear every word that's said by the Blank's party four boxes away." — *Brooklyn Life.*

A UNIQUE UNDERTAKING

FRANKLIN SQUARE HOUSE

What is It?

The Franklin Square House has been aptly called a "Home Hotel" for working girls and student girls with moderate incomes. The attention of Mr. John C. Haynes was called to the fact that every year vast numbers of young women flock to Boston either to work or to study. Besides the large numbers of transient girls in need of such a temporary stopping place as the Franklin Square House furnishes, there are probably not fewer than 10,000 girls in Boston living in the boarding and lodging houses, many of these houses having no reception room in which girls may receive their callers. If one were to include the suburbs, the number would probably reach 15,000. In six department stores and three schools 855 girls were found with no regular homes in the city.

These girls come as strangers to Boston with nowhere to live except the ordinary lodging-houses, and many of these badly kept and some of them positively dangerous. When these conditions were called to the attention of Mr. Haynes by Rev. George L. Perin, he at once heartily, and with characteristic generosity, went into the scheme of building up a great Home Hotel where these young women might live with the largest possible comfort and safety and the smallest possible expense.

The Organization

The idea once conceived and thoroughly thought out, steps were taken to embody it into organized form, and a corporation was formed under the laws of the Commonwealth relating to philanthropic and educational institutions, under the name of the Franklin Square House. This corporation almost immediately purchased the property which had been originally built as the St. James Hotel, but which had been occupied for twenty years and more by the New England Conservatory of Music. The Conservatory moved from the building in July, 1902. The Franklin Square House Corporation immediately took possession of the building, renovated it, and opened it for its new object.

Where is It?

The Franklin Square House, for many years known as the New England Conservatory of Music, is one of the most conspicuous buildings in the whole South End region of Boston. It is located on the corner of East Newton and James Streets. The beautiful Franklin Square lies directly in front and a large, open space filled with trees in the rear. Probably no hotel in the city of Boston is so well located for light and air. It is within easy walking distance of the business section of the city, and ideally located for the accommodation of either the regular resident or the transient visitor.

It is probably, on account of its location, one of the coolest hotels in the summer to be found in the city, while in the winter every part of it is kept absolutely warm. The Franklin Square House Corporation go upon the assumption that what is worth doing is worth doing well.

The Plant

The building has its own steam and electric light plant, and a well-equipped hotel kitchen and a good steam laundry, a large dining hall seating 347, and a reading room and library. A fine hall, amphitheatre in style, seating 476 people, and containing one of the finest grand organs in the city; another hall seating 200 people, and equipped with stage, lights, scenery, etc.; a large reception room and eleven private parlors, to say nothing of a printing office, where all the work of the house is done. Besides all this, there are 302 sleeping rooms, with accommodations for about 400 young women. As we go to press, there are at the present time 396 young women actually living at the Franklin Square House.

Since the Franklin Square House took possession of the building seven rooms have been set aside for a hospital department, and have been furnished in a thoroughly sanitary way and skilfully filled with all modern hospital equipment. Indeed, the whole plant could hardly have been more admirably adapted for the purpose if it had been made to order.

The Name

Some discussion arose when the house was opened as to the name the enterprise ought to bear. The phrase "Working Girls' Home" was immediately rejected for two or three reasons. First, because it is a place for working girls only on a very broad interpretation of the phrase. The house is constantly open for student girls as well as working girls, and in fact to all girls entirely or largely dependent upon their own resources and with small incomes.

As applied to large enterprises, the sweet word "home" has become so warped from its original meaning that we at once think of it as relating to some sort of charitable institution; whereas it is the fixed purpose of the Franklin Square House to keep as free as possible from the ordinary institutional atmosphere. Therefore the word "home" was rejected.

It was the purpose of the founders of the Franklin Square House to make it homelike in some of the nobler meanings of the word. They certainly desire that every resident shall find many of the comforts, much of the liberty, and surely the sympathy of home life. It is also the purpose of the managers to keep it as free as possible from all the petty rules and restraints found in many institutions. It is a home for women and not for children

But what about the name "hotel"? Well, that is not fairly descriptive either. It is not satisfactory, because the Franklin Square House is far more than a mere hotel enterprise. It is a hotel plus recreation rooms, plus the care of nurses and physicians when the girls are ill, plus an educational department; but, above all, plus the sympathetic human interest of the management in every girl who becomes a resident, without placing her under any obligations for charity.

It did not take long, therefore, for the projectors of this enterprise to settle down upon the simple name "Franklin Square House." Needed as this great work is, it should be no discredit to a name already rich and honored with noble associations.

Small Incomes

Very many of the girls who have no homes have to pay out too large a proportion of their weekly wages in board and lodging. With many it is difficult even to live. The very smallness of the margin between income and necessary outgo becomes a new peril. The attempt is being made by those who are interested in the Franklin Square House to furnish board, lodging, heat, light, nurses' and physician's care when girls are ill, to working girls, student girls, and other girls with moderate incomes, for the smallest possible price consistent with comfort and health.

Not for Profit

While the Franklin Square House is conducted on thorough business principles, it is not run for the financial profit of any individual or any set of individuals. It is a corporation organized under the laws of Massachusetts to carry out definite work for the general good. It is an attempt to furnish homeless young women an opportunity to live in the best possible way that they can live, for a very moderate cost.

Not a Charity

On the other hand, the purpose is to make the Franklin Square House in its practical operation entirely self-supporting. The philanthropic part of the enterprise will be the purchase of the property. It will be as if four hundred girls should club together and pay for their own living in a house whose rent is given to them. The residents of the house are not to be regarded as objects of charity. Every self-respecting girl is sensitive on this point, and justly so. They are to pay their way, and pay for all they get; but, at the same time, they are to have a great deal for what they pay. In this regard, the relation of a resident in the Franklin Square House is not greatly different from the relation of a student to his college. Its property, its endowment, if it have endowment, may be called a reserve to secure the success of the enterprise. In other words, it is a philanthropy based on business principles, but not a charity in the humiliating sense of the word, and every girl in the house is absolutely independent and self-respecting, — free to come and free to go.

Self-Governing

The management of the Franklin Square House was recently asked about its principles and methods of government. The answer was: "The government is based entirely on principles of mutual trust. We aim at the smallest possible abridgment of personal liberty consistent with the good reputation and the comfort of all. It is our settled conviction that girls old enough to earn their own living are capable of self-government when associated together. Therefore, while there should be a few rules, they should be such as approve themselves to the girls themselves. The real blessing of the house should come not through restraints, but through the sweet and wholesome influence of the place, and the charm which it has for the residents." During the three and a half years of its existence the Franklin Square House has acted upon these principles of self-government, and the management sees no reason for a change of policy.

Nonsectarian

The Franklin Square House is entirely nonsectarian. Its doors swing wide open to Protestant and Catholic, to Jew and Gentile. No tests of creed are made, and no efforts to proselyte. In its social and educational departments no end of ethical influences are available, but no effort is made to bring a girl of one creed under the influence of another creed. In all such matters entire liberty is the ideal. The Franklin Square House is in no sense a church annex. Its purpose is ethical and economic and not religious.

Cost of Living

In the average lodging-house of Boston a girl must pay for a small side room, often containing no heat, $1.50 a week. She must then pay $3.00 for a 21-meal ticket in a third or fourth class restaurant, the food of which is often unpalatable and unwholesome. She has in these two items a weekly expense of $4.50. If instead of the side room she rents a square room in the ordinary lodging-house she will pay from $3.00 to $4.00 a week for the room alone. The Franklin Square House gives board, lodging, heat, light, nurses and physician when girls are ill, and free use of the reading room and library, one entertainment each week, not to mention the many social advantages and privileges, for the average cost of about $4.75 per week. There are, however, a number of rooms for which a higher charge is asked for girls who can afford to pay. It will be seen, therefore, that the Franklin Square House aims to give the girls the largest possible comfort at the smallest possible cost.

Unique Features

There are at least three unique features of the Franklin Square House. One is the care of the sick. Every permanent guest of the Franklin Square House is entitled to free care, both as to nurse and physician. If she is ill for a week or for six weeks, she is cared for in the house hospital as tenderly and far more scientifically than she would be in her own home.

The second unique feature is the provision of eleven private parlors for the private use of the girls who have company. These have been beautifully furnished and are for the free use of permanent guests.

The third unique feature is the large entertainment hall. It is amphitheatre in style, seats 476 people, and contains a grand organ which cost $8000. Here is given, each week, under the auspices of the house, one free entertainment. We have called these unique features, but the truth is, the whole enterprise is so unique that it is difficult to particularize.

A Transient Department

In addition to the home department for regular residents, there is a transient department maintained for girls who are looking for work, for students coming to the city but not yet settled, for young women spending a day or two in the city, and others passing through or stopping for a few days. While the plan of the House has in mind especially the girl who will stay many weeks or months, the service rendered to the transient is often greater.

THE PIANO

Special articles on the Literature and Pedagogy of the Piano will constitute this Department. Methods or devices used successfully by teachers will be explained here. Correspondence with teachers and students of the Piano about matters of general interest is solicited. Address the Editor of THE MUSICIAN.

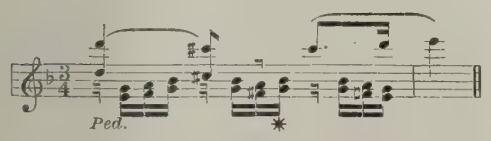
MODERN EDITIONS OF THE CLASSICS

(*Continued*)

JULIUS R. WEBER

I

In this sonata* Riemann and Klindworth have not a single pedal sign, which is an easy way out of the difficulty, leaving everything to the teacher, but not so good for the student who may be left to his own devices. Every experienced instructor knows what that implies.

D'Albert marks the pedal in two places in the Adagio, and considering the slowness of the movement, and the low pitch of the thirds in the alto voice, such usage does not make for beauty, and is hardly to be recommended to the young as an example. In the Prestissimo movement, he places the pedal only eight or nine times in the most obvious places. Where is the helpfulness to the student in such scant marking of the pedal? Why not present a clean page as Riemann and Klindworth have done, and leave the use of the pedal frankly to the teacher and pupil? But, then, such editions have no right to be called "critically revised," when they all but ignore one of the prime essentials. The Lebert edition has but seven pedal signs at the very end of the sonata. Germer and Buonamici, however, recognizing their duty to the artist in embryo, use pedal signs copiously and, in the main, accurately, although in the case of Buonamici's employment of the pedal in many places in the Adagio, objection might be taken, by the punctilious, both from the standpoint of euphony and phrasing. Take such an example as this, for instance, in the eighteenth measure: —

Such a use of the pedal seems indefensible for several reasons — first, on account of the slowness of the movement, which would cause a blurring of the thirds in the alto voice; second, a somewhat slighter blurring of the octaves "D" and "C♯"; and third, the improper ending of the phrase, making the "C♯" a quarter instead of an eighth.

As a rule, however, Buonamici's marking is that of the artist and teacher of routine. In this sonata Germer's marking of the pedal is certainly the best, the most consistent and systematic for practical purposes, based on sound artistic principles, although there is a slight tendency to blur in the Adagio. The discriminative touch of an artist might warrant such usage in a slow movement, but the more clumsy manipulation of a pupil would now and then commit sad havoc.

To sum up with a single question: Which is the best all-round edition of the Beethoven sonatas for the pupil, teacher, and artist?

Considering the fullest exposition of the three essentials, comprehensive, yet conservative phrasing, modern fingering, together with accurate and sufficient pedal signs, the answer can only be in favor of Heinrich Germer's academic revision in the Litolff edition. It is to be regretted that only the popular sonatas are published separately, as the three volumes are rather bulky, although inexpensive; yet, on the other hand, every lover of Beethoven should own this complete edition of the sonatas.

* See THE MUSICIAN for February, 1906.

II

All this is but preliminary to the real object of this paper, which is an attempt to present, according to the writer's opinion, a list of the best modern editions of the classics, no matter where published. It is probably the experience of many teachers who really investigate that even in the larger cities, the music dealers are few who offer a variety of editions from which one may choose. As a rule, this is not because they are unwilling to so increase their stock; the fault lies with the majority of teachers who are indifferent, who are willing to use whatever happens to lie on the shelves of the music dealer. It is to the younger generation of teachers, whose receptive minds are ever open to what is new and progressive, provided that it is good, that we must appeal; let them demand only the best editions, and few dealers will have the courage to refuse to keep them.

III

Let us begin with Bach's *Well-tempered Clavichord;* besides the unrivaled Tausig revision, there are those of Germer (Litolff), Bischoff (Steingraeber), Busoni (Schirmer), and Riemann (Augener). Of these the editions of Riemann and Germer are consistently phrased, which is more than one can say of the others. Typographically, Busoni's is the clearest of all, and is especially fine for serious study, because of the many excellent suggestions and difficult preliminary exercises; also for the appropriate dynamic signs, indicating an interesting musical interpretation. Riemann is to be likewise commended, although some will think that he has overloaded his text. Germer is as usual more moderate in this respect, and certainly Bach gains in the reading by such treatment.

Hans Bischoff has edited a complete Bach in seven volumes, with painstaking care; but while his tendency

SCHUMANN

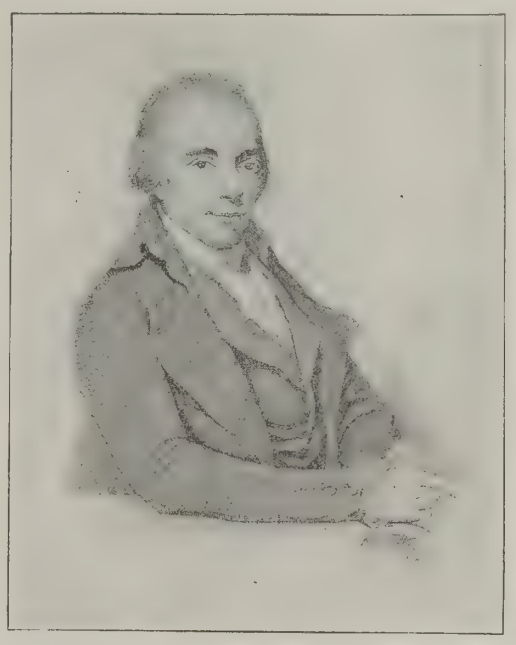
in phrasing and fingering is along modern lines, he is not always consistent and systematic, although his is certainly the best complete Bach.

Of the two and three part inventions, the best issues are those of Germer (Litolff), Klindworth (Church), Busoni (Breitkopf and Haertel), and Riemann (Augener). There are also volumes of selections from Bach (Litolff), edited by Germer and Kuehner, which are excellent, and Riemann has edited the concertos, not only of Johann Sebastian, but also those of his sons, Karl Phillip Emanuel and Wilhelm Friedemann Bach.

Wilhelm Krueger (Stuttgart ed.) has issued a fine revision of the Haendel Suites in single numbers. Buelow's selection of the easier pieces in the Augener edition is well known, and Buonamici's Album (Schirmer) is good, but without special distinction.

The Haydn Sonatas may be had in Lebert's revision, and a fairly edited and inexpensive collection is that of Speidel's (Pohle, Hamburg). The best edition of the complete works, however, is one prepared by Riemann and just issued by Augener & Co. of London. The editing of Ludwig Klee is not as distinctive as that of others mentioned in this paper.

The two best editions of Mozart are by Riemann (Simrock) and Germer (ed. Schuberth & Co.), the latter in



MUZIO CLEMENTI

three volumes perhaps preferable, for the student at least, on account of the added pedal markings, which are entirely left out in Riemann, and because of the addition of many instructive pieces, Riemann having only revised the Sonatas, but splendidly.

The Lebert edition is not to be compared with these two, being far behind in fingering, phrasing, dynamic, and pedal signs.

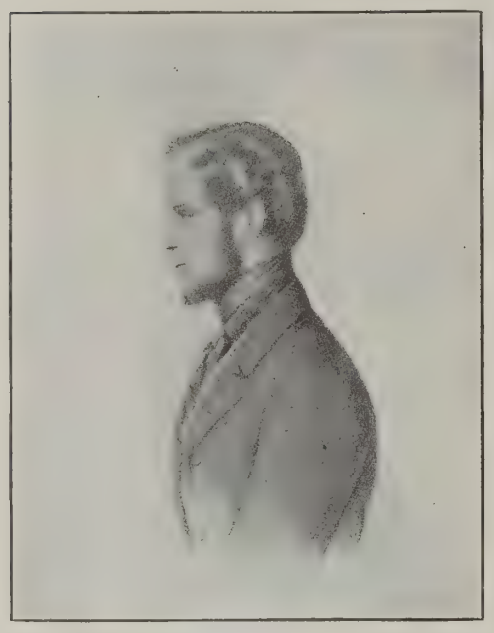
Clementi is only to be found in the larger selection in the Cotta edition, although Germer (Breitkopf and Haertel) has issued two usable volumes of single movements from the sonatas.

Dussek, so far, has only appeared in Lebert's revision, with the exception of a stray album here and there of selected pieces, of which the one by Willy Rehberg (Litolff) is very good.

Hummel appears in Peters and Cotta, of which the latter is the better, but there are two volumes of graded pieces selected and edited by Roessler (Litolff) which come up to the best modern standards in editing, especially in excellent phrasing.

Weber, in Cotta, has been the recognized edition, but Germer has worked out a fine selection of the best pieces in Litolff, and there is also a similar volume by Dr. William Mason (Schirmer), who, however, makes little attempt at modern phrasing. Germer's academic edition (Litolff) of Schubert's Sonatas, together with his Jubilee edition containing the *Impromptus* and smaller pieces (ed. Schuberth & Co.) give the best that is necessary for selection. An excellent revision of the *Impromptus* and lesser pieces has been prepared by Riemann (Litolff). The Cotta edition is antiquated in comparison with either of the above.

Theodor Kullak's edition (Peters) of Mendelssohn in three volumes is faulty in every respect, when judged by modern standards. The Cotta edition, revised by Percy Goetschius, is certainly better, but it is a matter of surprise, that while Mr. Goetschius has written so masterfully about phrasing and the construction of musical compositions, that he has not discarded the use of the slur as a legato sign, for with all the care he otherwise shows, there is no consistency in this respect between



THEODORE DÖHLER

theory and practical demonstration, as far as showing a clear punctuation goes. Without doubt, the best edition of Mendelssohn's *Songs without Words* is Germer's (ed. Bosworth), together with three small books of pieces selected by him and published by the same firm.

When we come to Schumann and Chopin, there is an embarrassment of riches as far as good editorship is concerned.

Of Schumann complete, the Doerffel and Schmidt revision (Peters) is masterly in phrasing and fingering.

TSCHAIKOWSKY

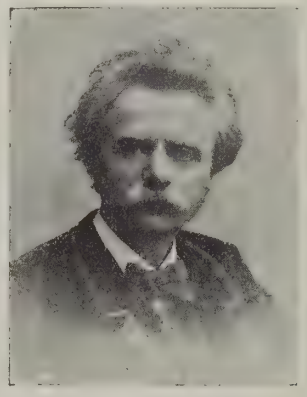
The edition of Dr. Otto Neitzel (Tönger) is equally good, with perhaps still more care as to dynamic signs and good pedal usage, while Hans Bischoff (Steingraeber) follows a close second. Conrad Kuehner (Litolff) has also prepared a good working edition. Vogrich (Schirmer) and Edouard Schuett (Universal ed., Vienna) have also worked out Schumann complete, but are not up to those mentioned above in any respect.

Germer has issued three graded albums in the Bosworth edition of the easier and shorter pieces which every teacher should use, also the *Jugend Album*, Op. 68 (Petersen, Leipsic). Riemann has three fine volumes in the Siegel edition., Leipsic.

When we seek for a complete Chopin, it is not easy to realize what a wordy war arose at the so-called daring innovations of the earlier editions, such editions as are now avoided by those who know. The Mikuli (Schirmer), Klindworth (Jurgenson), and Kullak (Schlesinger) revisions, while still much used, are no longer to be considered by the side of the editing of Schaltz (Peters), whose fingering, pedal signs, and phrasing are far in advance of either. Edition Merbke (Steingraeber) has also brought out Chopin complete, well-phrased and fingered, with ample pedal signs, and interesting remarks about variations in the text, fingering, etc., in the different editions. Buelow's two volumes of the studies are familiar, but were issued at a time when he, and every one else, was groping about as to phrasing. His general remarks are helpful, of course, and the fingering is modern, but he uses very few pedal signs. Ravul Pugno has also edited all of Chopin's works in the Universal edition (Vienna), but one fails to see where the editing comes in, as everything is left as in the first editions, with but slight exception.

Riemann has edited the Etudes and Preludes in Steingraeber, and the indefatigable Germer has put forth three fine books of the best-known compositions in an Academic edition, published by C. F. Leeds in Leipsic, and Riemann's three books (ed. Siegel) are also noteworthy. James Huneker is the editor of a fine collection of Chopin in one volume, sumptuously published by the Oliver Ditson Company, which contains an interesting preface by that most delightful "raconteur."

Grieg is his own editor, and a good one at that, who is one of the few composers who gives his readers a clear



EDVARD GRIEG

idea of his intentions in all three directions, phrasing, fingering, and pedal signs. Germer, in the Bosworth edition, has prepared half a dozen excellently edited volumes of this composer.

Tschaikowsky's pianoforte pieces have been ably edited by Riemann (Steingraeber), Germer (Bosworth), and Klindworth (Litolff). The beautiful set of children's pieces, Op. 39, have been separately issued in Germer's revision. If anything, the large collection of Tschaikowsky by Riemann is the most comprehensive.

IV

In conclusion: This article would be incomplete without mentioning the really superb collection of single pieces in the Academic edition by Heinrich Germer, and just published by the Gebrüder Hug, Leipsic. Here are 120 masterpieces, graded from the middle to the upper grade, the pick and flower of the classics, beginning with the Bach family and ending with Schumann and Chopin. A fine, monumental piece of work, as far as phrasing, fingering, dynamic signs, and abundant pedal marks can make it. No teacher should be without knowledge of it, the collection is invaluable.

MUSIC IN JAPAN

I

While some Western customs, if not Western ideals, are being rapidly assimilated in Japan, it is not at all likely that our musical art will ever find anything more than the most superficial and perfunctory acceptance. Japanese music is so radically and fundamentally different from ours, that European music is as distasteful and unendurable to Japanese ears as their performances are discordant to us.

Musical art has had no standing in Japan, having been left largely to women, whose status, as everybody is aware, is inferior to that of man in the Mikado's empire; in fact, the art was largely left to blind women, and those of questionable moral standing. Until quite recently no Japanese gentleman could reconcile the practice of music with his dignity. Travelers who have been privileged to listen to the very best performers of Japanese music have only one opinion of it: that to Europeans it is harsh, unmeaning, and painfully discordant.

II

Like most of the Japanese arts, Japanese music has a Chinese and Korean origin, and like all Chinese sciences and arts, is most fantastic in its theories and rules. Since all sounds are classed with natural forces and phenomena, which are considered to be based upon the number *five*, there must be only five tones. These tones or key-notes stand in a definite relation to the months of the year, and in each month a separate key rules. It will easily be realized that what we understand as "harmony" is something vastly different from the Japanese conception. What the Japanese think of our music may be gathered from Dr. Muller's statement: "If I am asked what impression our music makes upon the Japanese, I am sure I shall not be far wrong in saying that they find it far more detestable than we do theirs. A prominent Japanese said, not to me, indeed, for his politeness would forbid it: Children, coolies, and women may find pleasure in European music, but an educated Japanese can never tolerate it!'"

Japanese instruments of music are simpler than ours, no complicated keyboards, valves, etc., being used. Many of them are very ancient, the *koto* being known to have existed for fifteen hundred years; this is a stringed instrument, often six feet long, with thirteen silk strings, and, of course, only five notes in its scale. The *sho* is a wind instrument of seventeen pipes inserted in a wind chest. Among other instruments are flutes of various kinds. The *samisen*, a peculiarly female instrument, somewhat resembling our guitar, is played by striking the strings with a piece of ivory.

In many things Japanese art has profoundly affected and influenced Western taste, but it may be safely stated that the golden art of music, as we understand it, has nothing to learn from the Land of the Sun's Origin.

"ORDER" AND "TIME"

IMPORTANT FACT PRINCIPLES IN PIANO TECHNIC

A. D. JEWETT

I

Just as soon as the three Fundamental Principles of Technic — Position, Condition, and Action — are well grounded in the pupil's mind, the cultivation of a "Sense of Order" and "Time Sense" should be begun. The necessity of this is apparent to every thoughtful teacher and pupil.

The ability to go straight through a program or even one composition makes a large demand on this "Sense of Order," and it is safe to say that if one cannot go through the simplest exercise one cannot through the composition; and furthermore, it is impossible to get much good out of any technical exercise until its form is thoroughly mastered in each detail, so that the entire attention can be given to the accomplishment of a definite result.

The desultory playing over of a large number of Etudes is not only valueless, but pernicious, because it is invariably making more binding the habits of carelessness of detail, both as regards technic and sight reading.

If the attention has to be given to the order, it cannot be at the same moment to Position, Condition, and Action. How is this "Sense of Order" to be developed? "The first essential element of Instruction is clearness; the first essential element of Clearness is simplicity; the first essential element of Simplicity is singleness."

Some very simple and familiar exercise should be taken first, as, for instance, the scale names: 1–2–3–4–5–6–7–8 8–7–6–5–4–3–2–1; then the pitch names of all the major scales, Scale of C,—C–D–E–F–G–A–B–C–, C–B–A–G–F–E–D–C–, letting the others follow in order of fifths, — Scale of G, of D, etc.; then in chromatic order, — Scale of C, of D♭, of D, of E♭, etc.

The pupil should first be allowed time silently to think the order, looking at the keyboard if necessary, but not playing, and preferably not even pointing to the keys. The second step should be recitation, and care should be taken to see that the recitation is perfectly steady; then the same thing with the metronome starting at a slow tempo and keeping absolutely with the ticks, one letter with each tick, and until this can be done perfectly with no skips or unsteadiness do not increase tempo. M.M. 50 demands more concentration of thought than would a rapid tempo. When scale can be recited correctly and steadily at M.M. 50, increase the tempo. A short time ago I heard a class of a dozen little girls (none of them over twelve years of age) recite every major scale forward and backward at M.M. 160, absolutely correct, and the value was practically demonstrated in the assurance with which they played a musical program which followed.

The Triads may be taken next; then some simple composition treated in the same way. The ingenious teacher will select the material to suit the case, and the wise teacher will not omit this from any lesson.

When the pupils show any lack of clearness in any composition, see that they take their hands off the keyboard and recite the obdurate passage.

II

By "Time Sense" I do not mean Rhythm. The study of Rhythm is a large subject and has a technic of its own, but in the study of finger technic it is absolutely essential that a strict metronomic "Time Sense" should be cultivated: First, steadiness for the unit of count; then the division of this unit into its integral parts, — 2–3–4–6–8; and knowing that the pupil cannot only change at will to any grouping, but is able to select any grouping and play absolutely sure. Great care should be taken in group of 3 — triplets — first, to make them know, and then to be able to change from group of 3 to group of 4 and back, perfectly. Often the pupil can fall into the grouping of 3, after two or three counts, but this is not enough; they must be able to make the very first group correct as they change from one to another.

By the way, this is one of the fact principles of the subject of Rhythm, but that is not the reason why it belongs in this article. This "Time Sense" is of value in study of technic as an aid to the equalization of finger action, — for to have an equally balanced finger action both the lifting and dropping of the finger must be at some definite time — quick and prompt, and the rest at both ends of the journey clearly defined; otherwise it deteriorates into a meaningless swing with a consequently meaningless tone, or worse still, into a pernicious punching of the keys.

The cultivation of this "Time Sense" corrects also a very prevalent slovenly habit of ignoring rests; for many pupils look upon rests as a chance to do nothing, instead of recognizing that it should be the releasing of the key, quickly and promptly at just the right instant.

"Time Sense" is also of value in acquiring velocity, and I doubt if great velocity can be acquired without it. While a few pupils may have a certain amount of finger virtuosity naturally, most of them have to work for it, and often accomplish little. With the fundamental principles of Position, Condition, and Action, and a well-developed "Time Sense," velocity comes easily and as a natural consequence.

There are so many things that grow out of these two fact principles that one does not know where to stop, but I have tried to select some of the most important reasons for the early and careful study of Order and Time.

The next articles in this series will take up the additional principles necessary in study of scale playing.

MUSIC AND THE BOY

JEAN URQUHARDT

I

Country boys are fond of music, but are shy and often ashamed to study it because their boy friends over on the next road, or across the creek, will think it is effeminate, — "sissy" is the approved term. And no other insulting word carries with it quite the sting that this one does. For, before the country boy is out of dresses himself, he has absorbed, from the soil perhaps, a lofty disdain for any created creature that wears skirts. For he early discovers that the hand that rocks the cradle is not the one that holds the horse-lines or guides the plow. Therefore, the mild contempt that saturates him, and makes him doubly despise that name of all names, — "sissy."

But it would be a long step in the right direction if parents could only realize that a love for good music will do more than any one other thing to make growing boys and young men self-respecting, and to keep them out of bad company and other mischief.

Once upon a time the writer knew a wise New England mother who had three sons. The boys liked music, and were near enough of an age to like to be together; so much so, that they all wanted to practice at one and the same time. One patronized the piano, one had a guitar, and the third a violin. Unfortunately for the neighbors, each musician was playing a different "piece." It was the real thing in the shape of a medley. Had it occurred in Papa Haydn's day and generation, no doubt he would have seized on it as an inspiration for the chaos of his *Creation;* but for twentieth-century neighbors, — we liked the parents, and we liked the boys, too; so we gritted our teeth, and held our peace. The wise mother was slightly deaf, which was a mercy; and beside that, she kept quiet, and remained out of earshot as far as possible. But we all rejoiced together when the discord began to get on the nerves of the boys themselves, and they began to invest their spare pennies in selections that had proper parts for their several instruments. The whole block breathed easier, and the parents felt that the moral effect was all that could be desired, even for Sons of the Revolution, because the more pocket money they spent on music, the less there was left for mild orgies with the other boys, — possible cigarettes and the like.

Those boys have grown since, in stature and in music. At this date they have a very creditable collection of part-music. The parents do not know what it is to have one uneasy hour as to their associates or whereabouts; for the boys have a club of musical boy friends, among others, and if they are not at home, the father and mother have comfortable assurance that they are not idling around a corner with unprofitable companions.

II

Teach the girl music, parents; but teach the boys, too; for it may happily be the means of saving you many bitter hours. The age we live in is one of temptation for youth, and a feather seems to turn the scale.

I remember a W. C. T. U. lecturer who once said that the society had decided to discontinue the use of any stimulant, even in cooking, because the same brandy, in the same mince pie, that accompanied the girl to prayer-meeting was supposed to drive the boy out to the saloon on the next street.

If trifles weigh so heavily, we grown-ups cannot afford to run any risk of neglecting a tithe of our whole duty. And if music is a powerful lever for good, let us administer to the boys, also, the same allopathic dose which we are too apt to reserve for their sisters.

THE ART OF COMPOSITION

THALEON BLAKE

It is no uncommon sight for even a teacher to seat himself at the piano when wishing to alter a composition, or create one. And no more pernicious habit was ever indulged in than this, — composing at the piano. There is a freedom and exhilaration experienced in composing away from the piano, and this is the only proper way to compose. I know that it is asserted that some very eminent composers have been accused of composing at the piano — the great Chopin, for one. But it should be remembered that these men of surpassing ability could, and did, compose equally as well, and very likely better, away from the piano. And this illustration is no proof of the unsoundness of the argument, that it is better for the young composer to stay away from the piano, because few who are addicted to the habit of composing there can compose anywhere else, and without the instrument's imaginary aid they are helpless, and very unfortunate composers indeed. So that it is in truth much to be preferred to learn to compose without an instrument.

To think of, or entertain a tune, and then to sit down to the piano and attempt to play it before writing it down, is inevitably to mar its beauty, or destroy its effectiveness altogether. For composing at the piano cramps the individuality of a composition by limiting the freshness of the inspiration and the flexibility of the modulations to the manual dexterity of the fingers; and especially by limiting one to the memory of the fingers.

It need not be written of more, here and now, but that the fingers have a muscular memory is an established fact, and that this assists our skill in using our fingers the way they are accustomed to go, but impedes our endeavors when we use them in unaccustomed or varied employments, is both reasonable and capable of positive proof.

Let me haste to return from the digression. An experiment — these experiments were undertaken by a band of teachers who sought for the most efficacious ways of doing things — was made with piano students already advanced in the study of harmony. With them practically the same system was tried, but, in addition, — and I consider it to be of extraordinary significance, — each one was required to copy daily from the classics. There being little time available for this, they copied only shorter extracts; those, however, were chosen which were as nearly complete themes in themselves as possible. Those eloquent and fine passages which have thrilled the heart of mankind, which the students had often heard, and often, perhaps, had essayed a trial of their budding skill to bring the magical melodies and cadences to live again in the ear — those they began to copy, applying to the task all the intelligence to understand which they possessed, all the love and enthusiasm which the congenial task excited in them.

So far as I know — and my knowledge of these things is more from reliable hearsay than from actual witness — the students who pursued this course of study, especially this daily copying of the masterpieces, with which, of course, they had previously been made well acquainted, were permanently benefited beyond expectation. Undoubtedly, a most intimate relation with a masterpiece may then be brought about. Who has not copied some favorite passage of poetry, or eloquent prose, to know it better? The habit is as old as civilization.

Thus by such simple expedients, — call them makeshift expedients if one will, — certain students of music, not one of whom laid claim to

IMPROVISING

genius or even great talent, were enabled to write simple themes, such as occur to every one at intervals, not only easily and quickly, but accurately as well. Thus, also, being brought into contact with the masters from a new approach, they felt a more intimate association with them.

Thus, finally, they discovered something which was greatly encouraging, — that even as Shakespeare had to learn to preserve, by writing down his first haunting cadences, so even Mozart, though he of all was born the full-fledged composer, had to acquire the art of making permanent for all succeeding time, by jotting down the melodies which perpetually entertained him. They might not see gorgeous celestial visions overtopping the clouds on the horizon of some summer sea; harps of angels might not strike tone glories for them, nor symphonies of hallelujahs resound through all the firmament, because they chanced to take up the pen.

What they did see was of utility to them, inasmuch as by copying a masterpiece they arrived at a true conception of what is the mechanical labor of creative work, of what time is needed merely to write down that which the master's mind conceived full born.

This discovery, that composing is in part patient drudgery and in part a purely mechanical and time-serving operation and not altogether a speaking for the gods, was, I dare say, a revelation and also an inspiration to the experimenting students.

THE DOMESTIC SYMPHONY

ISRAFEL

The Alake of Abeokuta in a top-hat, a zebra harnessed to a governess-cart, a Celtic poet writing occasional verse: all were seemly and happy compared with Richard Strauss penning his *Domestic Symphony*, a fine piece of conventional music. I heard it as conducted by himself.

Though it was free from the sentimentally domestic ring peculiar to the works of Schumann, and it had splendor of sound and beauty of spirit, it didn't quite do. But what was wrong with it? The love scene languished and glowed in the customary manner; the climaxes did not lack for brazen brilliancy; the drumsticks were handled as if by negroes. Yet, though it was magnificent, it was not Richard Strauss. That intangible something (I call it Nature) which in Art is everything, was missing from the *Domestic Symphony*.

* * * * * *

The art of Strauss is by nature a diamond split up into a myriad sharp, glittering fragments (note in *Don Juan*, *Don Quixote*, and *Ein Heldenleben* how the articulated chromatics, veritable diamond-dust, sparkle with prismatic colors); in this particular symphonic poem it is a round crystal. I daresay the fault of the thing was really an unusual and undesirable homogeneity. And perhaps the title falsified the music, which contains passion, wit, ugliness, sweetness, indeed most things other than domesticity. Strauss, the Howling Dervish of Romanticism, was not meant to express the Domestic: he can't do it, and he shouldn't try to do it. Why, after all, should the Swan and the Queen of Spain wish to waltz? Let them leave waltzing to the Andalusian dancer and the Adjutant stork!

* * * * * *

And now a word about Nature in Art. The artist who is natural and non-artificial will move amid the most amazing words and ideas with the careless ease of an Egyptian donkey trotting over the ruins of a necropolis; while the artist who is artificial and non-natural will flounder and stumble continually as he picks his way down the stony path of Rhetoric. I would give examples of what I mean — but I dare not!

FABLES FOR MUSIC TEACHERS

JOHN H. GUTTERSON

Once upon a time there lived a little girl who was the proud possessor of a beautiful string of beads. Gold beads they were, and *very* heavy and *very* old. Her mates hated her because she had them, and called her "stuck-up," — behind her back, of course, for to her face they admired and *admired*, turning up their eyes until nothing could be seen but the whites. However, one thing they *did* say to her face. "What a pity!" they said, "such *bé-au*-tiful beads on such a coarse (here they would attempt to suppress a shudder), horrid string."

The string was coarse, for the beads were valuable, and the girl's great grandmother, as well as her grandmother and mother, had all worn them with great care.

Their remarks and their shudders set the girl thinking.

"*Was* the string too heavy?"

"Had the beads hung together so long that they would hold with only 'a pretty silk ribbon?' A *pr-e*-tty ribbon the girls had said."

Mother would not like it, but then p'raps mother *was* "fussy," as they said; certainly there were cases in which she and her little daughter had a difference of opinion.

A ribbon was found, — a "*b-e-autiful*" ribbon; and the exchange from the string was made. Mother did not know it — at first; when the slender (but *beautiful*) ribbon parted, and most of the beads slipped into the open well, she *had* to be told!

Righteous indignation on her part, tears and tardy repentance from their late wearer, and Job's comforting and ill-concealed satisfaction on the part of the young ladies who "advised."

Hear, then, the reading of the fable! Thou and I, dear teacher, are the parent who, with toil and care, have produced, either vocal or upon an instrument, tones like crystal-clear gold beads; the scholars are the proud, but not always appreciative possessor of those tones; and the children who "shuddered" are those who have become "artists" without the hard work some of us are still foolish enough to consider necessary, and which work I would liken to the stout, coarse, but *indispensable* string.

They say it is "the homely things that make Home," — the sweeping and dusting, the washing and scouring, and the putting on of coal; in short, the things we must *have* done, but in which we do not want to have a *part*. Therein we make a mistake; did the average man know more of the mysteries and chemistry of a well-cooked dinner, he might be more kindly disposed when things are sometimes "underdone"; however, the Girl with the Beads: —

Fortunately our *education* must be the result of our *personal effort, under supervision*, and not until a scholar becomes *himself* a *teacher* will he have any conception of the dilemma of the would-be *faithful educator* under the fire of "String *vs.* Ribbon."

I know there are some who virtuously, and aggressively, use STRING the size of a ship's cable; that is not necessary for "gold beads." Others preside at a ribbon counter and jubilate over "the Lost C(h)ord" in three or more keys!

Of course, the happy medium is the better and even the *best* way, and right here let me say I *do* think that it pays to explain patiently and clearly just *why* you are choosing the cord rather than the certainly more "*b-e-autiful*" ribbon. Confidence begets confidence; the scholar who is treated as a creature of mental capacity will have an incentive to live up to the intellectual rating and will much prefer such a consideration to being treated, like a pine board, to a mahogany veneer.

Methods are like clothing handed down through a large family; the time comes when they have lost all trace of adaptability to anything or anybody. Do *not* try to "fit" methods; *do*, however, keep to the string. Many a good singer is attempting in vain to replace the golden notes she lost, when, having given up the string of continual, uninteresting, tone producing, and tone retaining work, the ribbon substitute broke under a strain.

Enough said! Let us hope that they took a mirror and threw the rays of the sun into the well, locating the missing beads! How careful our little girl will be after that experience!

THE BREATH IN SINGING

I

It would seem that all had been said on this subject that could possibly be of use to the student, but perhaps a few ideas from another point of view than that which generally obtains may help some one who is struggling with that first great bugbear of the singer, — the control of the breath.

It has been my experience with pupils who have conquered the tendency to raise the shoulders and "lift up" the breath, and have learned that the lungs will fill quietly if given a chance, that in their enthusiasm they take in such quantities of air that no human power could, at once, control it and sing. It becomes an effort to balance the breath and the voice. Instead of an elastic, well-poised tone, full of resonance, a weak, tremulous sound results, and the pupil looks at you reproachfully, saying, "I was holding my breath at the waist, and still it got away."

Of course it got away.

II

Then one goes patiently to work to teach that a small column of breath, properly controlled and balanced by the breathing muscles, will result in a full, resonant tone, without any effort of the throat. A good way to illustrate this is to have the pupil exhale, emptying the lungs thoroughly; then without taking more breath, attempt to make a soft tone. It is surprising to find that tucked away somewhere is motive power enough to make quite a respectable tone. This proves that one need not swell up like the proverbial toad in order to carry through successfully an ordinary phrase. A little breath well balanced, that is, controlled by the muscles above the waist in the back, and at the waist in the front, gives one motive power enough for quite a long phrase.

III

One of the worst faults of beginners is that of blowing, or breathing on or through, the tones. This can often be overcome by speaking slowly in a natural voice a phrase of a song. One notes the absence of the flow of breath through the tones in speaking, and that elasticity of tone and repose of breath should be extended to the singing voice. In fact, if we would realize more fully the close connection between singing and speaking, many of the difficulties confronting beginners would disappear. For instance, a pupil reads in a smooth voice the words "Hear my prayer." The pronunciation is distinct and brings out properly the "e" in "hear," the long "i" sound in "my," and the "a" in "prayer." But the moment one sings the same phrase, what a change! Something like this happens: "Hrrrrr myeeee prrrrrr." The vowel sounds in "hear" and "prayer" are lost entirely, and one detects only an indistinct "brrr" as the "r's" come forth, produced by the tongue doubled up in the throat. The word "my," an inoffensive little thing of one syllable, has become a long-drawn-out dissyllable, with the "e" sound after the "y" exaggerated beyond all proportion to the fundamental sound of the vowel.

If the pupil had prolonged the primary sound of the vowels, instead of blurring them and trying to make tone on the consonants, the result would be obtained that comes from reading the words, — clear, distinct pronunciation and uninterrupted tone.

IV

Too much stress cannot be laid on keeping the vowel sounds open through a note or phrase, and pronouncing the closing consonants quickly and distinctly at the end of the tone. Too many singers allow the vowels to shade off before the tone or phrase is finished, thereby changing long "a" to "aee long," "i" to "iee," and so on. In words where a vowel is followed by "r," the tone is shut off by a too early attack of the "r." This is a little aside from the subject of breathing, but is none the less important.

Teach pupils to sing *on* the breath, using it for a foundation, for the tone a sounding-board, a resonator. Teach them to sing phrases as one tone, with the words falling clearly from the lips; not blown from the throat explosively by escaping breath. Teach them that a *crescendo* should be made, not by pouring more breath against the vocal cords, but by an added elasticity of the breathing muscles, a more relaxed throat, a spreading of sound waves over the whole trunk and head, as a stone thrown into the water spreads its circles wider and wider. We do not realize enough the importance of using the column of breath and the whole trunk and head as a sounding-board when singing. By placing the hand on the chest during ordinary speech, the vibrations can be very plainly felt.

Let us not disturb this vibration when we sing by pouring the breath through the throat faster than it can be turned into tone.

THE FINANCIAL RESULTS OF A SUCCESSFUL TEACHER'S LIFE

W. FRANCIS GATES

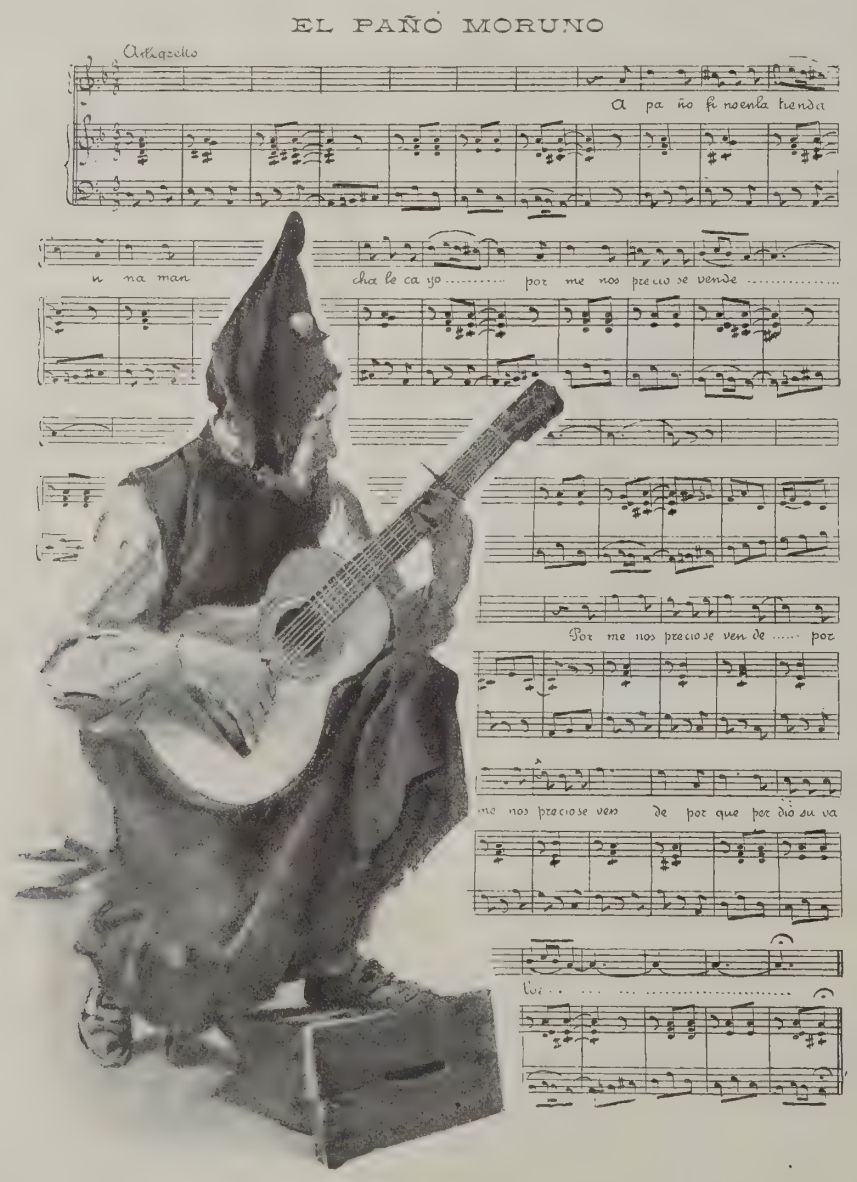
The great problem of the last century in America was the accumulation of wealth; the problem of the present century is the distribution of it. The political and labor conditions of the past fifty years have enabled the financial magnates to pile up fortunes until they have become money-mad. Not content with their own millions, they began combinations that would control billions. A man cannot use sensibly more than $50,000 a year, which is the income from a million dollars. Yet a one-millioned individual is looked down on by the growing crowd of money-grabbers whose one excitement is to accumulate for the love of excelling some one else in the money race.

The present century has as its duty the curbing of such monstrosities, the division of wealth, and the turning of it into general channels where it will be of service to humanity. The primary step is seen in the tread of the President on the tail of the trust. It howls and snarls, but the mandates of the people will have its effect in time.

The musician has little to do with all this, save as he takes interest in current sociologic and financial conditions. In the nature of things, a musician can never become a rich man through the increment from his profession. It might be well to state this in large type in every number of THE MUSICIAN, that no false hopes be aroused on the part of ambitious young men.

Let us look at the possibilities: It takes a man until he is twenty-five years of age to secure his preparation for teaching — providing his study is sufficient to give him a reasonably good place among musicians. For the first five years his income is light; at fifty-five his powers are waning; at sixty he discontinues active work. In all, he has thirty-five years of active life. It is only the rare successful man who will make more than $40 a week from his teaching and church work. There are but forty — or less — teaching weeks in the year, his income must be placed at $1600 per annum.

As this musician will probably have encumbered himself with a family by the time he is thirty or thirty-five years of age, it is safe to say his expenses for the average year are $1200, if he is economical, leaving a net income of $400 for the year. Continue this for the full period of thirty-five years and his total savings will amount to $14,000. There will have been an accumulation of interest on this, on the one hand, and possible sickness, loss of money by bad bills and poor investments, and the like, on the other; so it may be well to let those two accounts balance each other.



At sixty our musician retires from active life. Though his intentions are as good and his knowledge as great as ever, the public patronizes younger men — the young female, especially, prefers to study with one nearer her own age — and the old man is left with but small resources. He has a property of $14,000, which at a safe investment and an average rate of interest will bring him about $900 a year, an amount equal only to supplying the bare necessities of life.

Here, then, is the financial story of the life of a successful musician. It is not a prospect to look forward to with pleasure. And it must be remembered that this individual was far more successful, financially, than many of his co-workers. Many a capable man thinks himself fortunate to make $25 a week through the teaching period of the year. His expense account may be lowered so that he can save from his life's work three of four thousand dollars!

Is this picture painted in too gray a color? It must be remembered that it is drawn to suit the average condition, not that of the "bluffing" vocalist in a large city who plucks his birds to the tune of $5.00 or $6.00 an hour; even such a man generally spends his income in proportion to the ease with which it is made and the end may not be much better, though there has been more "splurge" during the process.

Compare this with the manufacturer, the large merchant, the stock manipulator, the railroad man. Yet does not the man with the insignificant bank account enjoy his life as much as the one whose continual regret is that he permitted to escape an opportunity to wring from some business associate, or from the public at large, another thousand or ten thousand. This is no false picture, for the ideal of these men is not "to enjoy" but "to get," and as to aiding others to enjoy, such a thought is almost unheard of, save as it gives them opportunity for free advertising and for a classification among the "broad-minded and public-spirited citizens of our community."

In practical life the musician is little affected by the question of the so-called "high finance"— a polite term for robbing your competitor or your associate of a million — or the related question of breaking up financial combinations that are inimical to the public good. It comes down to a struggle for the necessities and comforts of life, for a home and an income in declining years. To this end he should not shut himself up in his art-shell and leave all knowledge of practical financial management to his neighbor who runs a bank or sells hogs; he should learn the means by which moderate savings are made to increase by proper investment; he should keep his eyes open toward the betterment of his financial condition; he should acquire the ability to distinguish between a "fake" proposition and a solid enterprise, between a "get-rich-quick" scheme and a sensible business venture. Let him learn that six per cent on real estate is better than twenty-five per cent on chattels; that town lots are better than mining stock; in short, that artistic moonshine will not take the place of business sense. If he has more of the former than the latter, let him rely on the judgment of honest business men who have no irons in that particular fire.

THE LESSON CLUB

Conducted by DR. PERCY GOETSCHIUS

A series of How to Do articles, distinctly practical, inspiring, and suggestive. These lessons will continue to appear; the best authorities will contribute them. Any suggestion from readers of THE MUSICIAN which will be of aid to one or to many readers will win our immediate consideration.

"Knowledge is power" (*Bacon*).
"Knowledge is more than equivalent to force" (*Johnson*).
That is, *accurate* knowledge.
"A little learning is a dangerous thing" (*Pope*).
That is, *inaccurate*, superficial knowledge, thoughtlessly acquired, with inattentive haste, and carelessly applied.

A COURSE IN LISTENING

E. B. HILL

I. What do We Hear?

It is not impossible that we may have studied music in the average way for several years, and even made some attempts at teaching without reflecting as to what we hear when we listen to music. That is, few of us have had the curiosity to analyze our impressions. We know by experience that some music pleases us at once without explanation or introduction, our pleasure is spontaneous and involuntary. We know also, to our cost, that music cannot only leave us profoundly indifferent, but both sadder and wiser for having exposed ourselves to it. Such music has upon us the confused effect of a foreign language which we do not understand, and which seems hardly worth an effort towards comprehension. If music can produce upon us effects so widely at variance as enthusiasm and loathing, it would seem profitable to investigate the element which makes so positively for enjoyment or the reverse, to discover if it be not possible to increase both our pleasure and our understanding through knowing how to listen more intelligently, and if we are students to learn how to help ourselves to improve through a more accurate correction of our shortcomings.

Hans von Bülow's immortal saying, "In the Beginning was Rhythm," disclosed for all time the most primitive and elemental quality of music. The instant we are conscious of hearing music, we cannot help taking account of the manner in which the notes succeed each other in point of time. This very succession constitutes the pulse and heart-beat of music, — its rhythm. Without a vital rhythm no music can live, and no performance of it can enthrall us without an observance of its quality. For it permeates music as thoroughly as the circulatory system of arteries, veins, and capillaries enmeshes the human body. The first aim, therefore, of the listener should be to observe attentively the rhythmic character of a piece of music. For grasp of the rhythm is not only a passport to its comprehension, it is also closely associated with the second most important element — that of melody.

As the succession of notes measured by time constitutes rhythm, so the succession of notes as regards pitch forms those steps which we term intervals. A pleasing sequence of intervals forms a melody, although the precise meaning to be attached to the qualifying adjective has been undergoing constant changes, and is still somewhat fluid. From the very fact that we borrow from other arts, and speak of the "melodic outline" or the "curve of melody" in order to describe its character, shows that melody in music occupies a position relative to that of "line" in drawing, painting, etching, or sculpture. As "beauty of line" is the highest abstract quality in the graphic arts, so beauty in melody remains the quintescence of music. Yet in order that this element should attain its full significance, it must not be concentrated; it must be diffused. This diffusion of the melodic element leads directly to a third essential quality. For the character of "melodic" intervals depends not only from their relative position as to time and pitch, but upon a certain support or accompaniment which we call harmonic, in much the same way that a figure in a portrait demands a background in order that its outlines may gain in intensity through contrast. A melody owes its distinctive character and its emotional quality largely to the modifying influence of this harmonic background, which, so to speak, colors it. Without attempting to enter into the conditions which may cause that background to be simple or complicated, it should be evident that listening in the fullest sense of the word must comprise attention to the *harmonic* import of music as to the rhythmic and melodic.

The definition of music as "frozen architecture" may be unspeakably trite; nevertheless it is hard to find one which illustrates better still another important element — its structure. It must be plain to the most unreflecting listener, that any piece of music goes through a process of extension and development of its original phrase that suggests the constructive idea very definitely. The nature of this constructive element may depend on the scope and calibre of the piece. Thus, in a short piece the development of the opening musical thought corresponds more with the treatment of a lyric poem, while the sonata or symphony movement is usually a sort of drama in which two important musical ideas engage in a virtual emotional contest, while lesser ideas or personages (carrying out the notion of a play) take part and contribute their share of the result. On the other hand, a sonata or symphony movement (the second or third) may retain the simplicity of development that we find in the short piece, merely on a larger scale. The entire object of the constructive conventions, which we call "form," is not to fetter expression but to aid it. Each of the well-known forms, such as the fugue, the suite form, the sonata form, or the small piece form, are the product of individual epochs whose artistic purposes best found expression in that direction. The symphonic poem form is just as logical and natural an outcome of musical conditions affecting the latter third of the nineteenth century and the present, as the fugue or the suite as Sebastian Bach treated them. There is no reason why it should not serve its object equally well. The test of form is not its inherent correctness so much as its capacity as a vehicle of coherent and logically developed expression. To the listener, then, the question should not assume the attitude: Is the construction of this piece correct and in accordance with tradition? but merely: Is it coherent, is it clear, and is it symmetrical? The task of the player should be to contrive his emphasis so adroitly that the outlines, both of melody and development, shall fall into place.

In summing up, then, we find that our considerations on the nature of music will fall into two categories, — those affecting the emotional side; namely, rhythm, melody, and harmony; and the indispensable, intellectual side, the constructive aspect, which we call form. In order to hear what there is to hear in music, we must be responsive to these several elements; their significance must be real and tangible to us. Let us therefore take them up more in detail.

THE ELEMENTS OF COUNTERPOINT

PERCY GOETSCHIUS, MUS. DOC.

Lesson XIII

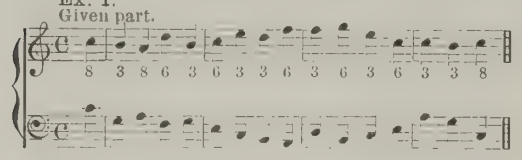
In our preceding lesson the association of three melodic parts was explained and conducted upon the basis of the chords which the individual tones of the given melody suggested or required. This is, strictly speaking, the only correct manner, because chords constitute the proper basis of all harmonious music; the inharmonious effects which are more or less plentifully interspersed, in an effective and interesting musical sentence, are merely modifications or embellishments of the chords, and neither can nor should be accounted for in any other way. No matter how freely the dissonant particles are intermingled, the *general* impression must be a harmonious one; for no music may be called good, or may be expected to produce an agreeable and acceptable impression, unless it is harmonious as a whole. Inharmonious music is really not music at all, in the sense in which our reason, our instincts, and the judgment of the whole civilized world, compel us to regard it. The chords are the "accordant" tone bodies, which guarantee this necessary prevalence, or at least preponderance, of harmonious effect. And therefore the association of parts, even when individual and melodically independent of each other (as is the case in genuine counterpoint), must be determined, fundamentally, by reference to the chords.

But there are other modes of arriving at a good harmonious result, more convenient and more distinctively contrapuntal in character than the simple harmonization of the given melody. When the student has cultivated his sense of chord succession sufficiently, and has reached that stage of progress at which the chords have become a part of his nature, and perform their functions automatically, he will find it possible and natural to centre his attention upon the *melodic* movements of the parts, and will achieve a good result more quickly and surely from this point of view.

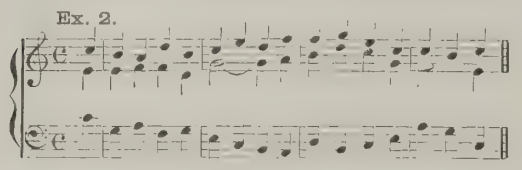
In Lesson XII we learned that one of the three parts was likely to assume, *temporarily* at least, the importance of a leading part, to which the others appear to be added as contrapuntal associates. The method we are to test

in the present lesson consists in counterpointing one new part at a time, to this leading part. This division of labor may prove very desirable and convenient, until the student has gained enough proficiency to lead all three parts together, at once. For illustration, the given melody is placed in the *upper* part, and to this the lower part is first added, alone, according to the rules of strict two-voice writing, — but also with constant reference to the principles of good chord succession, and correct melodic movement: —

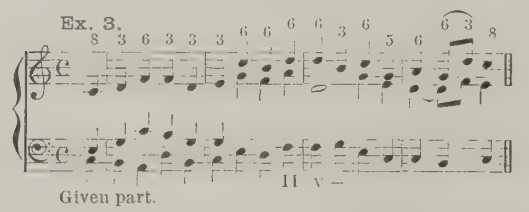
Ex. 1.
Given part.



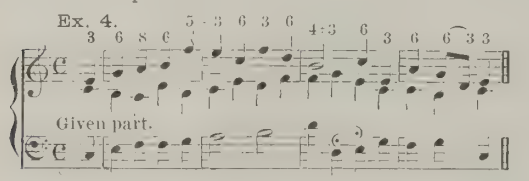
To these two outer parts the inner part may then be added, in such a manner as to complete (or confirm) the chord that is suggested at each beat, but with unfailing regard to good, smooth, melodic progression. Thus: —

Ex. 2.

It will be observed that the chord forms are not always complete (in measure 1, beats 2 and 3, for instance, where both chord fifths are omitted). This is by no means necessary, as long as the chord impression is distinct and the melodies good.

In the following experiment the same given melody is placed in the *lower* part; to this the upper part was first counterpointed (alone) according to the indicated intervals; and to these the inner part was last added: —

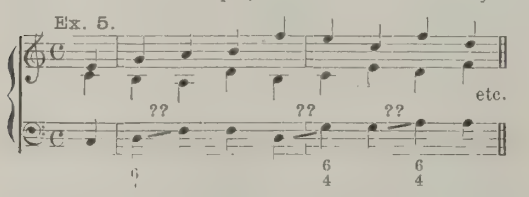
Ex. 3.

Given part.

In the following example our given melody is placed in the *inner* part; the upper part was first added, alone, and then the lower part: —

Ex. 4.

Given part.

Rule. — When, as here (in Ex. 4), the *lower* part is last added, much greater caution is necessary. Wide leaps must be avoided — excepting, as usual, during chord repetition; and care must be taken not to use the chord fifth too frequently (that is, the 6–4 chord), — never twice in succession. For example, this bass would be faulty: —

Ex. 5.



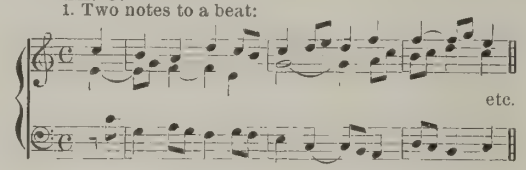
Hence it is wiser, as a rule, *not* to leave the lower part unfinished, but to add, as final part, either the inner or upper.

The method of this lesson may not appeal to every student. It has unquestionable merit, but is given merely for what it is worth. The student is urged to make it at least a matter of experiment.

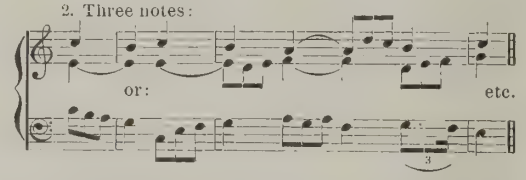
It must be remembered that it is not necessary to adhere to the *same two parts throughout* in making the first contrapuntal addition. At any point — in case of difficulty — the attention may be shifted from one part to another. For instance, in Ex. 4, after counterpointing first the *upper* part (and adding the lower) during the first measure, it may be found more convenient, in the second measure, to counterpoint the *lower* and add the upper.

Further, the advantages of *rhythmic treatment* may be obtained, as soon as the fundamental form is fixed, by adding embellishing tones, in some uniform adopted rhythm (two, three, or four notes to a beat) precisely as explained in Lesson X. If a moderate grade of rhythmic movement is adopted (only two notes to a beat), it may be applied to an *occasional beat* — as well as constantly; the rule being, as usual, to divide the lighter beats. If the rhythm is accelerated to three or four notes to a beat, it will probably be necessary to make it constant (preferably, of course, in *alternate* parts). For illustration, Ex. 2 may be elaborated as follows: —

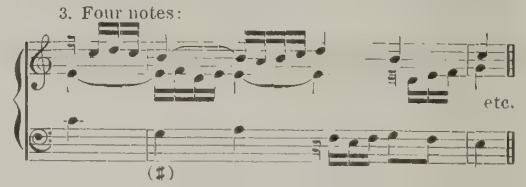
Ex. 6.
1. Two notes to a beat:



2. Three notes:



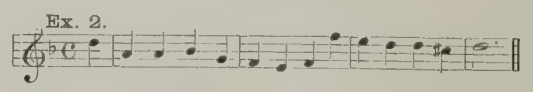
3. Four notes:



Exercise. — Manipulate the following given melodies, in the manner illustrated above. Each one to be counterpointed as upper part in at least two different ways (also with modulations). Experiments may also be made with each melody as lower, and then as inner part. When finished, each version is to be transformed into the three rhythmic forms shown in Ex. 6: —

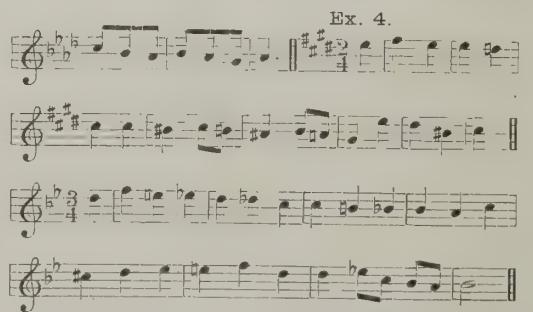
Ex. 1.

Ex. 2.



Ex. 3.

Ex. 4.



To these may be added some of the melodies of former lessons, and also a number of original melodies.

CHOOSING A SINGING TEACHER

ELISE LATHROP

I

It is a much-discussed question whether, in order to teach pupils to produce beautiful tones, the teacher should or should not be capable of doing the same. It is hard to believe that one may teach tone production, unless able to produce good tone, but beautiful tones imply the possession of a beautiful voice, not a necessary qualification for a successful teacher, who may have lost the quality of his voice through age or illness, or may never have had a fine voice, yet accomplish most satisfactory results with pupils. The most important qualifications for him are the knowledge of how beautiful tones are produced, and the gift of imparting this knowledge, not always the case with those who try to teach.

After giving a teacher a fair trial — no one's work, unless hopelessly bad, can be judged in two or three lessons — if breathing, tone production and rudiments are ignored, or taught merely by mechanical appliances, which must never be depended upon for aught but assistance in very stubborn defects, if the throat aches, and muscles of neck and throat are very tired, the sooner one leaves such a teacher, the better for the voice. But be sure these sensations come in trying to carry out his wishes, at a lesson, for with the best intentions, it is quite possible for the young, inexperienced student to misunderstand directions, and practice quite the reverse of what was intended. On the other hand, if you are "losing your high notes," a complaint often heard from beginners, that need not alarm you in the least. No one ever lost high tones actually in the voice, while studying under a good teacher. The quality and range of the voice may and often does change with cultivation but tones natural to it only await development. It is natural that you do not find it as easy to sing high tones when the mind is occupied with trying to take them correctly, instead of as in the old way, without reason or method, but cultivation of the voice under careful teaching adds to, rather than takes from the range. If a teacher shows a marked disinclination to allow the pupil to use high tones, so much the better, provided he does not resort to forcing the voice down, quite as dangerous as straining it up. If attention is concentrated for the first six months or longer, almost entirely upon the middle voice, the after results will be most satisfactory. If difficult arias are given during the first six months of study, that teacher is not the one for the beginner, however satisfactory for advanced singers.

II

Another point upon which the good teacher insists from the first, is the cultivation of vocal technic, quite as important to the singer as piano technic to the pianist, though often neglected. Nowadays, when the modern school of music has almost wholly superseded the old, with its trills and runs, this part of vocal training is rarely insisted upon. No matter what the ambition of the student, whether to sing the heaviest dramatic roles in Wagner's operas, or songs of any school, she cannot use her voice properly if unable to sing the florid arias suited to the range of her voice of the old Italian school. Agility exercises are of the greatest help in placing the voice, securing resonance and breath control.

As for the trill, its study should be begun almost from the very first, for to acquire a beautiful trill is the work of years, and therefore should not be left until the latter part of one's vocal education. Many singers are unable to execute a true trill, and compromise on something half tremolo, half shake, yet there is no voice however stiff or heavy, that with study and hard work, may not learn to trill properly and well. No singer of the old school but was trained in this manner, yet too many young singers neglect such study, giving as a reason that they do not care for, and have no intention of singing *coloratura* music. A more mistaken idea never existed.

III

At the end of a year, the student should be able to notice a marked improvement in his voice. Tones difficult to take properly at first should be easier, there should be little trouble with breath control, and longer phrasing should be possible. The ear should be trained to more critical judgment of tones, though the improvement in one's own voice will probably be more perceptible to others, yet some ability to judge it should have been acquired. After several years of study with a careful teacher, if, as is often the case, that teacher proves unable to give the style, finish, and authority necessary, there will be little danger of harm to the voice from any one capable of imparting these qualities. She should know for herself by that time, what her voice can stand, and be able to avoid straining it with music too high, too low, or unsuited to the quality of the voice. One of the so-called finishing teachers is not apt to interfere with a really good method of tone production. He is only too happy to have that work already accomplished for him, and be able to devote himself to the more congenial work of interpretation.

LONDON LETTER

ORTON BRADLEY

At this moment of writing, the *entente musicale* has seized hold of us in London, and we have got it badly. The band of the Garde Municipale of Paris is giving a series of twenty Promenade Concerts at Covent Garden Opera House. The profits of the undertaking are to be devoted to charity. So it was with the utmost good will that the band was greeted and entertained at supper after their first successful concert, by the band of the Coldstream Guards, and a few evenings later by that of the Grenadiers. The speeches were made mostly in French, but the proceedings terminated in Scotch — that is to say, *Auld Lang Syne* was sung by the combined bands. Now all this is very well and quite delightful, but it is no sort of excuse for the fact that some of our English singers have been invited to give their services during this series of concerts. It was a step which might have jeopardized the *entente*, which up to now has been most cordial in all quarters. It is to be hoped a similar welcome is prepared to receive the "Italian" band of Mr. Creatore, which he is bringing from America at the beginning of March. They are to give a week of concerts, five evenings and two afternoons, at the Queen's Hall.

The arrival of Mr. Safonoff in London is at the same time creating considerable interest in the question of baton or no baton. His first appearance will be at the next concert of the London Symphony Orchestra, at which Léon Delafosse will also appear as piano soloist. He has just given an orchestral concert with the same organization, at which his skilful playing has served to deepen the good impression he has made in former visits to London.

During the forthcoming opera season we are to have two complete performances of the *Ring* Cycle, May 4, 5, 7, and 9, and May 12, 14, 16, and 18, both under the direction of Dr. Hans Richter. Among the artists engaged are Mesdames Wittich, Knüpfer Egli, and Kirkby Lunn, and Messrs. Burrian, Conrad (from Cologne), Lieban, Whitehill, Gador, and Van Rooy.

The Crystal Palace Saturday afternoon concerts are now being resumed after a long pause, during which the Palace was devoted to the more popular entertainments of the winter holiday season.

The Philharmonic Society has also just begun their annual series of concerts. Among the artists who are playing at both series is little Mischa Elman, who still holds his supremacy in the world of prodigies. On May 17 the program of the Philharmonic Society will include the Beethoven *Choral Symphony*, with the assistance of the Bradford Festival Choral Society, and during the season two new works by British composers will be heard, a piano concerto in one movement, by York Bowen; and a set of orchestral variations on an African theme, by Coleridge-Taylor. The conductor of the series is, as usual, Dr. Cowen, and the soloists include Gleeson-White, Marie Brema, Clara Butt, Kennerley Rumford, Andrew Black, Franjo Naval, Marie Hall, and five pianists, — York Bowen, Richard Buhlig, Ernest von Dohnanyi, Raoul Pugno, and Emil Sauer. The first concert was lent additional interest by the presence of Weingartner, who conducted the first performance in London of his own *Symphony in G*, Op. 28.

The thirtieth season of the Bach Choir is to be celebrated by a Bach Festival at Queen's Hall, April 2 and 4. The B minor Mass is to be given at the second concert. Dr. Walford Davies is the conductor of the society, and the soloists for the festival are Gleeson-White, Ada Crossley, Gervase Elwes, and Torrington. It must not be forgotten that the triennial Handel Festival is due again this summer at the Crystal Palace. Albani is the prima donna, and will be obliged to somewhat curtail her Canadian tour, which she is now making, in order to be back in time for the London season, which begins rather early this year.

During May an interesting series of four concert recitals is to be given by Albert Mallinson at Bechstein Hall, the programs of which will consist entirely of works by Mallinson. The singers will be Ada Crossley and Mrs. Mallinson.

As soon as the winter season of French plays is finished, and the Drury Lane pantomime has ended its run, — that is to say, about Easter, — we are to have a new comic operetta in two acts, at the Royalty Theatre, of which part of the music will be composed by Harry Fragson, who is to play the chief rôle himself. The music will of course not be serious, but to judge by other compositions of Fragson it will be eminently pleasing.

Looking still farther ahead, lovers of music will hear with pleasure that Sarasate and Bertha Marx will be giving a series of concerts in England next autumn.

A most interesting biography of Leschetizky, by Annette Hullah, has just been published by John Lane. It gives vividly many details of his career that are unknown even to his admirers, and is illustrated by numerous photographs of the great master of the piano.

By a curious coincidence, the number of *Die Musik* which was devoted to American music appeared during the week of which the Incorporated Society of Musicians devoted a Saturday evening to the same subject. It is a subject in which a very keen interest is felt among all the music lovers of the old world.

London has the reputation of being an unmusical place. This week there are thirty concerts to be given exclusive of Sunday concerts and the series of the Garde Republicaine Band at Covent Garden. The number includes nine orchestral or choral and orchestral concerts. It would seem that there really must be some musical people among us.

From Paris comes the news that at the "New" Salon (the "Champ de Mars," as it is called) of the *Société Nationale* there is to be a musical section this year, of which Dr. Camille Saint-Saëns is honorary president, with a special jury to help his selection. The works which are passed by the jury will be performed on Tuesday and Friday afternoons during the exhibition of pictures, which is kept open for two months.

At the opéra the rehearsals of Massenet's new opera, *Ariane*, have begun, and in the meantime, before this production is ready, *l'Etranger* of Vincent d'Indy is to be revived, and the *Meistersinger*.

Sonzogno's competition for librettists produced five hundred and sixty-two aspirants. The first prize is to be 25,000 lire, and the second 10,000. The jury in whose hands lies the verdict are Arrigo Boito and Amintore Galli, to represent the musical point of view, and three authors, — Giacosa, Stechetti, and d'Annunzio. When the librettists are chosen, Sonzogno reserves to himself the selection of a composer, but he promises to produce the works.

Leoncavallo, who has become his own impresario for the production of his latest opera, *Chatterton*, will shortly bring his company to Vienna to the Jubilee Theatre. In the operatic world there have been several other novelties recently. At Lyons' "Grand" Theatre the very successful first performance has taken place of *Tiphaine*, an opera written by Pagen and composed by V. Newville, and later a new ballet, *Riquet*, by Flou, the conductor of the opera, which was no less successful.

The opera house at Nice has produced Xavier Leroux' *William Ratcliff*, a very ambitious work, but worthy of the ambition, and with a good plot set to a magnificent score. At Toulouse a young composer, André Gailhard, son of Pierre Gailhard, the director of the Opéra Paris, has made his début with *Amaryllis*, at the Theatre du Capitole. It is a work of very great promise, if not of the highest originality. Yet another new opera, *la Dogaressa*, by Sinadino, has found its first performance at Alexandria, Egypt. Report speaks of a new opera on which Eugen d'Albert is now at work. It is in four acts, and the librettist is Rudolf Lothar. Siegfried Wagner also is writing a new fairy opera, and Franchetti has just finished a setting of the d'Annunzio tragedy, *da Figlia di Jorio*, in three acts. At Kieff the *Démon* of Rubinstein has been revived at the Municipal Theatre. It is an opera which has never held the stage very successfully, but its revival is interesting, if only as the work of so celebrated a musician.

If it is true that *Salomé*, by Strauss, is really to be produced at Berlin, let us hope that at last the composer will get his full orchestra, for which he has hitherto begged in vain. It would appear that he needs 110 musicians, — namely, 14 first violins, 14 second violins, 10 violas, 10 'cellos, 8 double-basses, 3 flutes, 1 piccolo, 1 "céleste," 2 B♭ clarinets, 2 in A and 1 in E♭, 1 bass clarinet, 2 oboes, 1 cor anglais, 1 heckelphone (at last we know what it is, — a sort of cor anglais, an octave lower in pitch), 3 bassoons, 1 double bassoon, 8 horns, 5 trumpets, 4 trombones, 1 tuba, 2 harps, and 15 instruments of percussion, including a xylophone, bells, five timpani, and a big drum.

VARIOUS NOTES

Leoncavallo's American tour in the autumn of this year will direct attention to his latest opera, *Roland von Berlin*, parts of which he will conduct. He will also lead performances of excerpts from his *I Pagliacci*, *Bohème*, *Zaza*, and *Chatterton*.

* *

At a recent meeting of the Providence (R. I.) Round Table, interesting papers were read on the subject "My Problems as a Music Teacher with Suggestions for their Solution." Florence E. Armes is the Secretary of the association.

* *

It is said that effort is being made to induce Hans Richter to become permanent conductor of the London Symphony Orchestra.

* *

The London Philharmonic Society has issued its list of works to be performed during the coming season, the only absolute novelties (*i. e.*, played for the first time anywhere) being a new set of variations *On an African Theme*, by Coleridge-Taylor, and a piano concerto by York Bowen. Weingartner's first symphony will receive its initial London performance. The other numbers are a Bach motet (to be given by the Bradford Festival Chorus), Beethoven's fifth and ninth symphonies, Berlioz's *Romeo and Juliet* (excerpt), Brahms' first symphony, Max Bruch's *G minor concerto* (Marie Hall), Cowen's second set of old English dances, Dvorák's *Husitzka*, Elgar's *Introduction and Allegro;* Franck's morceau symphonique, *Redemption;* Glazounow's violin concerto (Elman), Goetz's overture, *Frühling;* Von Holst's scena, *The Mystic Trumpeter*, Liszt's *Tasso*, Mozart's *Zauberflöte* and aria, *Un aura amorosa*, Schumann's second symphony and *Manfred* overture; Stanford's second Irish rhapsody; Sullivan's overture, *Macbeth;* Tschaikowsky's fifth symphony, the closing scene from *Götterdämmerung*, and *Wotan's Farewell* (*Die Walküre*).

* *

The list of singers engaged by Madame Wagner for the coming Bayreuth Festival include Kraus of Berlin and Marie Wittich of Dresden, who will sing *Tristan and Isolde*, Paul Knupfer of Berlin and Dr. Felix von Kraus of Vienna to appear alternately as King Marke and Kurwenal, and Frau Fleischer-Edel of Munich will be the Brangane.

A PIANO AT A NOMINAL PRICE

Chicago's largest music house, Lyon & Healy, announces a Clearing Sale of Pianos. Several hundred splendid instruments are offered without reserve until all are sold. In this stock are a number of Steinway and Weber pianos and new and second-hand pianos, including instruments of the following well-known makes: Sterling, Huntington, Vose, Knabe, Washburn, Fischer, Kimball, Chickering, etc., etc. In upright pianos neat instruments at $100, $120, $140, $150, $165, $190, $200, and upwards. This is an opportunity that will not occur again. Any piano not proving entirely satisfactory may be returned at their expense. Address Lyon & Healy, 26 Adams Street, Chicago. Distance is no obstacle, for in proportion to the saving to be made the freight charges are insignificant. Any banker will assure you of the entire responsibility of Lyon & Healy, and their record of 41 years for honorable dealing. Write to-day so as to avoid disappointment.

TEACHING A SPARROW TO SING

A series of interesting experiments in which English sparrows have been taught to sing sweetly is recorded by Dr. Conradi. The aim of the experimenter has been to determine what are the conditions under which birds learn and cling to their traditional notes. For this purpose he has taken very young birds of non-musical species and kept them entirely with songsters, to determine whether they would thus acquire the musical notes.

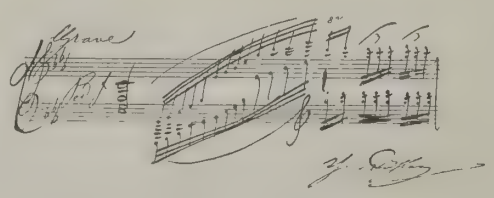
In July, 1893, he put four fledgling English sparrows into the nest of a pair of singing canaries. Three of them died, but the fourth survived. This one had already acquired a sparrow chirp; but, hearing thenceforth only the notes of the canary, he went no further with the language which was his birthright. Instead, he came gradually, when among the canaries, to give notes different from sparrow talk. Even when he was silent, if the canaries were singing, he could be seen moving his throat, as if he were trying to form the sounds, much as a person often inaudibly follows a song which another is singing. At last these sounds began to be audible, and increasingly so. He began to give notes in rapid succession, three or four tones up the scale, and then repeating the top note five or six times.

Growing bolder with practice and the sound of his own voice, he soon indulged in three or four runs in succession, with eight to twelve notes in each; and in the last days of September, when three months old, he went up and down and up the scale, all in one run.

All this while his voice had been changing. At first it was harsh, as is natural with English sparrows; but gradually, with the effort or with the subconscious influence of the sweeter sounds about him, it became softer and acquired something of the canary quality.

At first he sang on a low scale and tried the top notes vainly; but, as his voice became milder, he went higher more easily. He was three months old when, growing bold, he essayed his first trill. It was short, but musical, and he evidently liked it, for he repeated it, and continued steadily to practice it. It was done modestly, and after each trill he sat still and appeared to be listening. A year later, however, when the report was being written by the experimenter, he had grown to be quite an adept in canary song, and would trill and sing continually, punctuating his song with complete circles and semicircles on his perch.

To try the effect of association upon him, Dr. Conradi removed him for a time, in his first year, from the canaries, and put him where he heard only sparrow chatter. Gradually he ceased to sing and began to return to the neglected sparrow tongue, but when he was again hung with the canaries he regained all he had lost in less than a month. — *American Journal of Psychology.*



AUTOGRAPH OF THEODORE DÖHLER

CORRESPONDENCE

Pedal Reed Stops

J. W. — "How large should a pedal organ be into which was planned to introduce a 16 ft. Reed stop such as the Trombone? The organ I play has four pedal stops, viz.: 16 ft. Open Diapason, 16 ft. Bourdon, 8 ft. Violoncello, and 16 ft. Trombone. I seldom use the latter in the Full Organ. The tubes are of wood in the inverted pyramidal shape, and the tone is smooth and powerful. It does not, however, blend well with the other tones. When I have used it, people after the service have remarked upon the blatant noise they heard during the congregational hymns, showing its effect upon unmusical persons. The question naturally arises: Why should we have a costly stop in an organ when it is of no practical use? Could this stop be replaced by a 32 ft. Sub-Bourdon? If not, what stop would you suggest? Would the Trombone be of any value to an organ builder in exchange?"

Comments. — Nearly fifty years ago it was customary to insert a 16 ft. Reed stop in a pedal section of four or five stops. The effect was not good, because the tonal proportion was not balanced. Being an expensive stop, it should not be included in an organ having less than eight or nine pedal stops. Any stop which is not of practical value in the service is useless.

In exchanging this stop for another, do not select a 32 ft. Sub-Bourdon, for there would not be room enough on the chest. A 16 ft. Draft Beard Violone would be serviceable. Even an 8 ft. Stopped Flute would be used constantly. An old Pedal Trombone would be of no pecuniary value to an organ builder.

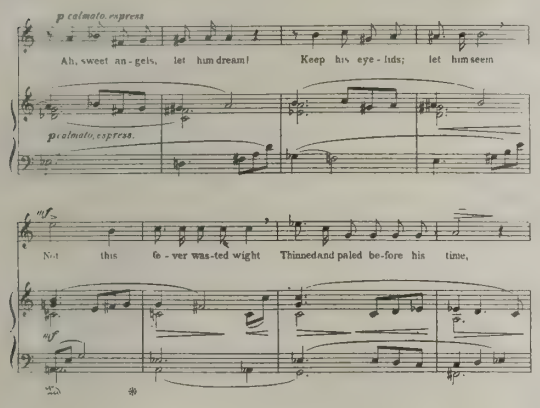
NEW MUSIC

NEW SONGS

ADOLPH M. FOERSTER. Op. 60.

Tristram and Iseult. High voice in C (d♭ to *a*).
Also for low voice in A..... .60

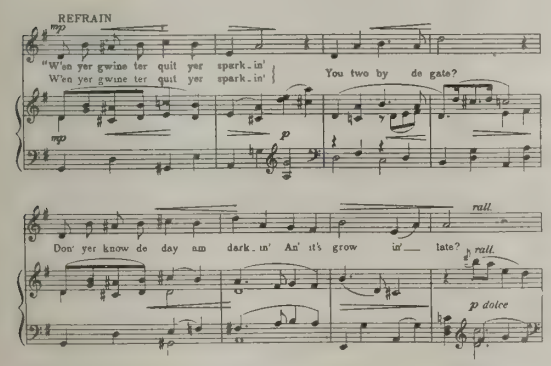
In structure and scope this composition is properly a dramatic "scene." The words are selected from Matthew Arnold's poem, *Tristram and Iseult*, and give in a few lines the story of the hapless lovers. The piano part is thematically constructed, and follows the text graphically; the voice part is in melodious and expressive recitative. This is a fine concert number for a dramatic singer; it is modern in feeling, planned on large lines, impassioned in utterance, and has the advantage of an original English text.



CHARLES FONTEYN MANNEY

Sparkin' by de Gate ('Vira). Medium voice in G (d to *E* or F♯)..... .50

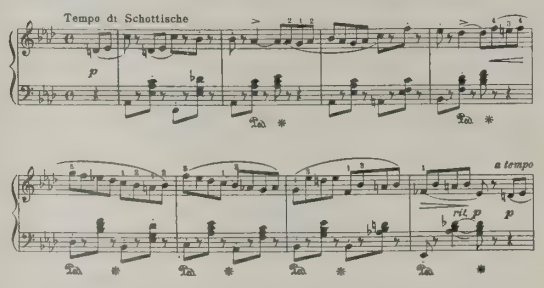
The winsome spirit, bright and piquant melody, and simplicity of this little negro song assure it a wide popularity. The refrain is especially pleasing and "catchy." The verses, by Julie M. Lippmann, are a potent factor in the song's success, being quaintly humorous and tender by turns, and in the last stanza containing a touch of pathos. The song will please all — singers, amateurs, and listeners.



NEW PIANO MUSIC

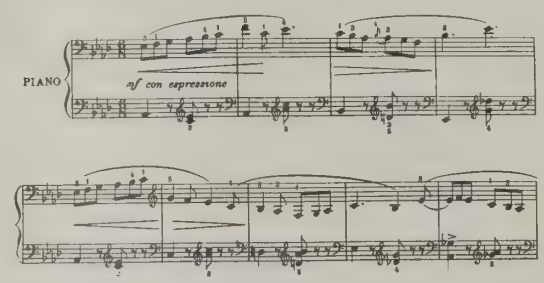
PAUL WACHS

Dancing the Schottische (*Pendant la Schottische*).
In A♭ major, 4–4. Tempo di Schottische.
Grades III–IV. Five pages..... .60

This is a captivating salon piece by one of the most popular French composers. The theme is so brightly rhythmed, so animated, that it breathes the very spirit of festivity. A middle section in D♭ major affords contrast by a differently balanced phrase, although no less animated in effect. Refined in style and well written for the piano, yet of a popular quality, this piece is a welcome addition to study or recreation.

JOHN FRANCIS GILDER. Op. 76.

Clematis. (Intermezzo.) In A♭ major, 6–8.
Moderato, ma non troppo lento. Grade IV.
Six pages..... .60

The fluent melody and easy style of this popular composer are seen at their best in his latest composition, which has the added attraction of being less difficult than much of his writing. The principal melody is an expressive *cantabile* theme, given out in different registers, and enriched by subordinate melody and imitation. The contrasting section is more vigorous in style and livelier in tempo. The expressive first theme returns, slightly varied, as a third part.



FOUR GREAT SINGERS

Olive Fremstad, contralto, was born in Norway of Scandinavian parents in 1872. She apparently showed more than usual talent for music, for it is said that she appeared in public as a pianist at the age of five years. Miss Fremstad removed to America with her parents about 1884, and the family settled in Minnesota. A few years after she went to New York to perfect herself in singing, as she was already possessed of an exceptional natural voice. Her first public appearance is stated to have been at a concert conducted by Anton Seidl. She sang considerably during the early nineties in concerts, and appeared at Boston in 1892 as soloist in Bruch's *Armenius*, given by the New Bedford Choral Society. Mme. Lilli Lehmann became interested in this rising singer and gave her much valuable instruction. As a result, Miss Fremstad went to Europe, and after further study appeared for the first time at Bayreuth, in 1896, as one of the "Rhine Daughters." From this she became successively a member of the opera companies at Cologne and Munich and frequently appeared in London. She became a member of the Metropolitan Opera Company of New York in 1903, her initial appearance being November 25 of that year.

Miss Fremstad has, in this country, made her greatest success as Sieglinde in *Die Walküre*, although she has won much favor in other Wagnerian rôles. She is a versatile and convincing actress, as well as a contralto of exceptional powers.

* *

Mme. Lillian Nordica (Lillian Norton) was born at Farmington, Me., in 1859. Her parents were musical. She studied in Boston, and before she was twenty was not only a well-known church soprano, but had sung in the *Messiah*, with the Handel and Haydn Society. The late tenor, Brignoli, advised her to go to New York and study for opera with Max Maretzek, which she did. She sang with P. S. Gilmore in many concerts, not only in America but in Europe as well. This was in 1878. Madame Nordica this same year studied in Paris, and soon afterward made her advent into opera at Brescia, Italy, in *Traviata*. In 1880 she appeared in St. Petersburg, with great success, in *L'Africaine* and other works; then at Paris, returning to America in 1885 as a member of the Mapleson Company. But the New York stay was brief, and she returned to London, where she remained nearly seven years, returning to America in 1890. Since then, Madame Nordica has won triumphs not only in her own country, but in Bayreuth, Munich, and other leading operatic centres. In Wagnerian rôles she has become preeminent in later years, and her portrayals of such characters as Isolde, Brünnhilde, Elsa, and Venus are world famous. Madame Nordica is still in the prime of her artistic powers, which at present evince no sign of being on the wane, and her career has been not only an honor to herself but to the operatic stage as well.

* *

Enrico Caruso, who is among the shining lights in Grand Opera, was born at Naples, in 1871. In early life he was a mechanic, until it was found that he had an exceptional tenor voice, when he gave up his trade and studied singing with Vergine. His first appearance in opera was in *Traviata*, at Naples, in 1896; but his success began at La Scala, in Milan, in Giordano's *Fedora*, in 1898. Afterwards he appeared in other parts of Italy, Russia, England, and South America.

In the autumn of 1903 Mr. Caruso became a member of the Metropolitan Opera Company, New York, during the first season, under the management of Heinrich Conried, continuing with that company in 1904 and also the present season. His success in the favorite tenor rôles of the Italian masters was instantaneous, and has continued unabated from the first. Mr. Caruso has an extensive repertory, and his histrionic abilities are a valuable adjunct in making his various portrayals authoritative and convincing. He is an admirable caricaturist, and versatile in many ways besides his art. He married the opera singer Ada Ciacchetti, in 1901, and between seasons lives in his native country on a country place of much magnificence.

* *

Madame Josephine Jacoby, contralto, is a native of New York City. Her vocal abilities were much in evidence at an early age, and after some years' study with eminent teachers, she appeared with success in concerts, and also in church work. Several years ago she became a member of the Metropolitan Opera Company, under Maurice Grau, and has achieved an enviable reputation in many rôles. Madame Jacoby has appeared frequently in oratorio, also in concerts of the Boston Symphony Orchestra, as well as with other similar organizations.

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THE DAMPER PEDAL

ELEANOR P. SHERWOOD

I

After touch has been disciplined to respond to every desirable sort of manipulation, there remains still something lacking for complete satisfaction in regard to tonal effect. And it is exactly at this point that the damper pedal should be permitted to "step in."

An indiscriminate use of this much-abused factor of tone-color is among the most nerve-wearing miseries attendant upon piano practice; since, while covering numerous defects of an undeveloped touch, it does this utterly at the expense of accuracy, clearness, and purity of tone, befogging and blurring outline and harmony to a degree unpardonable, unless music may create a tonal atmosphere of extreme impressionism to the verge of freakishness.

This is far from desirable, although a too literal accuracy of detail has often to give way before the legitimate impressionism, which results from adjustment of conflicting claims and conditions for their effect in the whole.

These facts do not alter the principle that the pedal is to be studied with reference to purity and contrast, so that vibrations of strings intended to sound in alternation, will not mix and combine beyond the degree requisite for legato effect.

As in touch legato one finger holds its tone until the next begins to sound, so in pedal legato, with gaps of touch necessitated by transfers of position, the foot should keep the pedal down until the next instant of touch and lift precisely then, dropping back again before next break of touch, and so on throughout the series of touch separations. In this way, the tone, by means of foot mechanism, bridges the chasm of touch, and the latter gains in muscular freedom.

This legato pedal method is somewhat troublesome to acquire, but once mastered, the independence secured between arm and foot action is most useful in all pedal work.

Where touch is all-sufficient to the tone, as it often is in quiet, uneventful, placid legato in close position, without leaps in bass, the pedal, even though admissible, theoretically, is apt to be a clumsy intruder. There is considerable taste to be exercised as to where it may be omitted with impunity as superfluous, if not actually meddlesome.

It is not a bad idea to first make the touch responsible for all it can develop, and then see what is necessarily left to the pedal, from the nature of things. Quite enough will be left, and in this way the pedal becomes most truly complementary and efficacious.

It is generally to be avoided in scales, trills, turns, etc., unless these lie in the higher octaves where the resonance is too thin and light to cause disturbance. It must be used very sparingly in polyphonic writing, since some voice will be almost certain to have running notes that should not mix. It is often desirable to exclude it from diminuendo.

On the other hand, in addition to its legato use, the pedal is indispensable in crescendo, sostenuto, and syncopation, in organ point, and to hold the low bass in harmonic accompaniment during the leap across the keyboard.

II

In all these cases it should be used; but *when* to take and remove it, that is the question—*precisely* when, for the infinitesimal fraction of an instant makes or mars the tone. This is especially the case with regard to lifting the foot; there is often some option as to when to take the pedal. Thus, in case of long tone, whether to add pedal reinforcement *immediately* after the touch accent, or later, would depend upon especial conditions too numerous to mention.

Should the touch retain its hold, a somewhat late addition of pedal support is most beautiful, provided no other "parts" interfere.

In "organ point," if long continued, and unassisted by the isolating "tone sustaining," middle pedal, lacking to many pianos, the damper pedal must make some sort of compromise between blurring upper voices or not retaining the organ point its due length. However, with rapid, light, flexible use of foot, in continuous up-and-down motion as adapted to contrasts in progressing parts above, an organ point will sometimes *re*-sound from the extreme predominance of its heavy-stringed vibration, imparting at least enough of its mighty influence to leave an *impression* of continuity even after it actually ceases. This method of foot agitation—a light, rapid shaking of pedal, two or three times to the *same* chord, to clear its sound from any remnant of the preceding harmony—is often necessary in *ff*.

As to pedal *lifting*, generally, it must be at the precise instant of contrast in tone or accent having sufficient force and duration to jar without such relief.

The function of the pedal is never to *meddle*, but to enter and exit entirely *à propos* of the service to be performed, like a well-regulated butler.

Melody, harmony, rhythm, tempo, phrasing, shading, all have their influence; and "suspension" and "resolution" must be clarified by cessation of pedal at the latter.

Theoretical knowledge is enlightening; but *ear*, and that sixth sense which saves one from the incongruous, are required to test and apply such knowledge, before the player attain to all the refinements of tone of which the pedal is capable.

As ever, "knowledge is power" only in connection with insight and the sense of fitness.

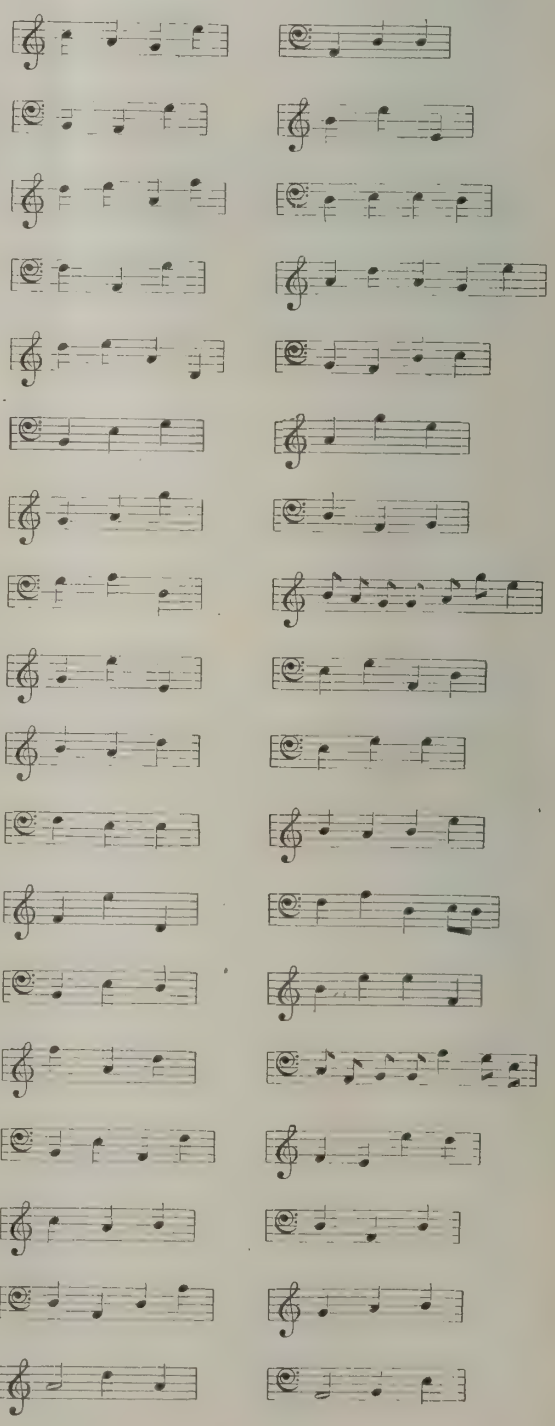
SOMETHING FOR THE CHILDREN

A MUSICAL SPELLING

RACHEL FRANCES SHARPLESS

"Come, let us have a spelling bee,"
Said the teacher to May and Irene.
"Carefully write the words for me,
Upon your slates nice and clean."

They made five lines for each staff, you know—
For each letter they put down a note.
Can you guess how they did it? look! below
Is a list of the words they wrote.



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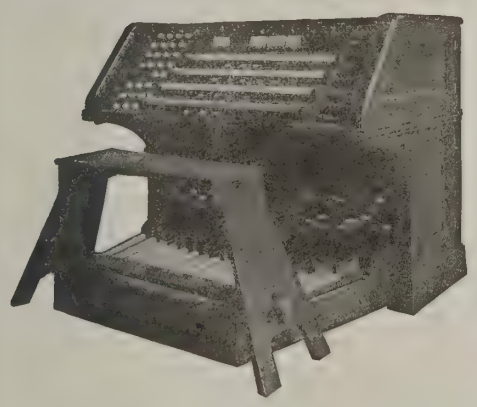

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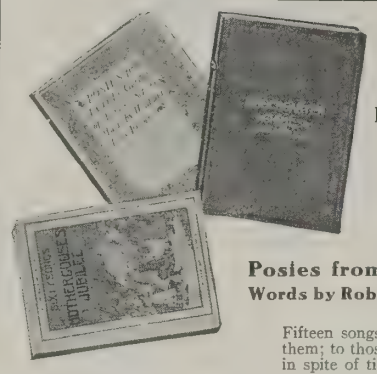

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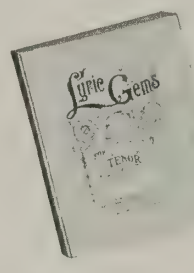

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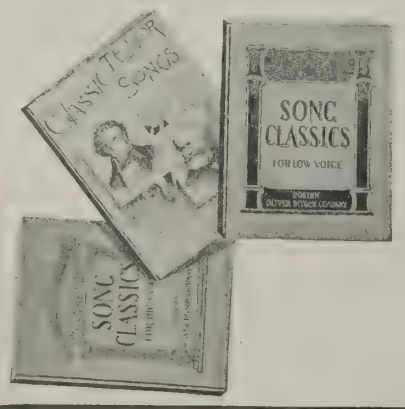

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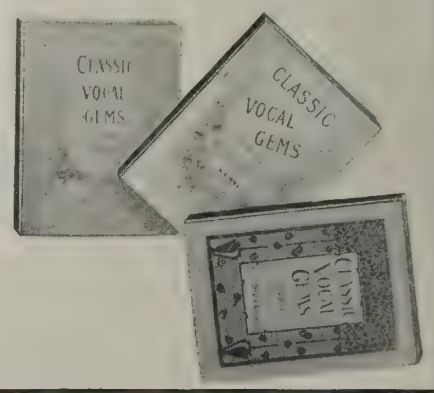

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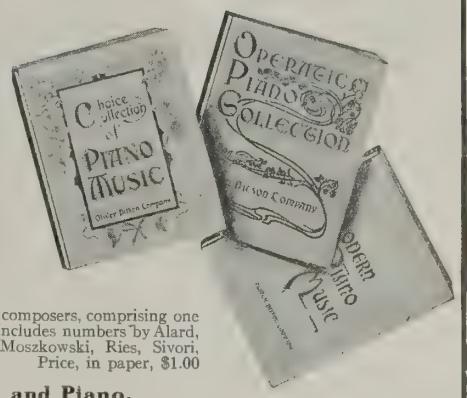

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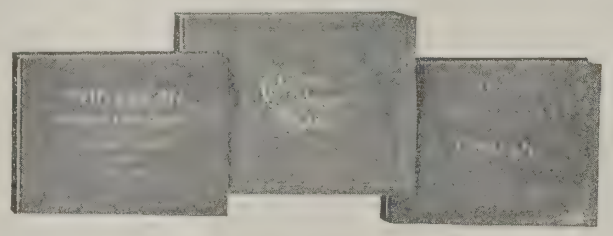

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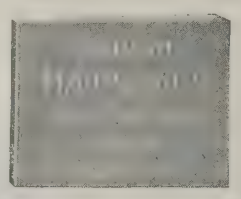

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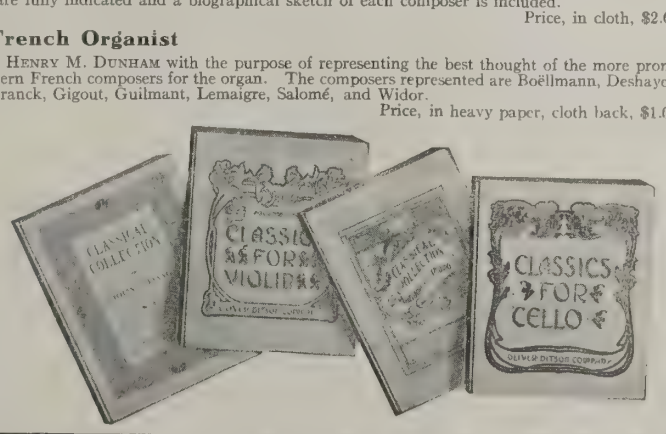

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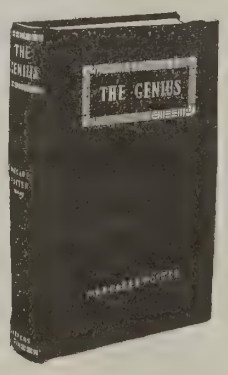

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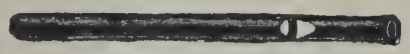

No. 1. CRICKET ..... Price, $0.50

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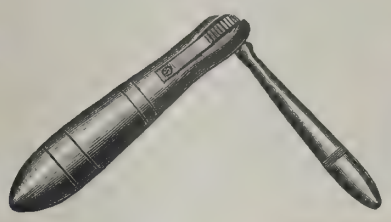

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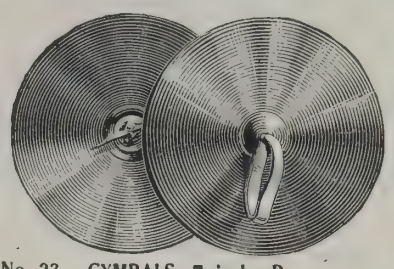

No. 23. CYMBALS, 7 inch, Brass, with leather handles ..... Price, $0.90

					Price
No. 7.	TRUMPET,	2 tones,	C and G		$0.50
No. 21.	"	8 "	C to C		1.00
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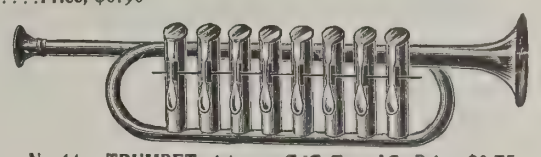
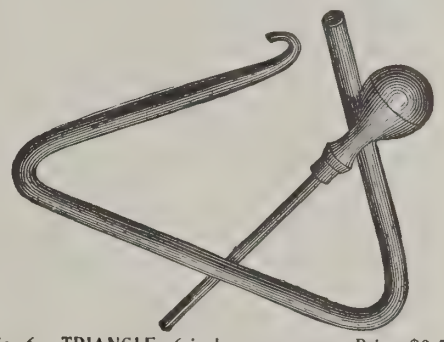


No. 14. TRUMPET, 4 tones, G, C, E, and G Price, $0.75
No. 20. " 4 " C, E, G, and C " 0.75



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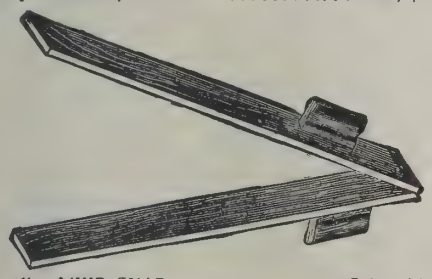

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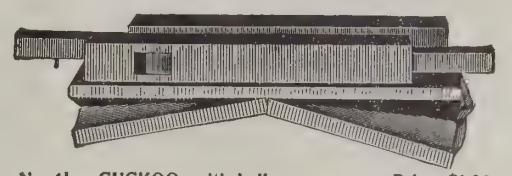

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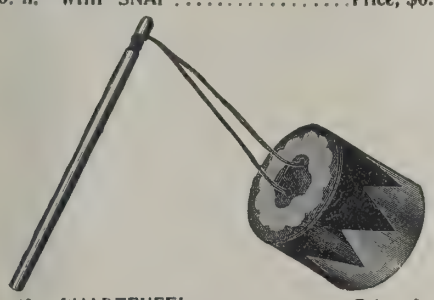

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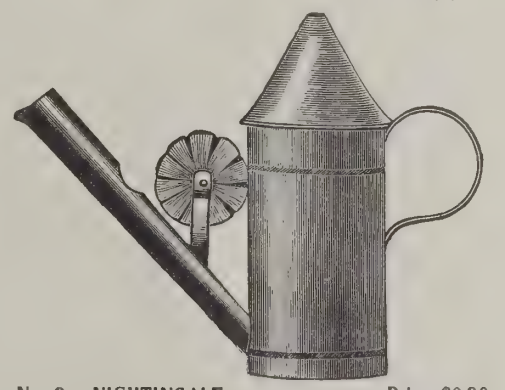

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Secular Songs

HIGH VOICE

FOERSTER, ADOLPH M. PRICE
Tristram and Iseult. Op. 60. [C] [d to *g* or *a*]..... 75
Matthew Arnold's concise version of the legend set to music on broad lines; in style and effect a dramatic *scena.*

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Gifts. [G] [d to *g*]..... 60
A melodious yet animated song, with a touch of passion, and very singable.

LOW VOICE

CADMAN, CHARLES WAKEFIELD
Could Roses Speak. Op. 26, No. 1. [E♭] [b♭ to D]..... 50
Warm harmonic color and sensuous melody characterize this very grateful number for contralto or baritone.
My Lovely Rose. Op. 26, No. 2. [D] [a to D]..... 60
The graceful curves of the voice line lend themselves to rich vocal effects in this song of quiet sentiment.

FOERSTER, ADOLPH M.
Tristram and Iseult. [A] [b♭ to F♯]..... 75
(See above.)

Vocal Duet

TRACY, GEORGE L.
Love in May. (Soprano and Alto.) [A]..... 60
A graceful tripping melody, and the simple association of the voices bids fair to render this number very popular.

Sacred Songs

HIGH VOICE

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Christ is Risen. (With Violin Obbligato.) [F] [E to *g* or *a*]..... 60
Pleasingly melodious number, with good points of climax, and an attractive violin part.

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(See above.)

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A modern classic of great intrinsic charm, helpfully edited.

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Anthems

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Dignified and strong, well knit and impressive.

MACFARLANE, WILL C.
No. 11,517. **In the End of the Sabbath.** (With Soprano or Tenor Solo and Mixed Voices)..... 16
Not difficult, musicianly, and with well-contrasted episodes.

MARZO, EDUARDO
No. 11,512. **Come, see the Place where Jesus Lay.** (Hymn-Anthem, with Soprano and Bass Solos and Mixed Voices)..... 12
Attractive in melody and harmony, singable, and not difficult.

NEIDLINGER, W. H.
No. 11,511. **Welcome, Happy Morning.** (Soprano Solo and Mixed Voices)..... 12
Brightly melodious, simple, and with pleasing solo passages.

SPENCE, WILLIAM R.
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A jubilant, well-rhythmed anthem of moderate length.

SYDENHAM, E. A.
No. 11,505. **Christ is risen from the Dead.** (Short Anthem for Easter, Mixed Voices.) (Edited by H. Clough-Leighter)..... 05
An easy number in simple, melodious style.

WOELTGE, ALBERT
No. 11,519. **Christ, Our Passover.** (Tenor and Alto Solos and Mixed Voices)..... 16
An effective number of moderate difficulty.

Carols

BRACKETT, FRANK H.
No. 11,509. **Lift Your Glad Voices.** (Carol-Anthem for Mixed Voices)..... 12
An easy, tuneful number, in pleasing rhythm.

CLOUGH-LEIGHTER, H. PRICE
No. 11,503. **Christ, the Lord, is risen To-day.** (Processional for Mixed Voices)..... 10
In well-sustained march rhythm, with inspiring melody.
No. 11 504. **Hark! Ten Thousand Voices Sounding.** (Processional for Mixed Voices)..... 10
A stately, yet vigorous, carol, richly harmonized.
No. 11,514. **Triumphant Bells.** (For Mixed Voices).. 10
A persistent bell figure, ingeniously treated, is the basis of this carol.

MANNEY, CHARLES FONTEYN
No. 11,502. **Ring out, Ye Bells.** (For Mixed Voices).. 10
Melodious and strongly rhythmed, and in bright spirit.

NEIDLINGER, W. H.
No. 11,510. **Easter Chimes.** (Voices in Unison).... 10
A cheerful melody, in simple, straightforward style.

NEVIN, GEORGE B.
No. 11,508. **The Day of Resurrection.** (Processional for Mixed Voices)..... 08
Vigorous march tempo with melodious part-writing.

STORER, H. J.
No. 11,395. **Rejoice, the Lord is King.** (Processional for Easter or General Use)..... 08
A spirited number, well written and direct.

Anthems for Mixed Voices

BORCH, GASTON
No. 11,468. **O Great Creator of the Light**..... 10
A dignified number, not long, but in broad style.

MATTHEWS, H. ALEXANDER
No. 11,469. **Save Me, O God, for Thy Name's Sake.** (With Soprano Solo)..... 10
Simple but melodious and useful anthem of devout spirit.

STAINER, JOHN
No. 11,485. **And All the People saw the Thunderings.** (For Whitsuntide or General Use.) (Edited by H. Clough-Leighter)..... 05
A superb anthem in festal spirit, elaborate, dignified, and of generous length.

Part-song for Men's Voices

HARRIS, VICTOR
No. 11,466. **This is the Moon of Roses**..... 10
Very melodious, warmly harmonized, and effective lyric number.

Part-songs for Mixed Voices

FORD, JAMES S.
No. 11,489. **The Three Wise Men of Gotham**..... 16
Well-written number to bright words, whose humor is reflected in the musical setting.

GOLDMARK, CARL
No. 11,518. **Festival Chorus from "The Queen of Sheba"**..... 16
Splendid climaxes and impressive effects mark this excerpt from a spectacular opera.

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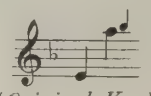
CHRIST IS RISEN!



(Original Key)

MARY LE CONTE HOLDEN

LOUIS R. DRESSLER

Moderato

VIOLIN

VOICE

ACCOMP.

f

f

rit.

p

The Lord of Hosts has

p *rit.*

a tempo

p

ris - en, With heal - ing in his wings; My

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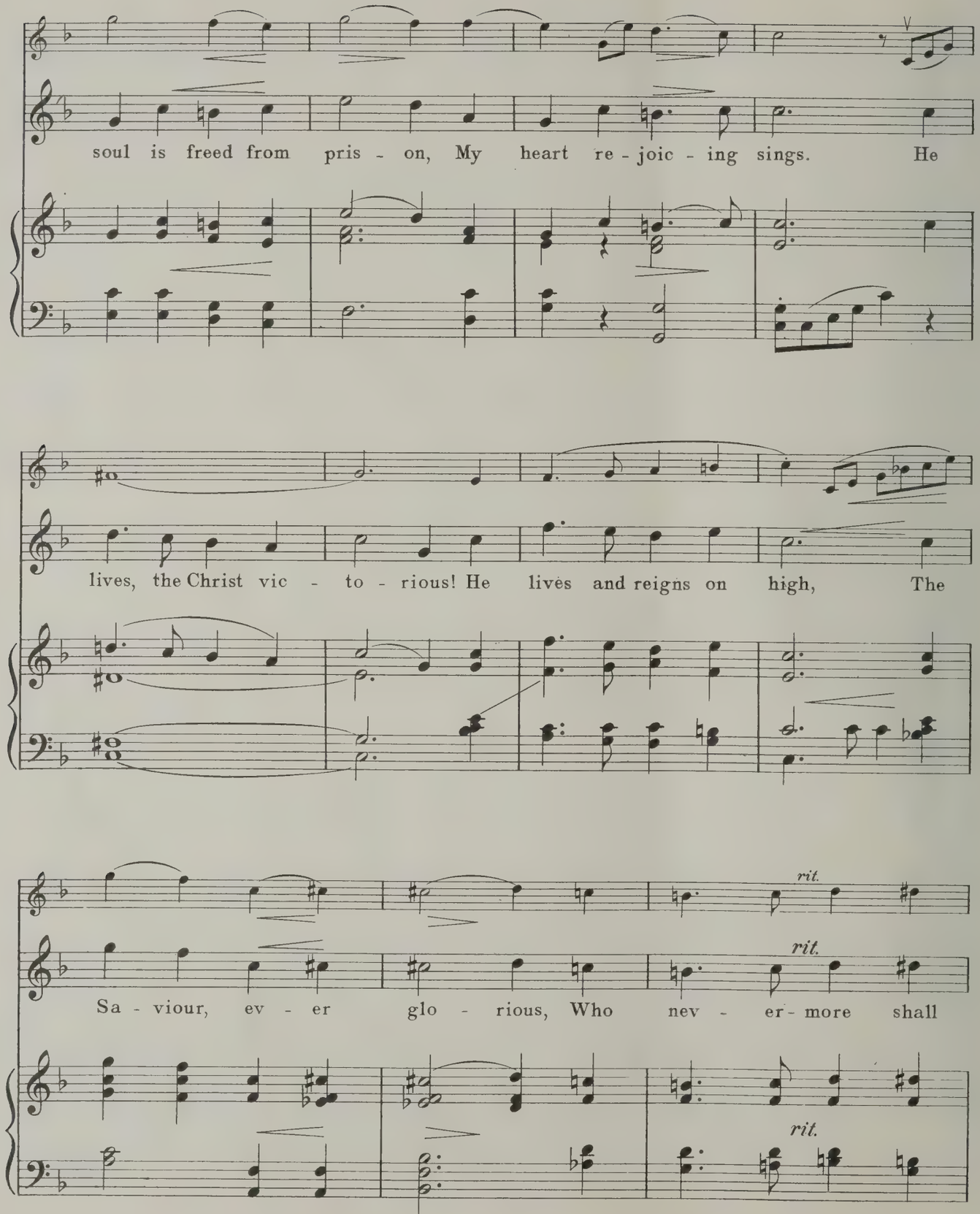
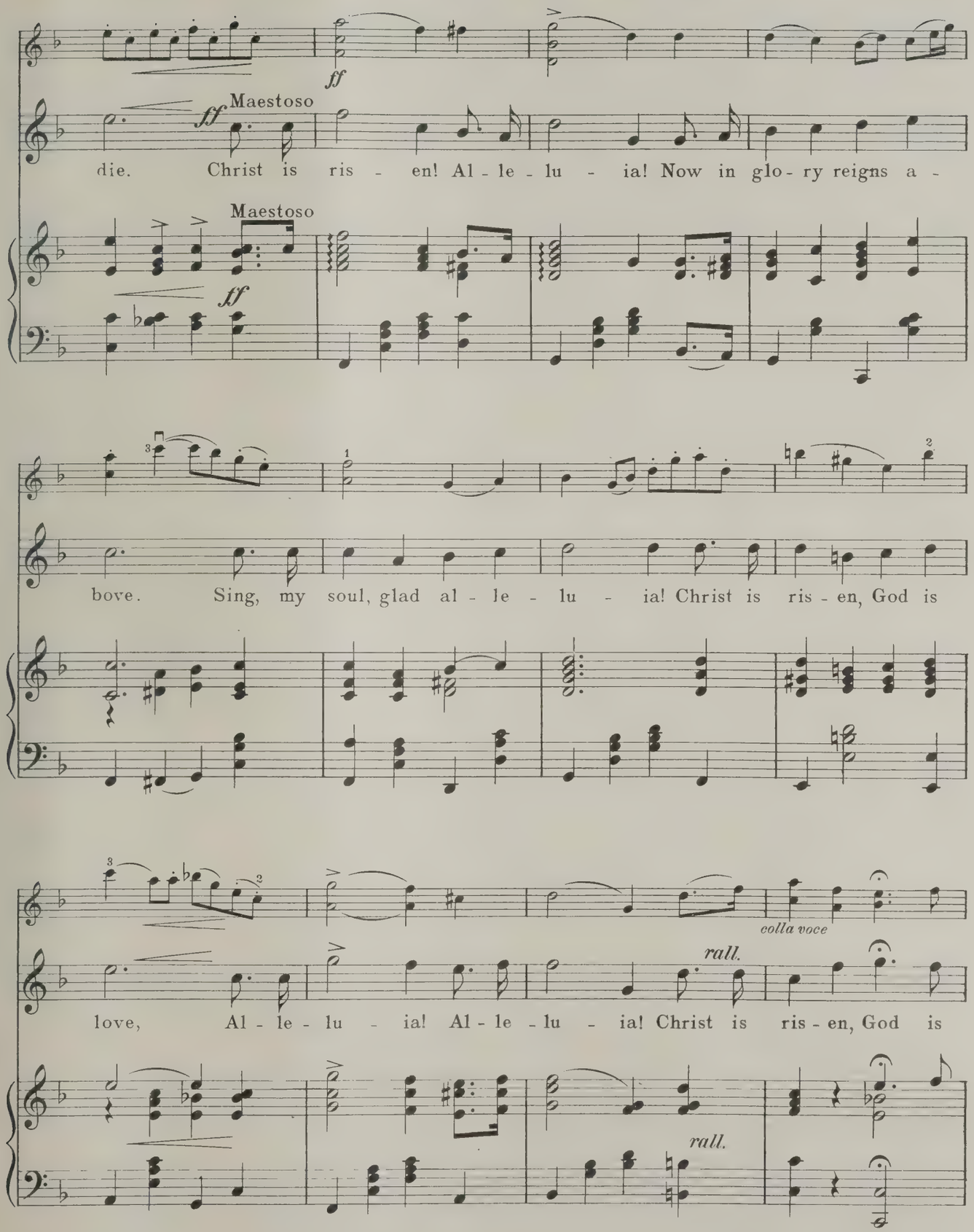
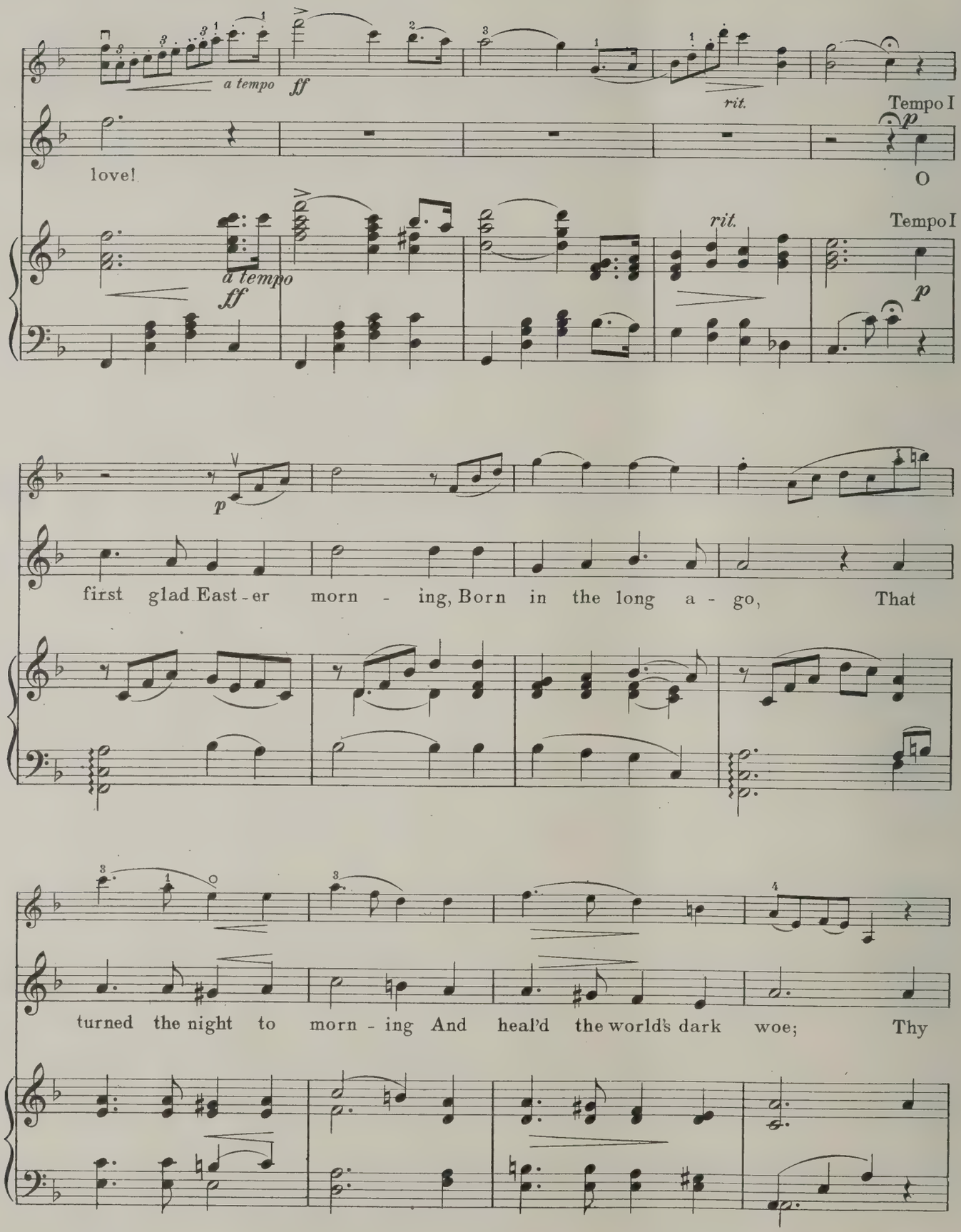
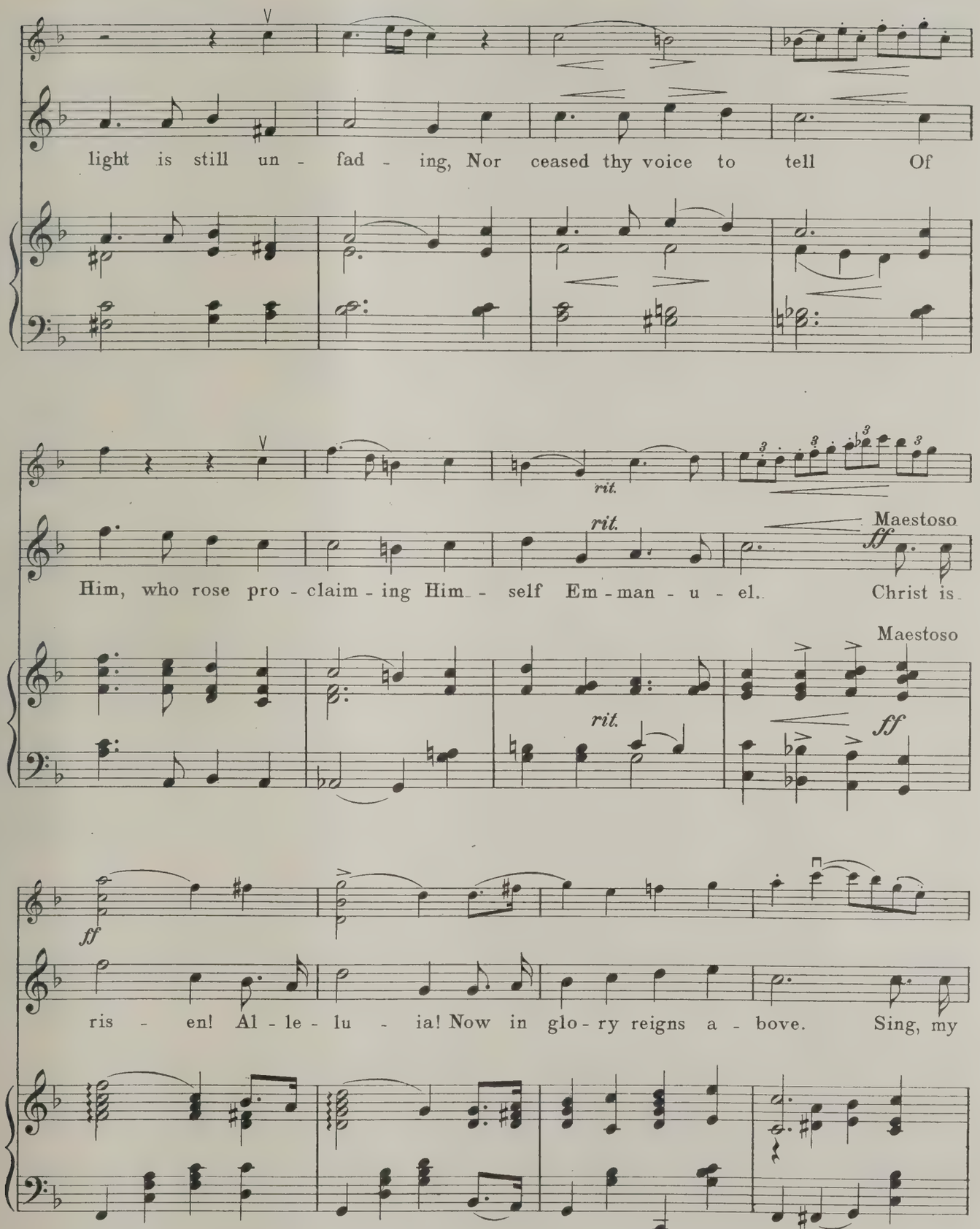
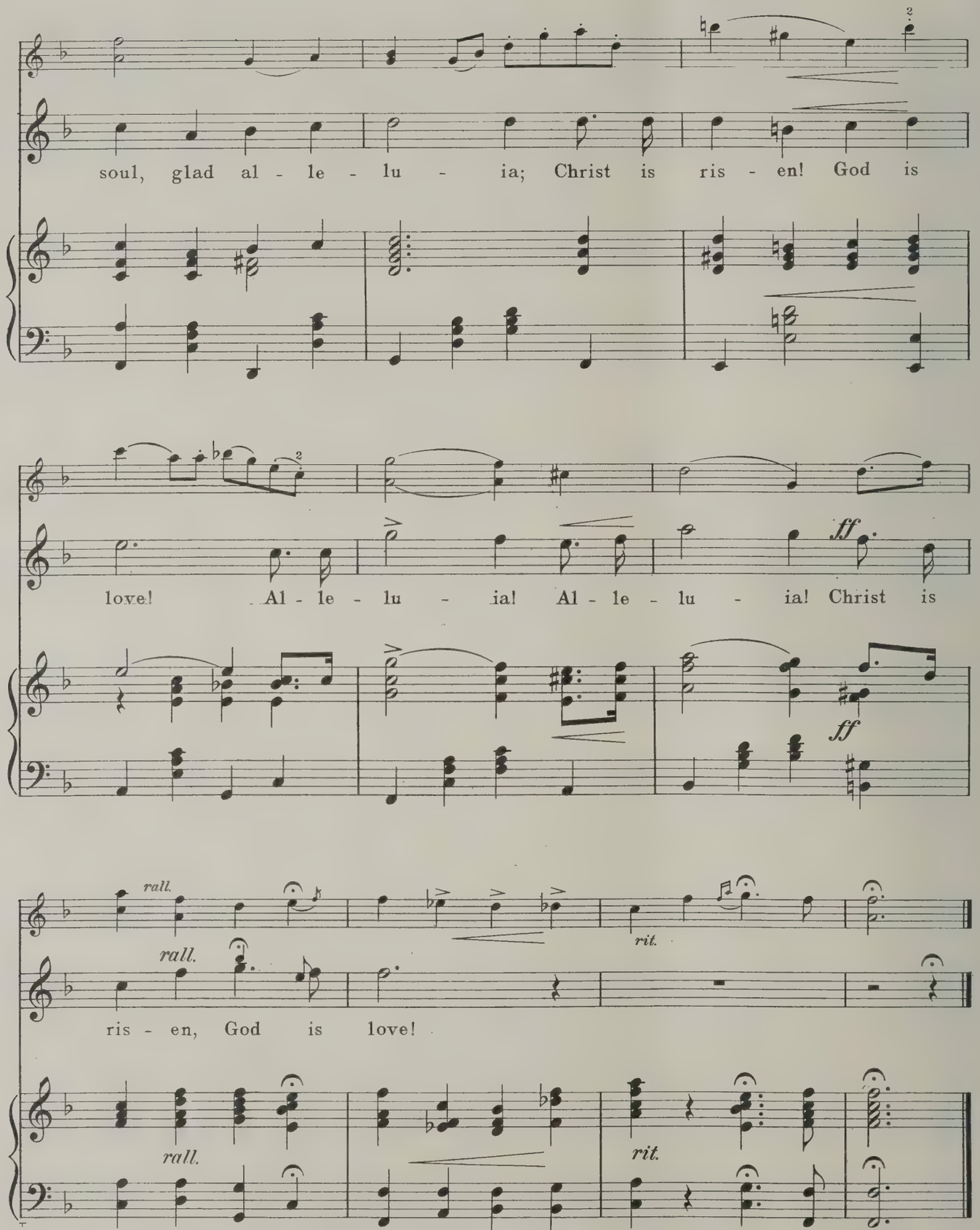

soul is freed from pris - on, My heart re - joic - ing sings. He
lives, the Christ vic - to - rious! He lives and reigns on high, The
Sa - viour, ev - er glo - rious, Who nev - er - more shall
rit.
rit.
rit.

ff
Maestoso
ff
die. Christ is ris - en! Al - le - lu - ia! Now in glo - ry reigns a -
Maestoso
ff
bove. Sing, my soul, glad al - le - lu - ia! Christ is ris - en, God is
colla voce
rall.
love, Al - le - lu - ia! Al - le - lu - ia! Christ is ris - en, God is
rall.

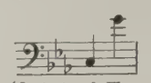

a tempo
ff
rit.
Tempo I
p
love!
O
a tempo
ff
rit.
Tempo I
p
p
first glad East - er morn - ing, Born in the long a - go, That
turned the night to morn - ing And heal'd the world's dark woe; Thy


light is still un - fad - ing, Nor ceased thy voice to tell Of
rit.
Him, who rose pro - claim - ing Him - self Em - man - u - el. Christ is
Maestoso
ff
ris - en! Al - le - lu - ia! Now in glo - ry reigns a - bove. Sing, my

soul, glad al - le - lu - ia; Christ is ris - en! God is
love! Al - le - lu - ia! Al - le - lu - ia! Christ is
ff
ff
rall.
rall.
rit.
ris - en, God is love!
rall.
rit.

DIO POSSENTE

(EVEN BRAVEST HEART)

AVANT DE QUITTER CES LIEUX



(Original Key)

Cavatina from "Faust" Act II

English words by HENRY F. CHORLEY

CHARLES GOUNOD.

Poco Andante (♩ = 76)

VALENTINE

VOICE

PIANO

(Viol's)

p

Dio pos - sen - te
E - ven brav - est
A - vant de quit -

Dio d'a - mor! Nel la - scia - re il pa - trio suol,
heart may swell In the mo - ment of fare-well,
ter ces lieux, Sol na - tal de mes a - ieux

A te af - fi - do in tan - - to duol, La mia suo - ra, il
Lov - ing smile of sis - - ter kind, Qui - et home I
A toi Seig-neur et Roi des cieux, ma soeur je con-

colla voce

(The small notes throughout are for the French text only)

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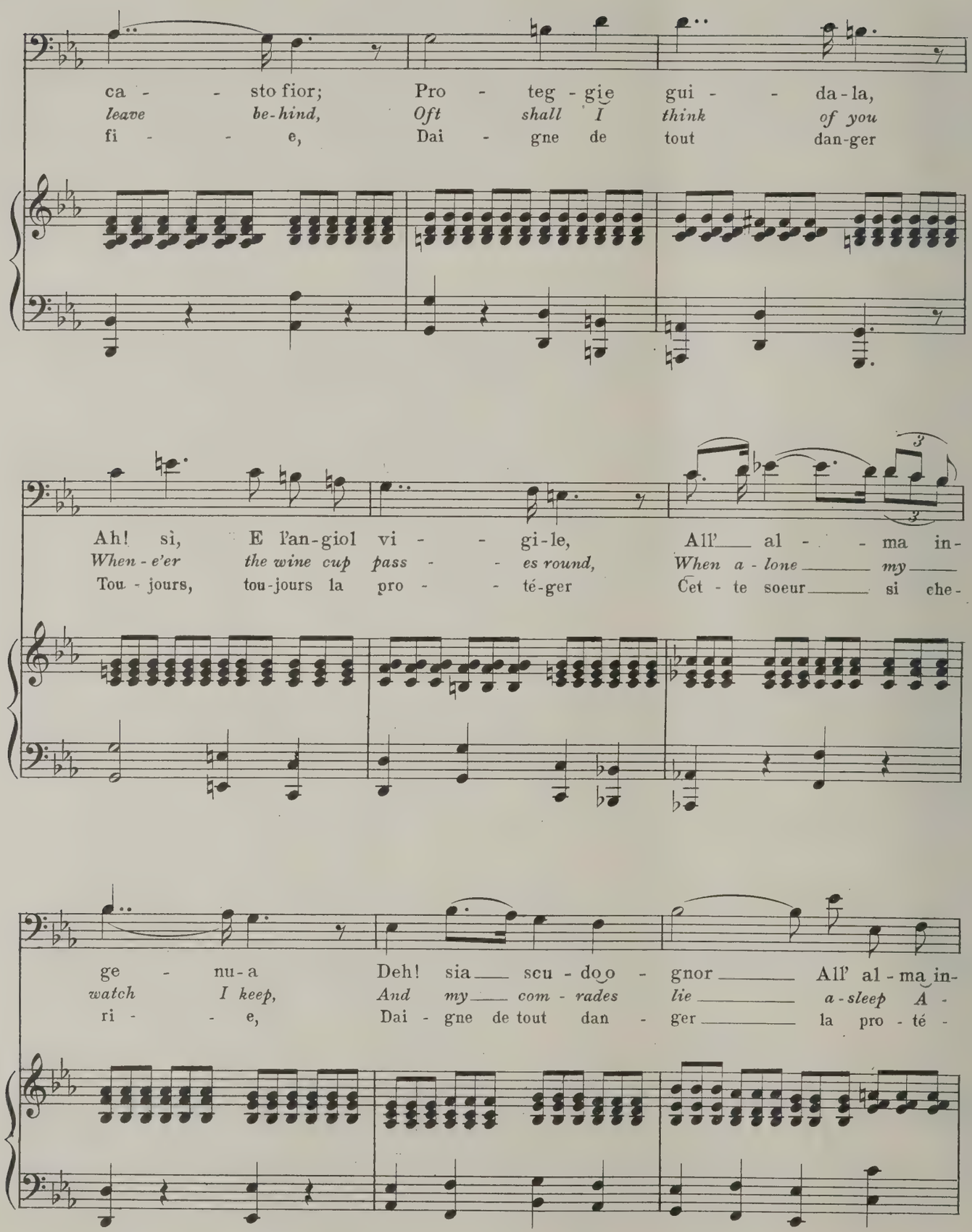
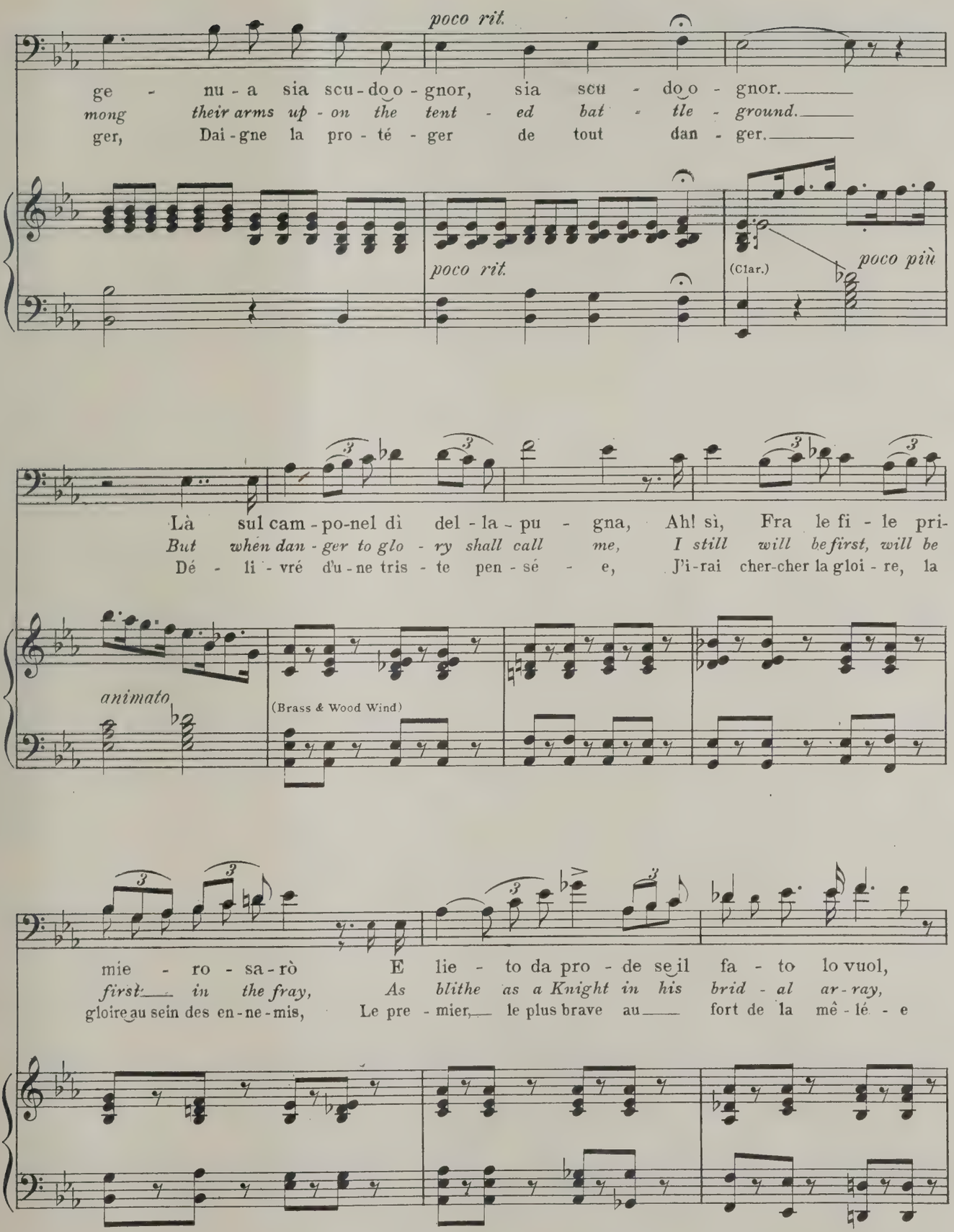
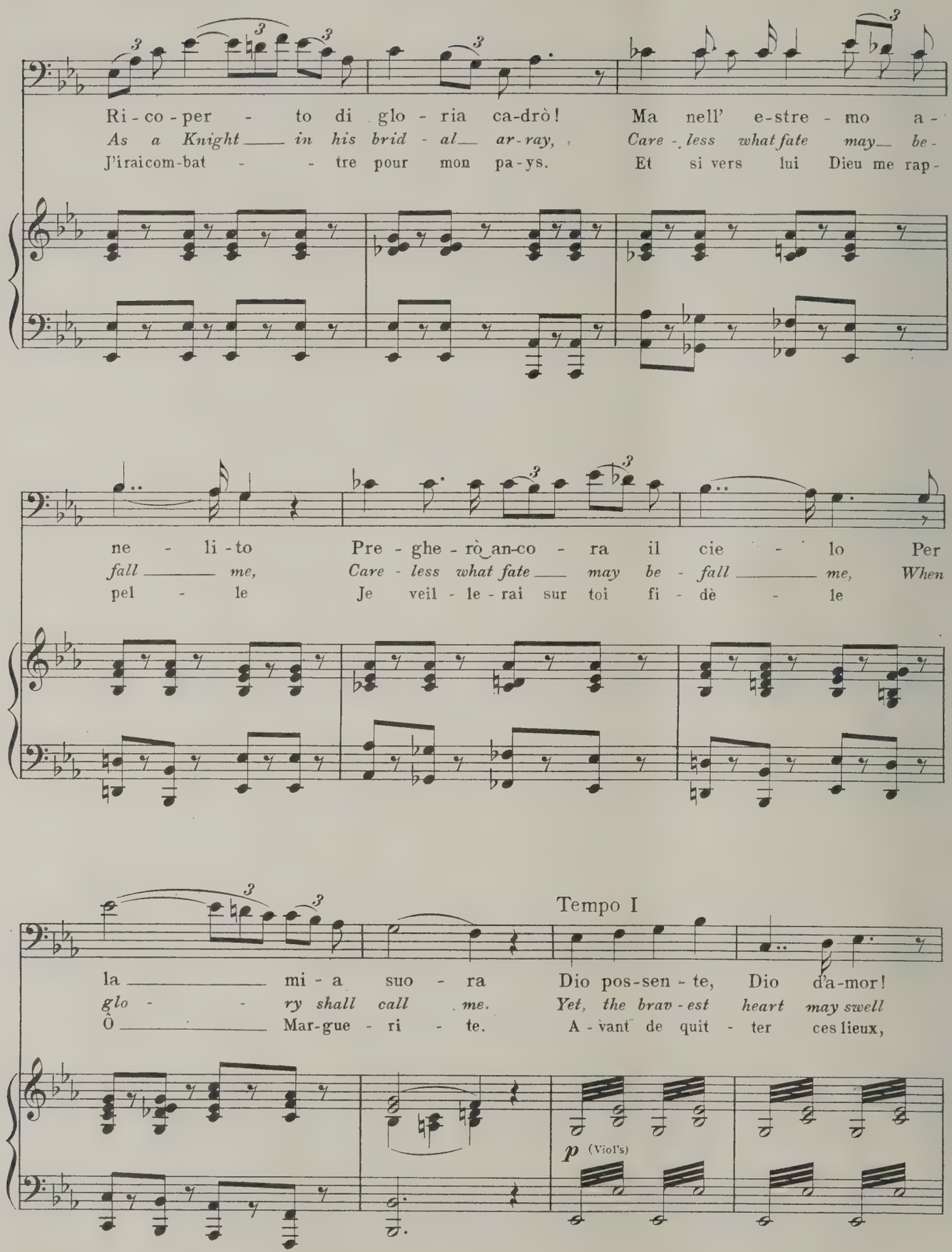
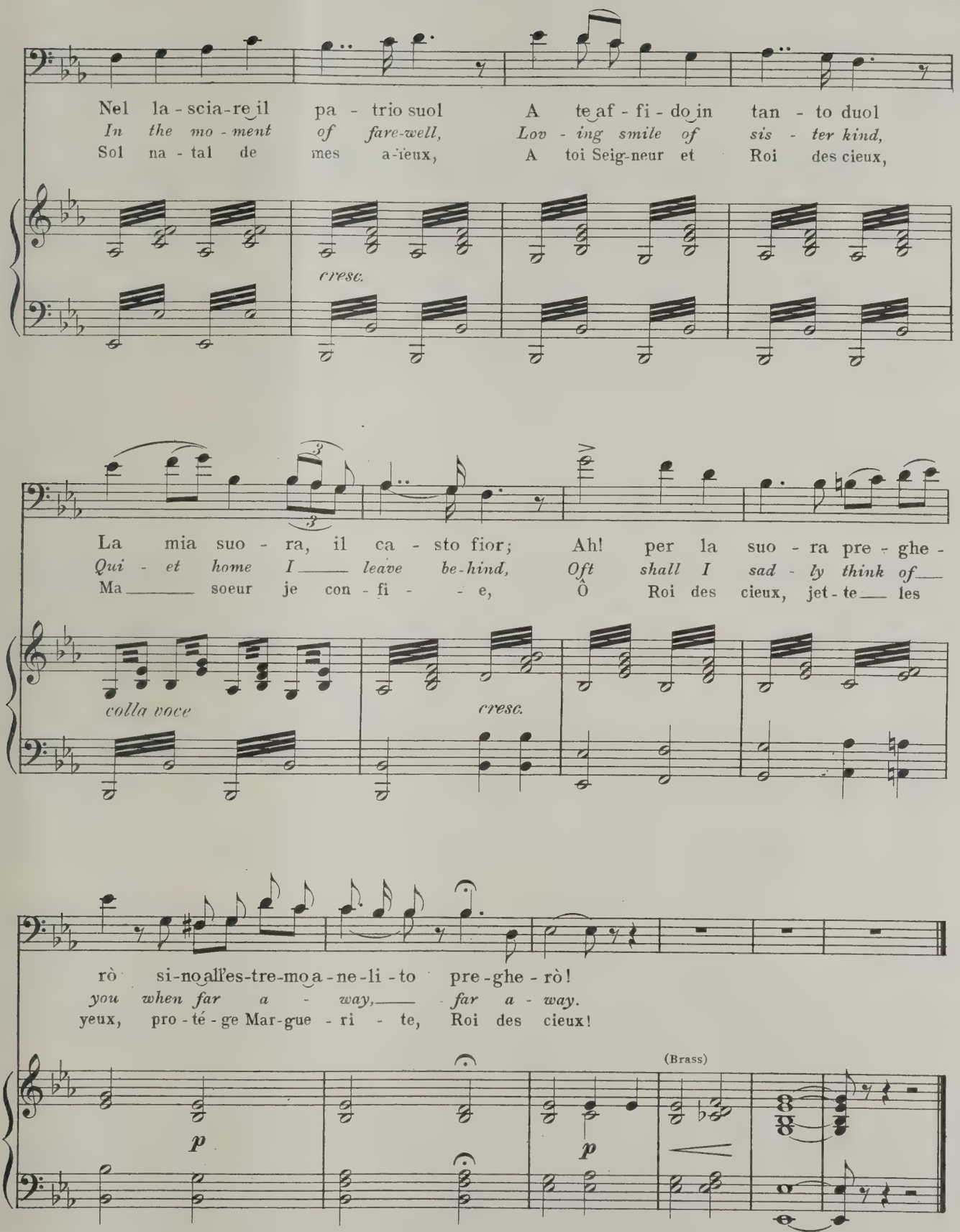
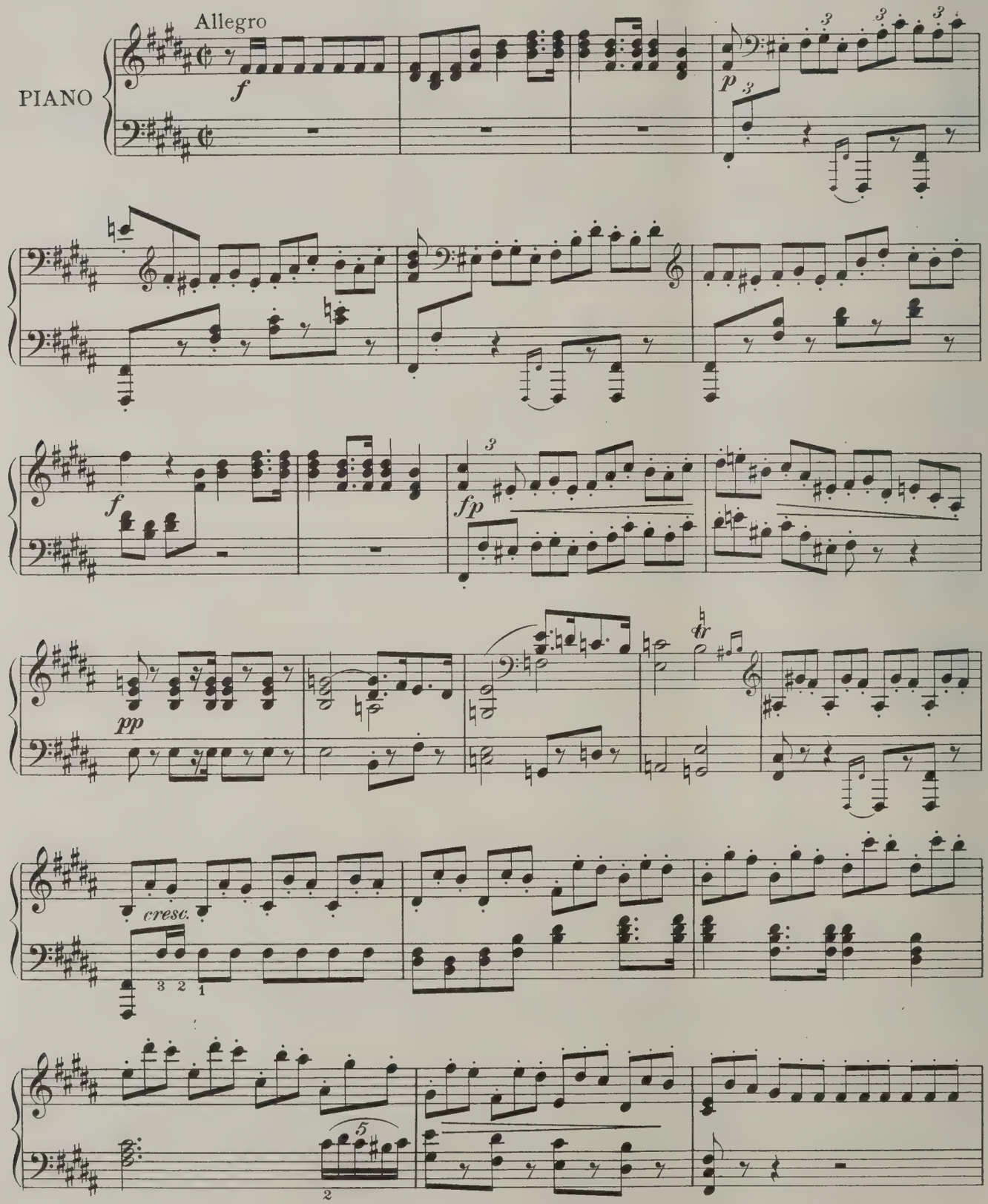

ca - - sto fior; Pro - teg - gie gui - - da - la,
leave be - hind, Oft shall I think of you
fi - - e, Dai - gne de tout dan - ger
Ah! sì, E l'an - giol vi - - gi - le, All' al - - ma in -
When - e'er the wine cup pass - - es round, When a - lone my
Tou - jours, tou - jours la pro - - té - ger Cet - te soeur si che -
ge - nu - a Deh! sia scu - do o - gnor All' al - ma in -
watch I keep, And my com - rades lie a - sleep A -
ri - - e, Dai - gne de tout dan - ger la pro - té -

poco rit.
ge - nu - a sia scu - do o - gnor, sia scu - do o - gnor.
mong their arms up - on the tent - ed bat - tle - ground.
ger, Dai - gne la pro - té - ger de tout dan - ger.
poco rit.
(Clar.)
poco più
Là sul cam - po nel dì del - la - pu - gna, Ah! sì, Fra le fi - le pri-
But when dan - ger to glo - ry shall call me, I still will be first, will be
Dé - li - vré d'u - ne tris - te pen - sé - e, J'i-rai cher-cher la gloi - re, la
animato
(Brass & Wood Wind)
mie - ro - sa - rò E lie - to da pro - de se il fa - to lo vuol,
first in the fray, As blithe as a Knight in his brid - al ar - ray,
gloire au sein des en - ne - mis, Le pre - mier, le plus brave au fort de la mê - lé - e

Ri - co - per - to di glo - ria ca-drò! Ma nell' e-stre - mo a -
As a Knight in his brid - al ar-ray, Care - less what fate may be -
J'iraicom-bat - - tre pour mon pa-ys. Et si vers lui Dieu me rap -
ne - li - to Pre - ghe - rò an-co - ra il cie - lo Per
fall me, Care - less what fate may be - fall me, When
pel - le Je veil - le - rai sur toi fi - dè - le
la mi - a suo - ra Dio pos-sen - te, Dio d'a-mor!
glo - - ry shall call me. Yet, the brav - est heart may swell
Ô Mar-gue - ri - te. A - vant de quit - ter ces lieux,
Tempo I
p (Viol's)


Nel la - scia-re il pa - trio suol A te af - fi - do in tan - to duol
In the mo - ment of fare-well, Lov - ing smile of sis - ter kind,
Sol na - tal de mes a-ieux, A toi Seig-neur et Roi des cieux,
cresc.
La mia suo - ra, il ca - sto fior; Ah! per la suo - ra pre - ghe -
Qui - et home I leave be-hind, Oft shall I sad - ly think of
Ma soeur je con - fi - e, Ô Roi des cieux, jet - te les
colla voce
cresc.
rò si-no all'es-tre-mo a-ne-li - to pre-ghe - rò!
you when far a - way, far a - way.
yeux, pro - té - ge Mar-gue - ri - te, Roi des cieux!
p
p
(Brass)

MARCH FROM "TANNHÄUSER"
(ENTRANCE OF THE GUESTS INTO THE WARTBURG)

Act II, Scene IV

RICHARD WAGNER
Transcribed by Otto Singer



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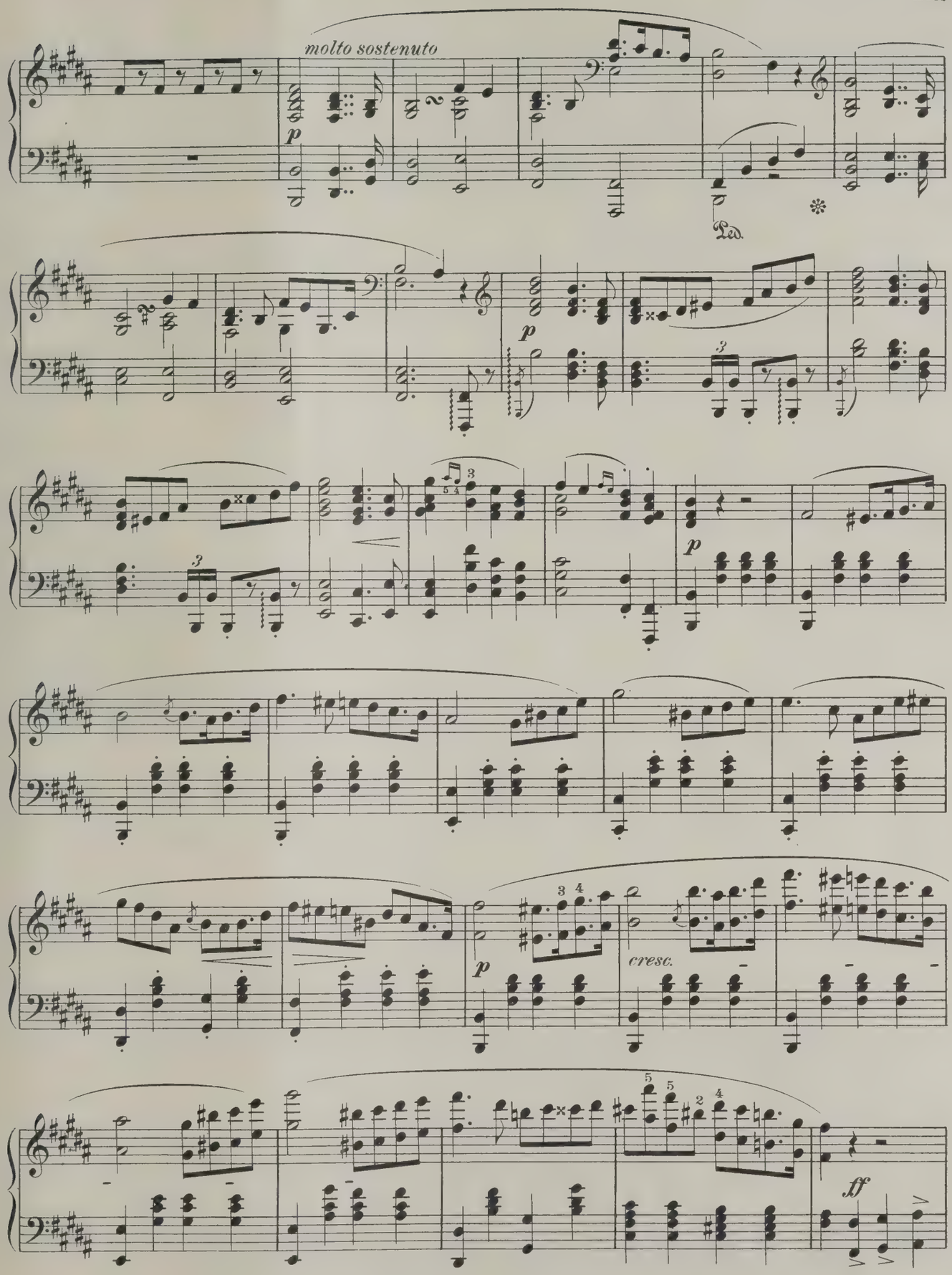
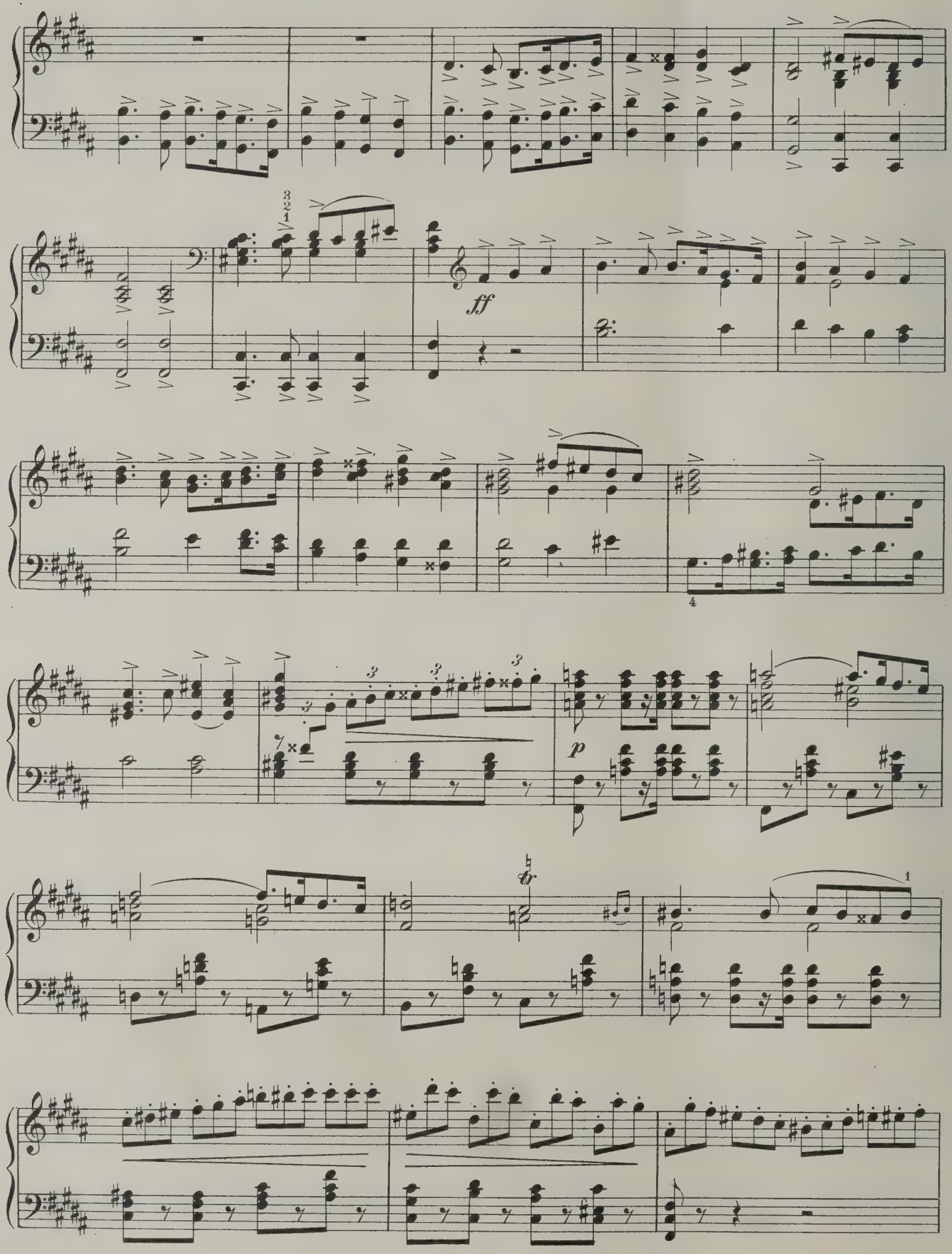

molto sostenuto
p
Ped.
p
p
p
cresc.
ff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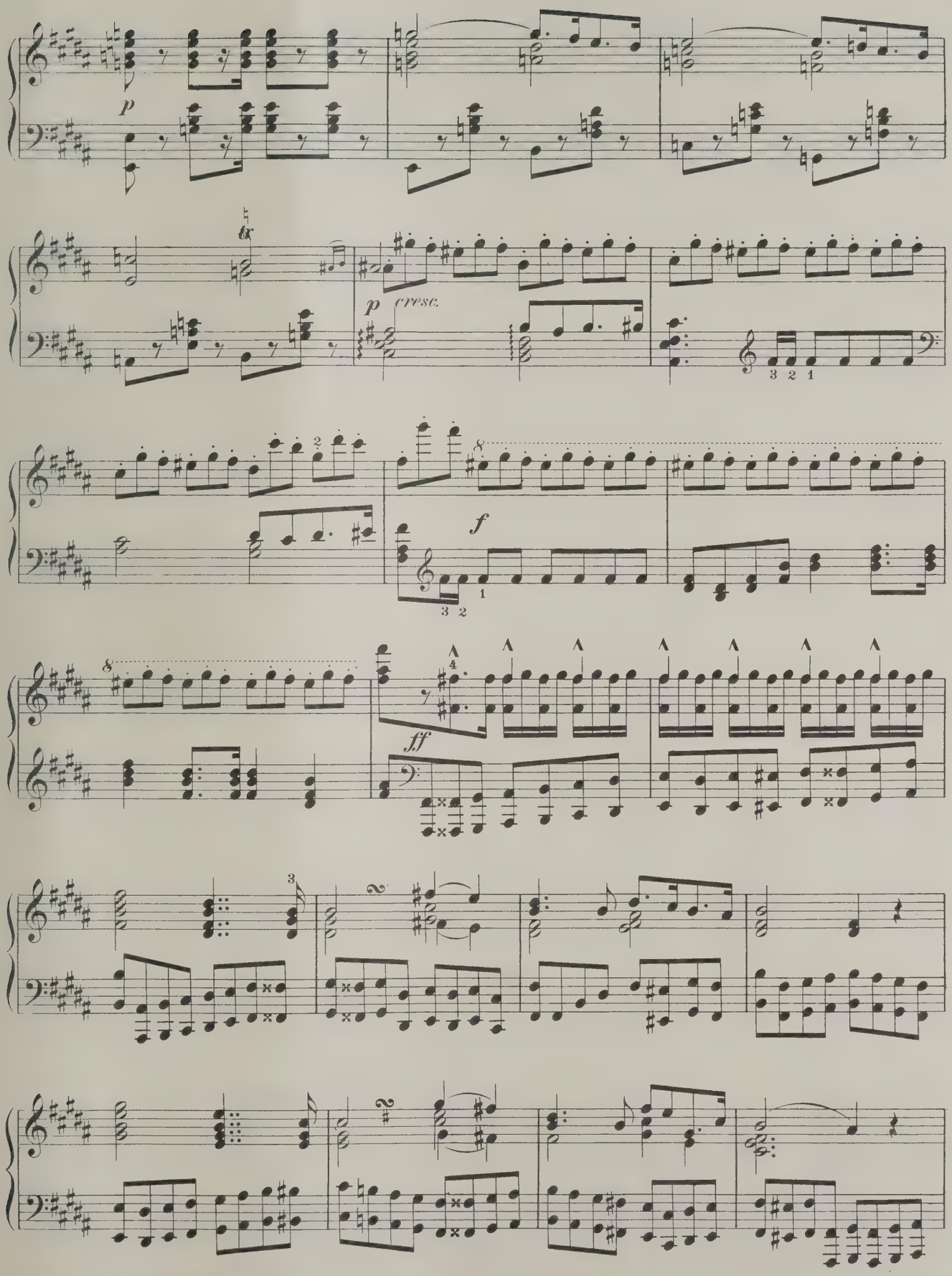
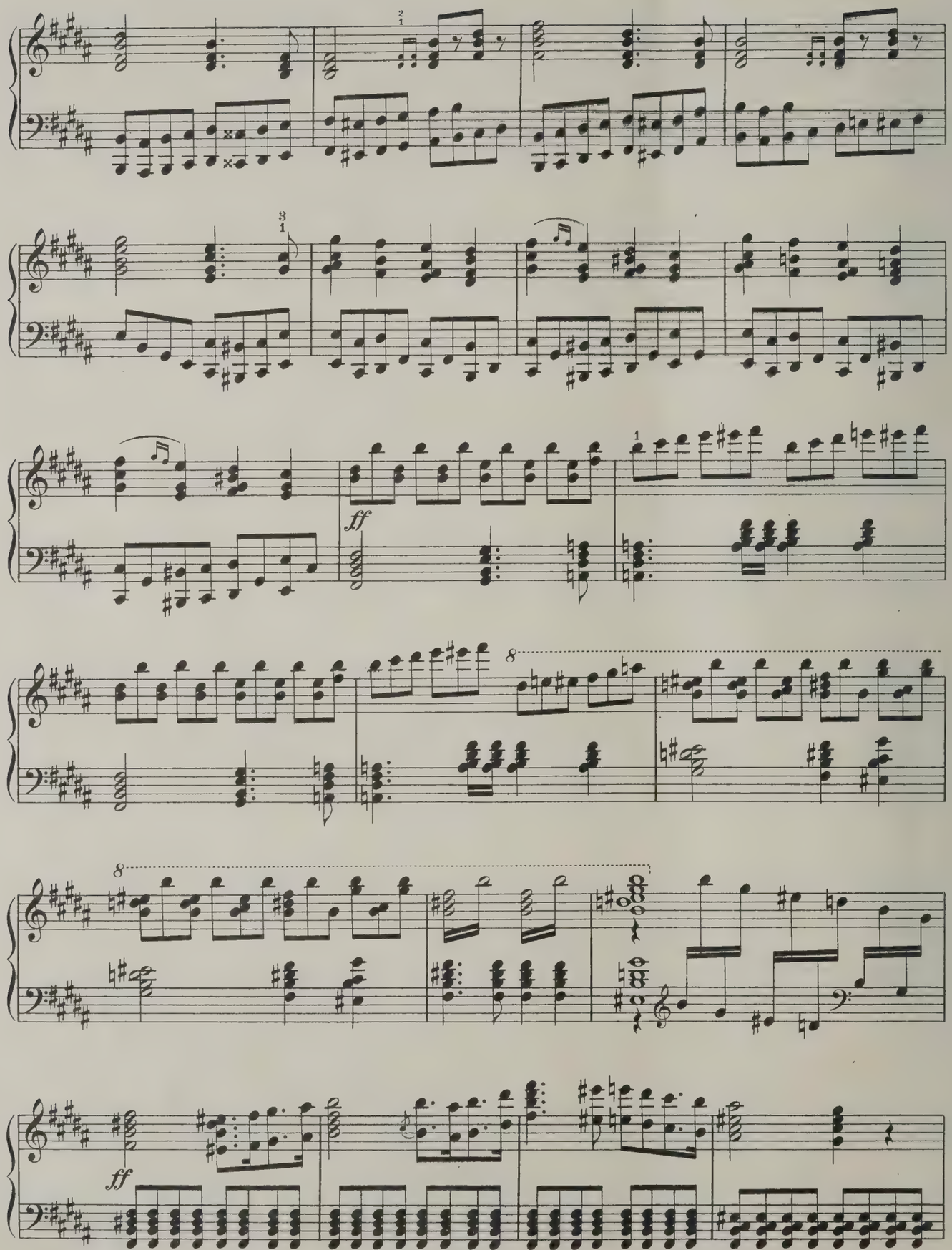
p


p
tr
p cresc.
f
ff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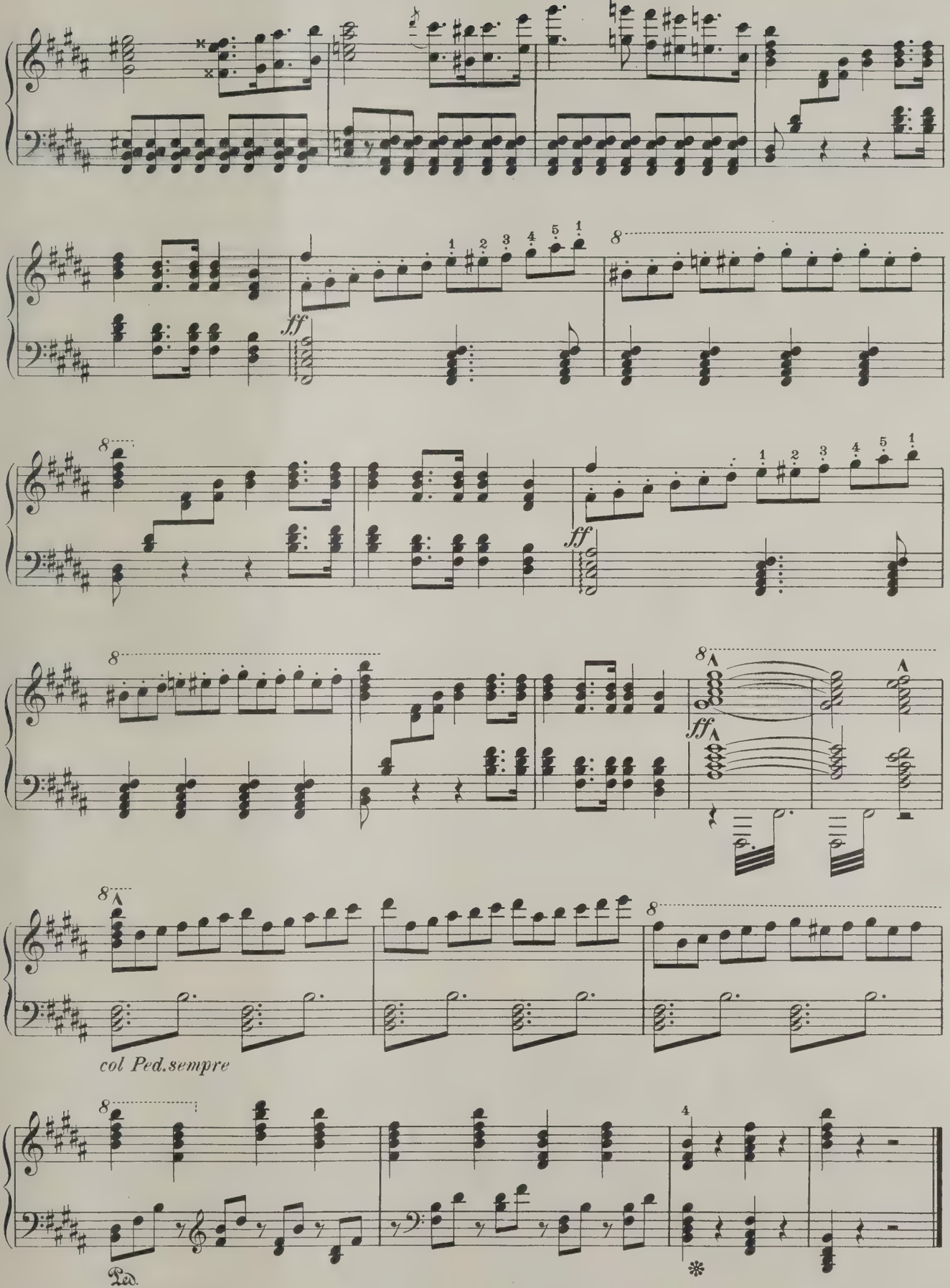
ff
ff
ff
col Ped.sempre
Ped.

PRELUDE TO "LOHENGRIN"

RICHARD WAGNER
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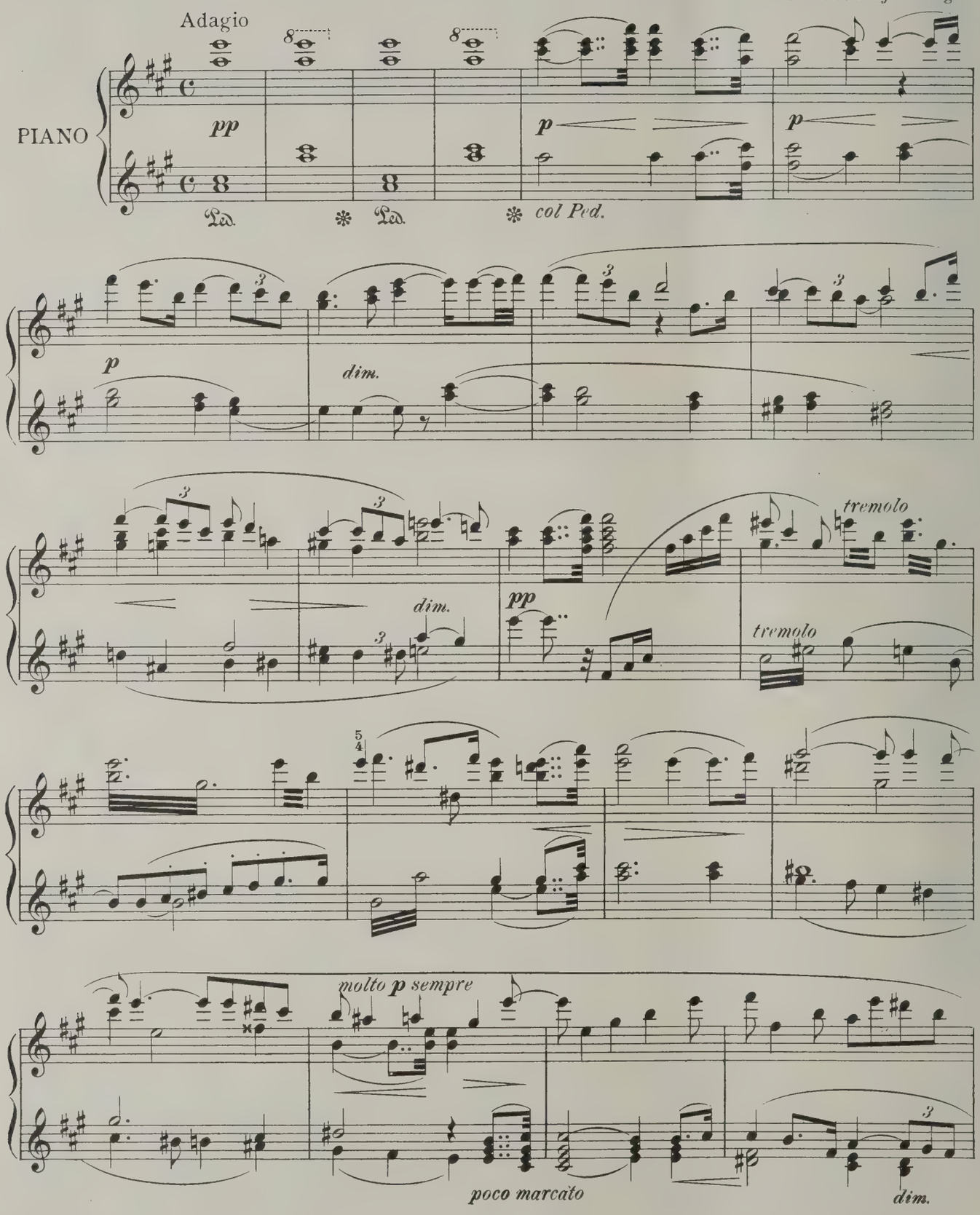
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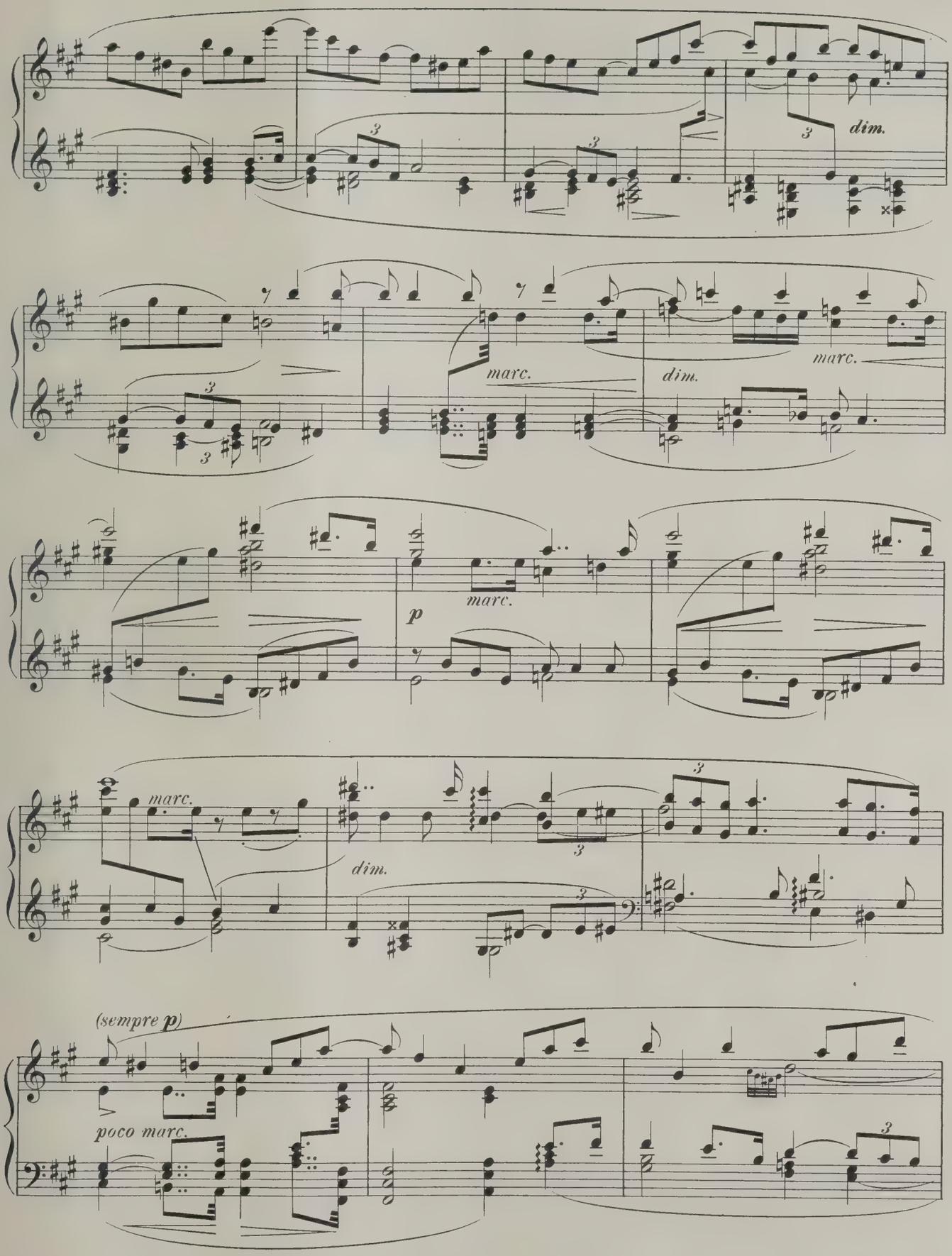
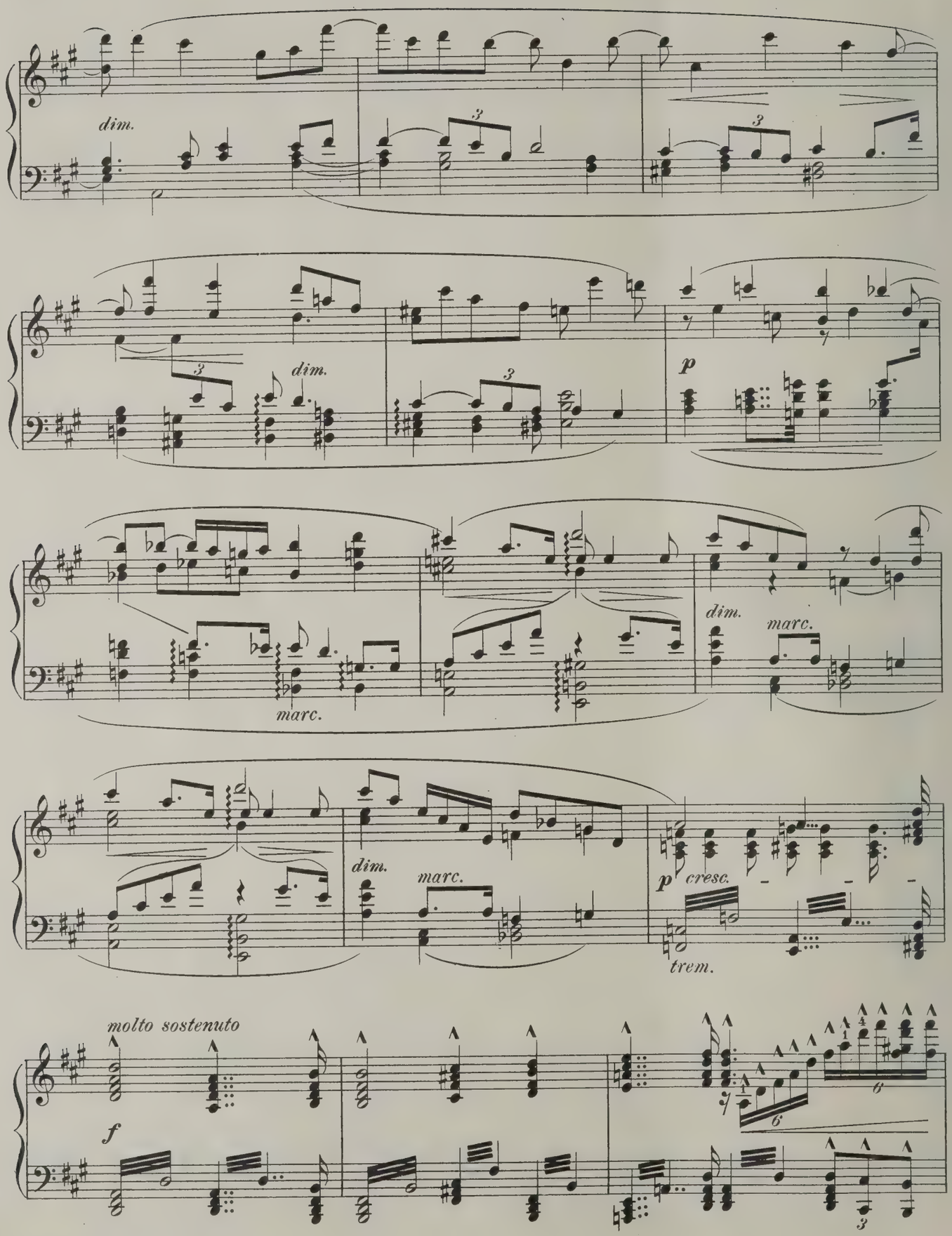
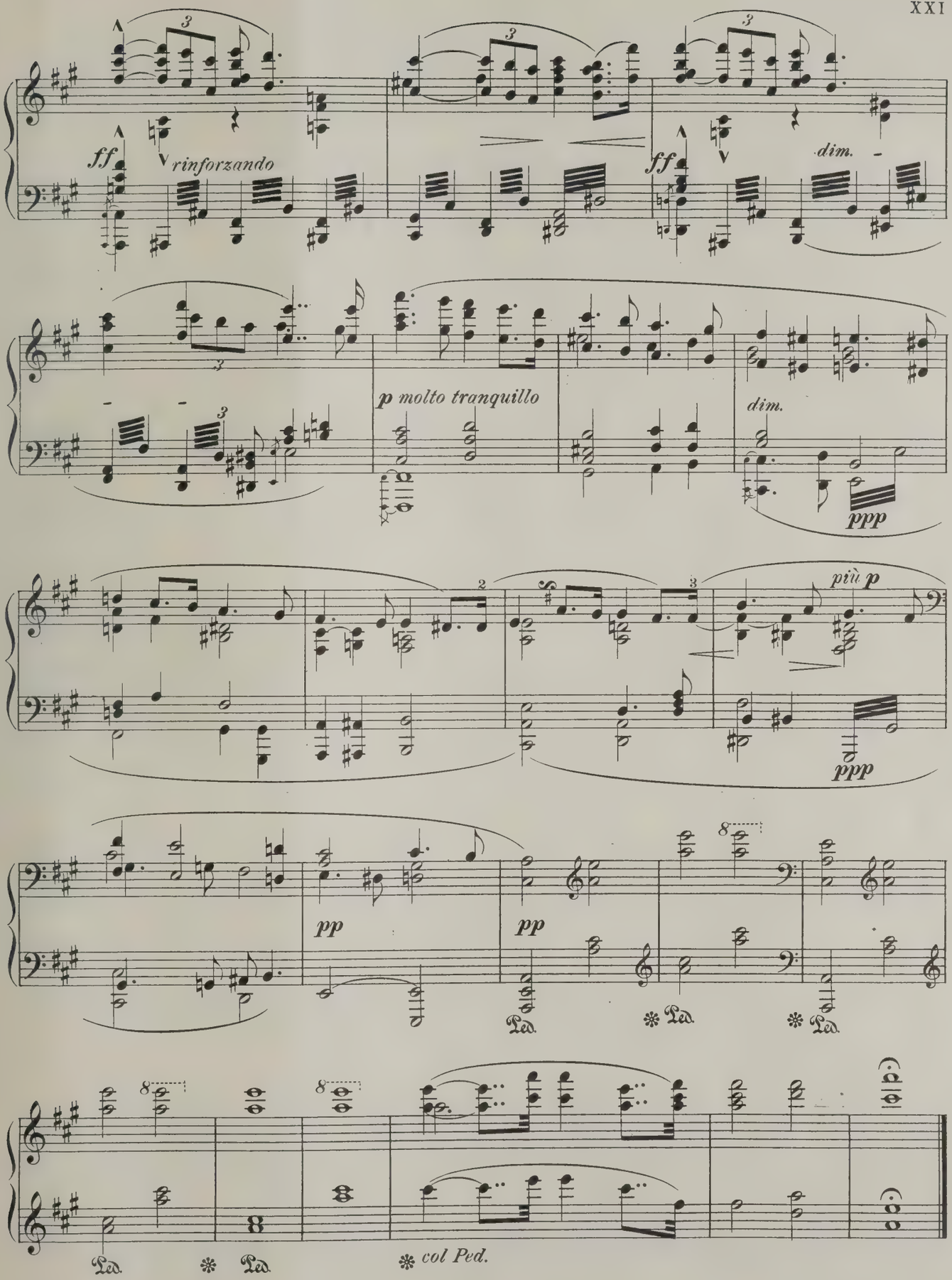
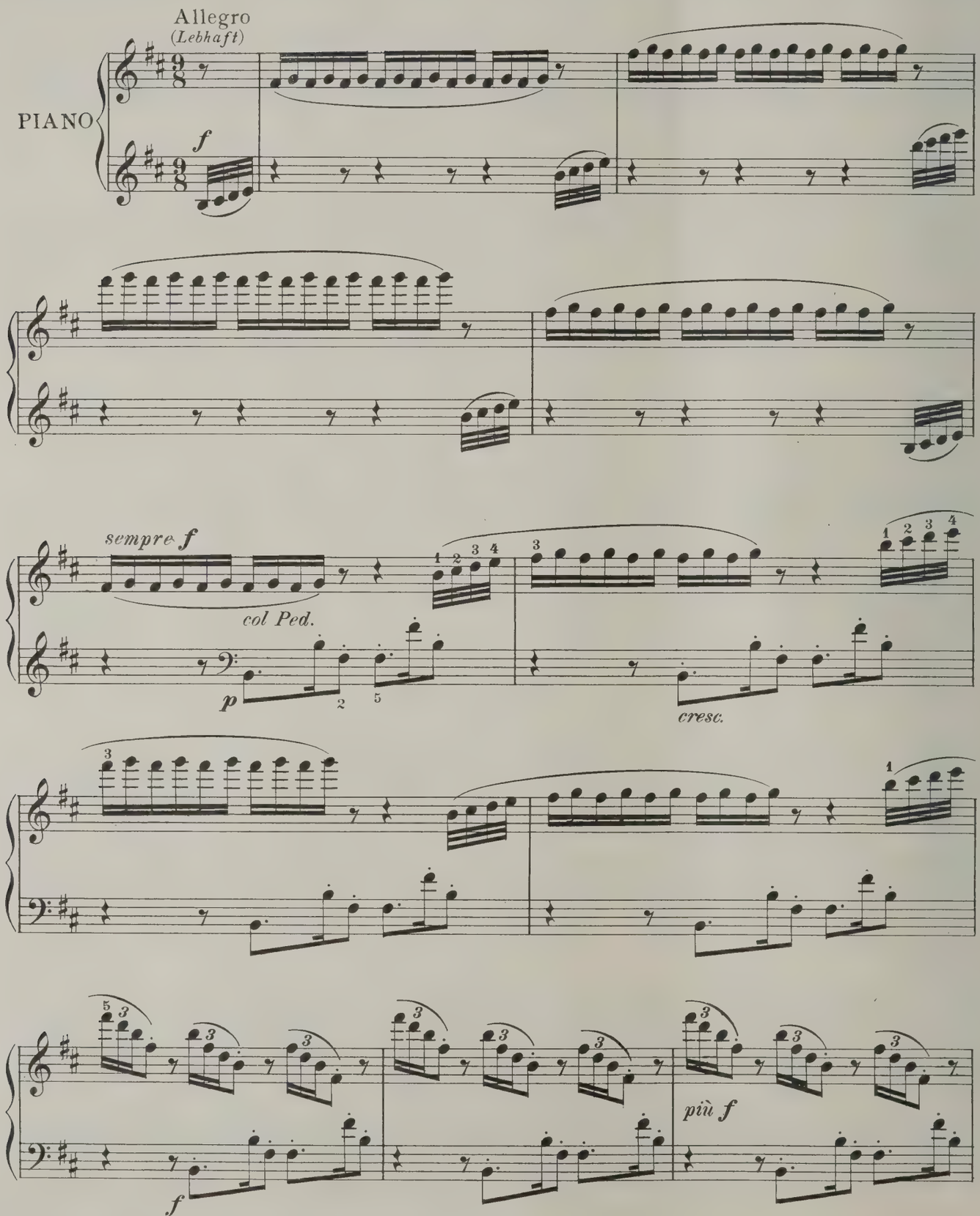

dim.
marc.
dim.
marc.
marc.
p
marc.
dim.
(sempre p)
poco marc.


dim.
dim.
p
marc.
dim.
marc.
dim.
marc.
p cresc.
trem.
molto sostenuto
f

ff
rinforzando
ff
dim.
p molto tranquillo
dim.
ppp
più p
ppp
pp
pp
Ped.
Ped.
Ped.
Ped.
Ped.
col Ped.

RIDE OF THE VALKYRS

From
"THE VALKYR"
(Die Walküre)
Act III, Scene I

RICHARD WAGNER
Transcribed by Otto Singer



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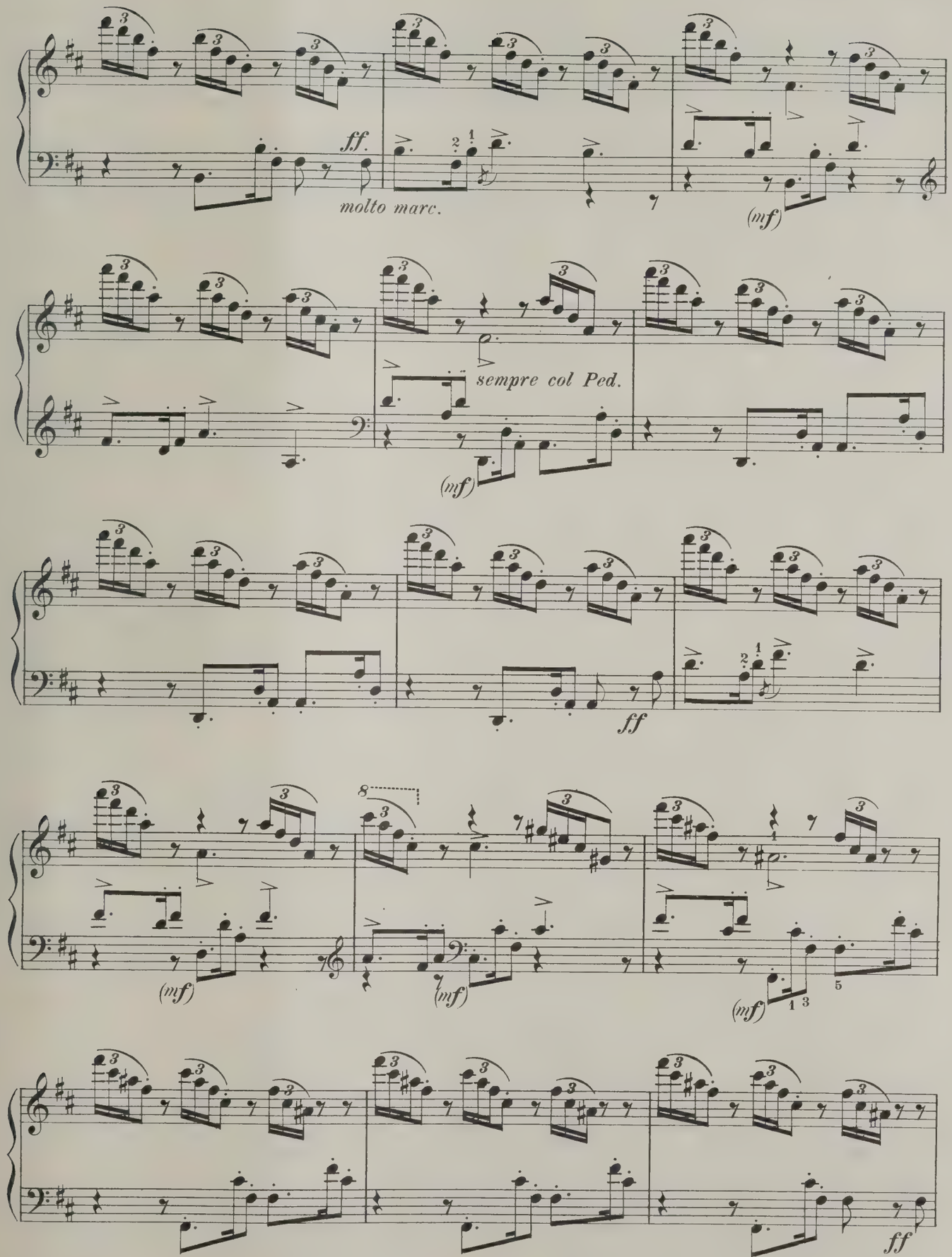
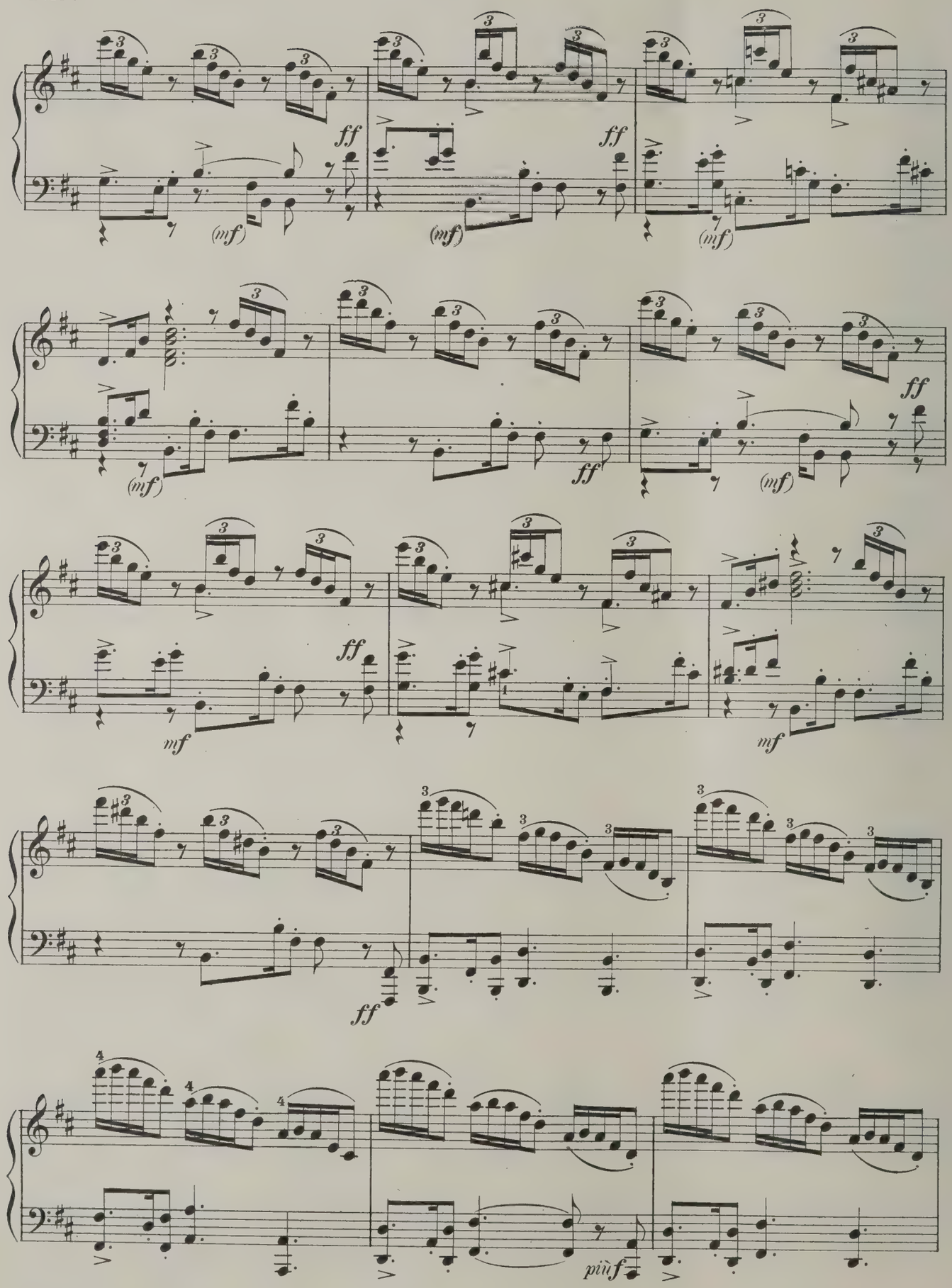
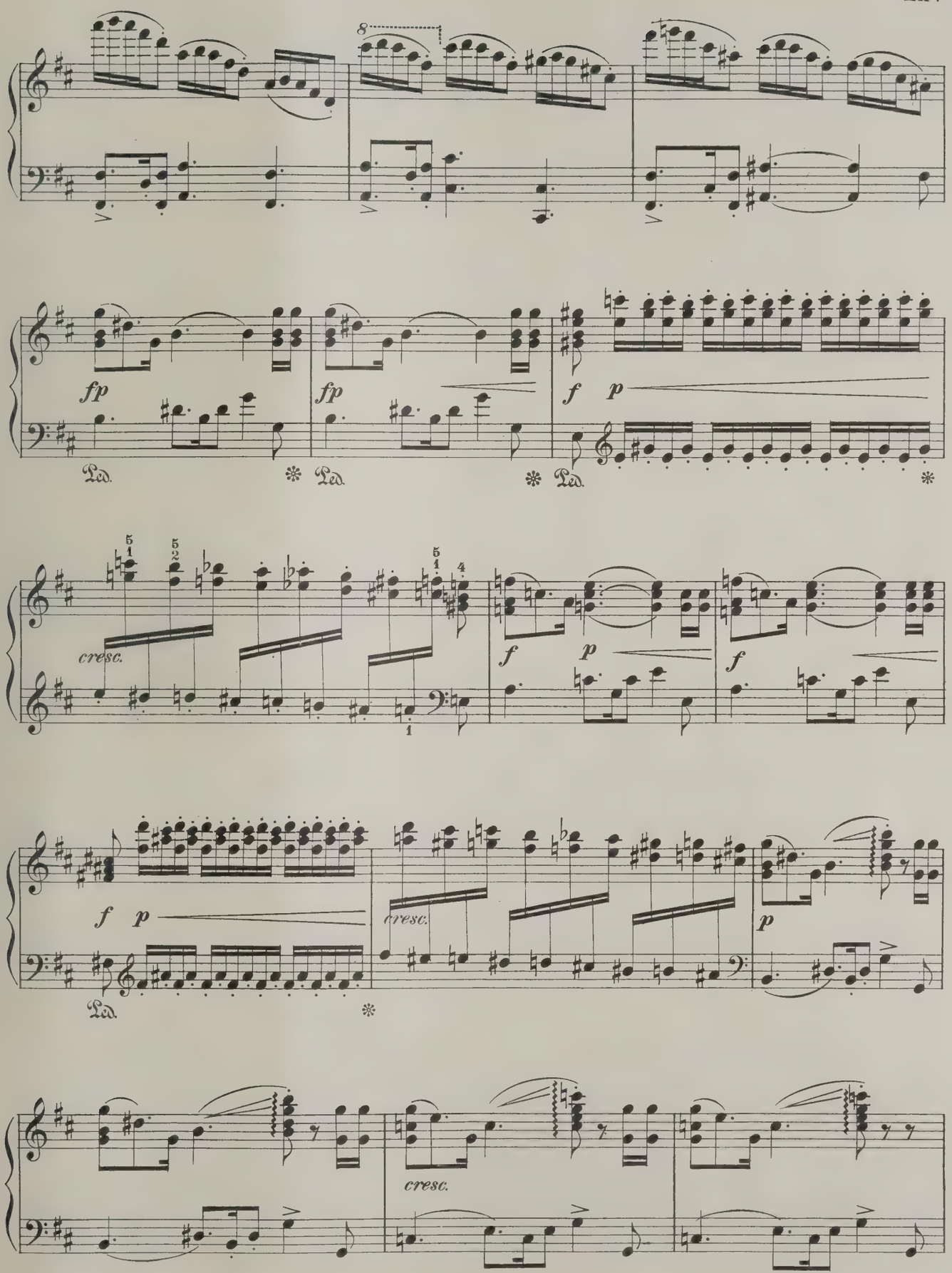
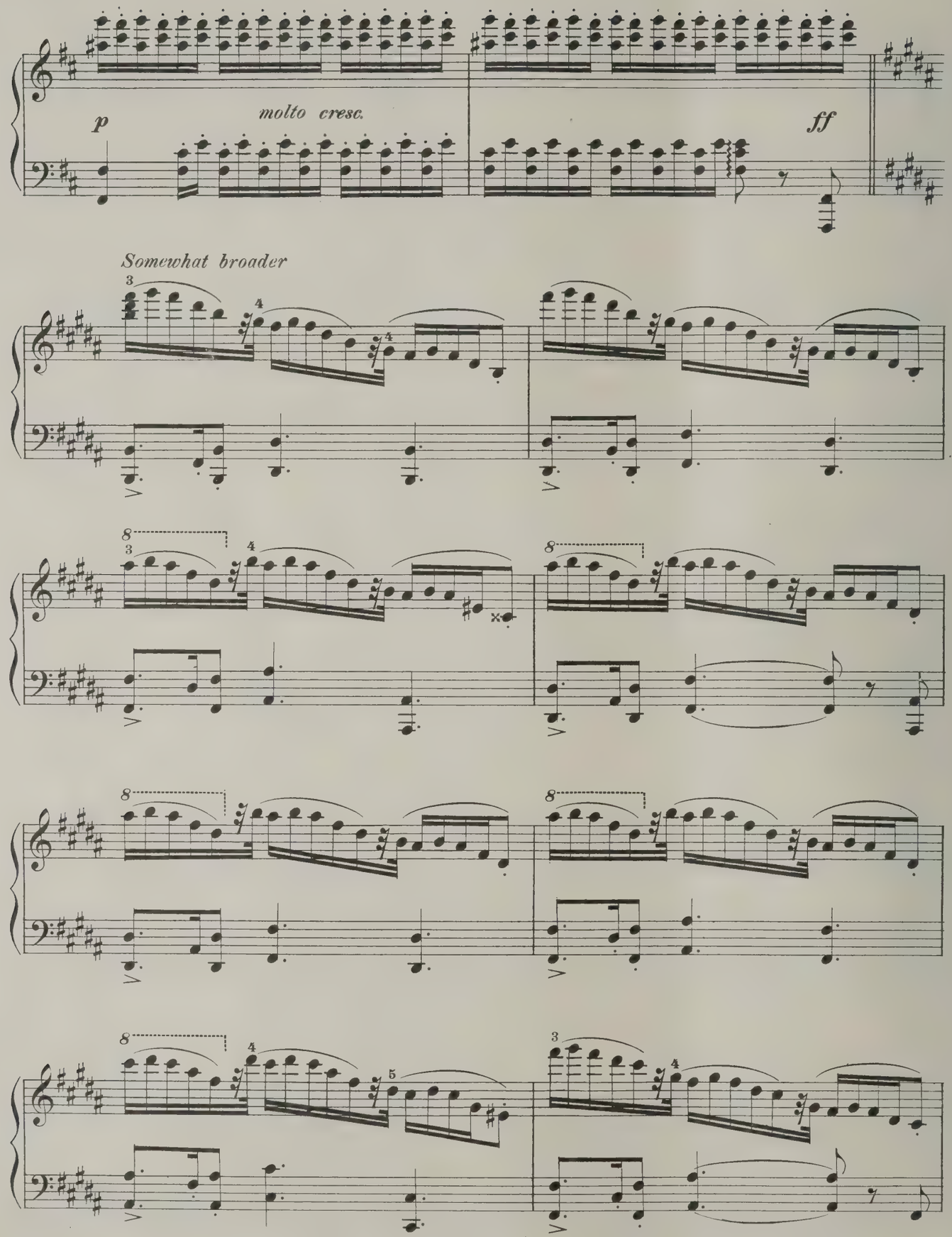
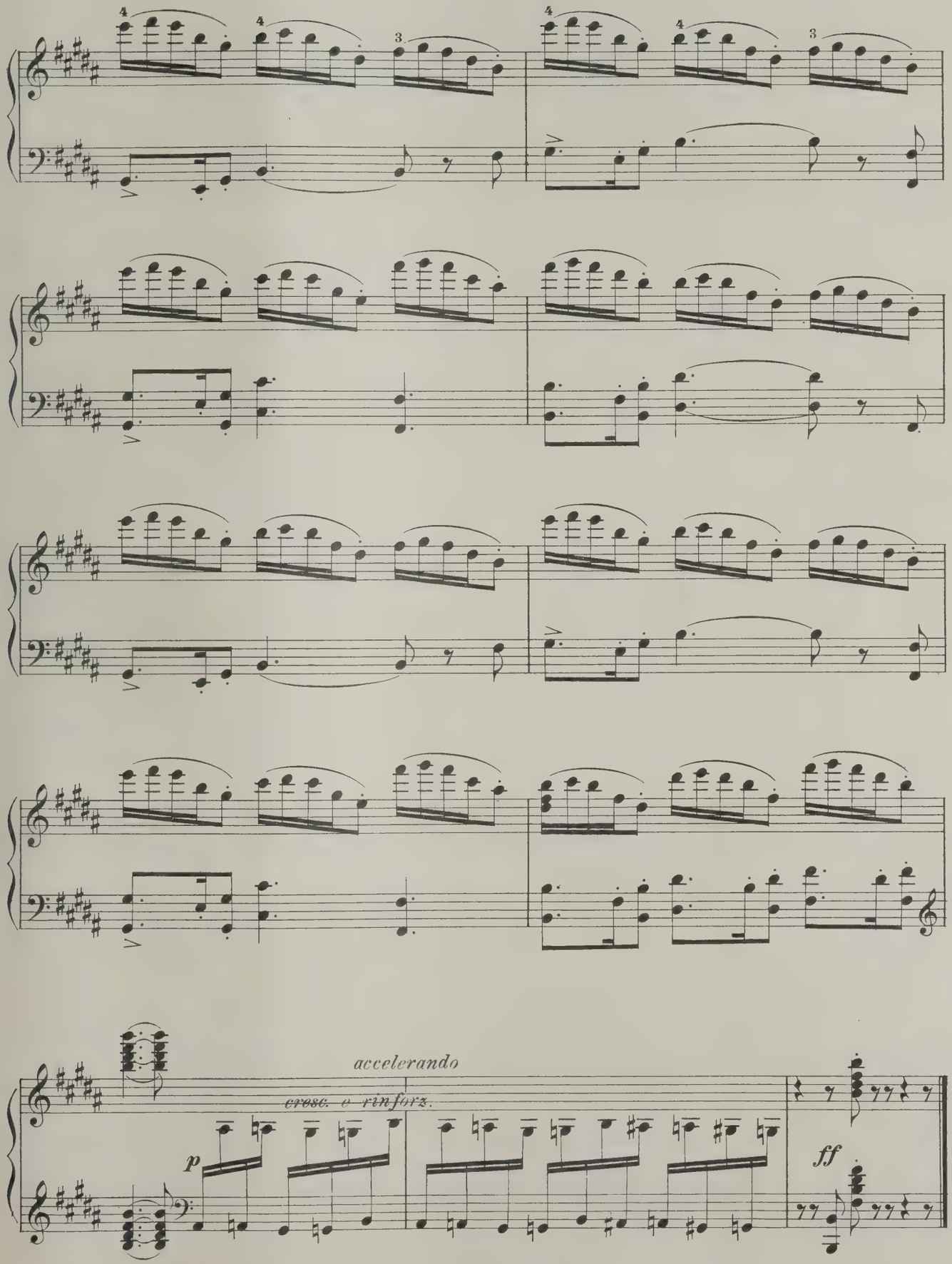

ff.
molto marc.
(mf)
sempre col Ped.
(mf)
ff
(mf)
(mf)
(mf)
ff


ff
(mf)
ff
(mf)
(mf)
(mf)
ff
ff
(mf)
ff
mf
mf
ff
piùf


8
fp
fp
f
p
Ped.
Ped.
Ped.
cresc.
f
p
f
f
p
Ped.
cresc.
p
cresc.

p
molto cresc.
ff
Somewhat broader

accelerando
cresc. e rinforz.
p
ff

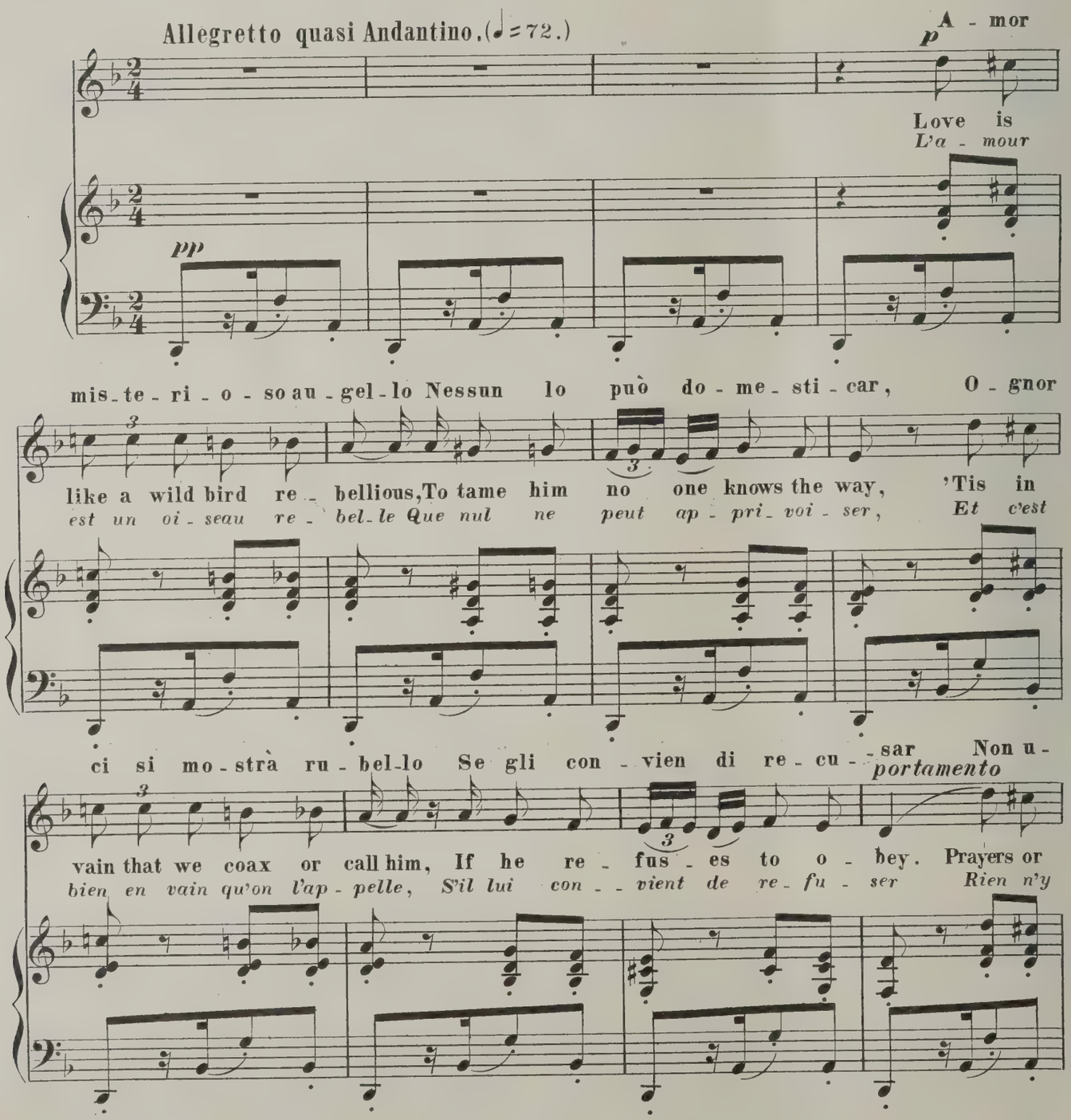
LOVE IS LIKE A BIRD,-REBELLIOUS.

(L'AMOUR EST UN OISEAU REBELLE)

(AMOR MISTERIOSO ANGELLO.)

Translated and adapted
by THEO. T. BARKER.

GEORGES BIZET.



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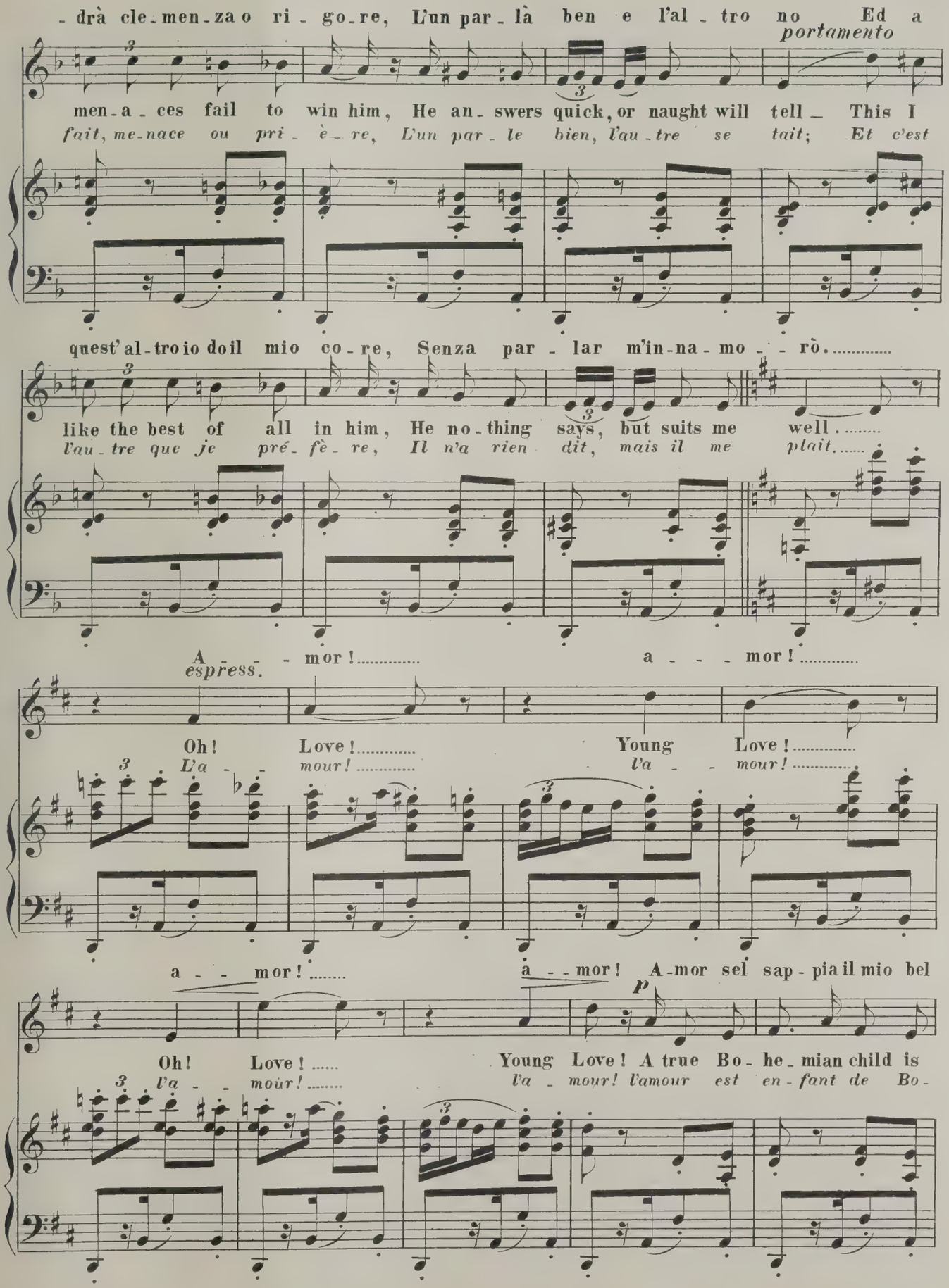
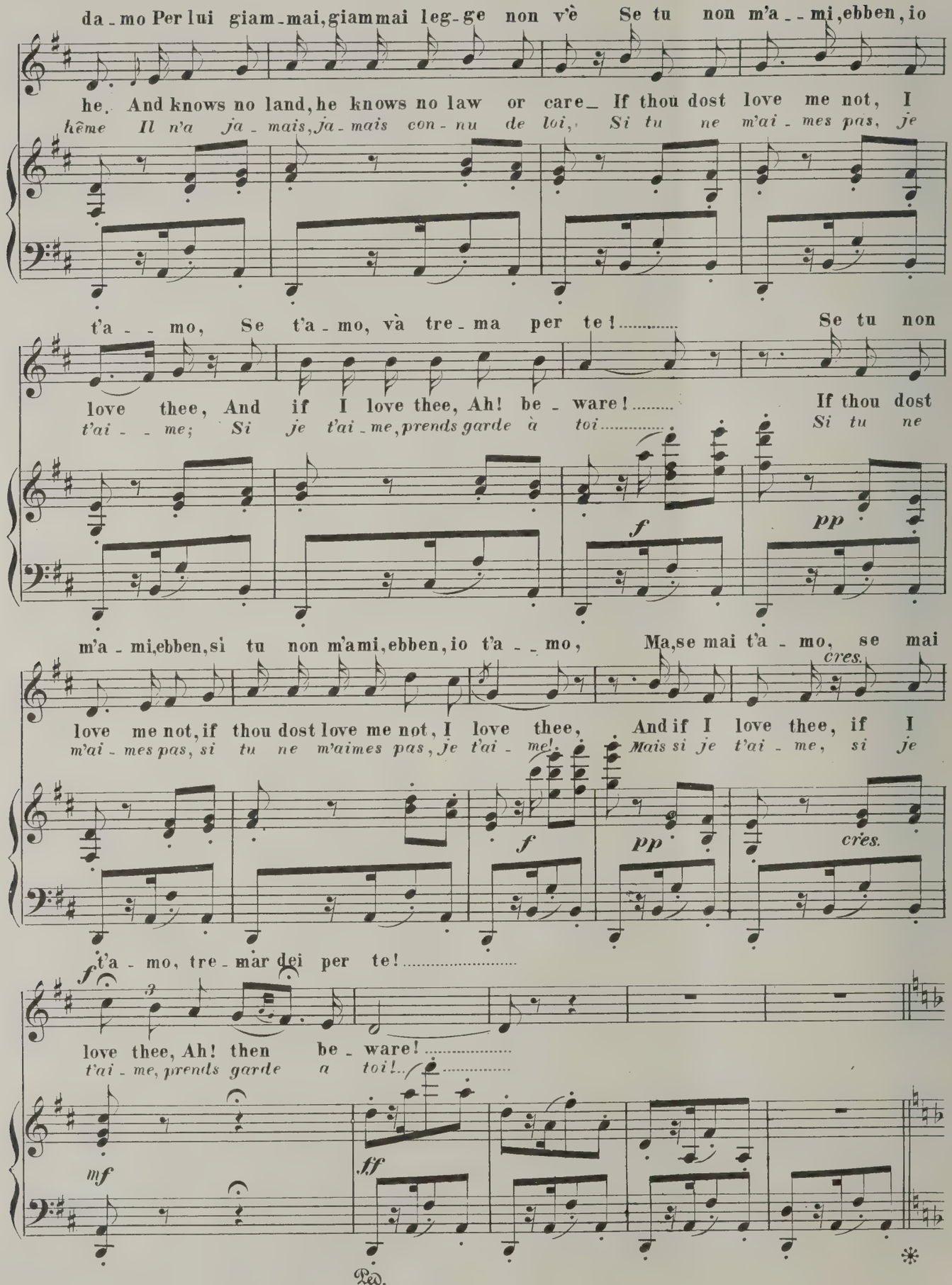
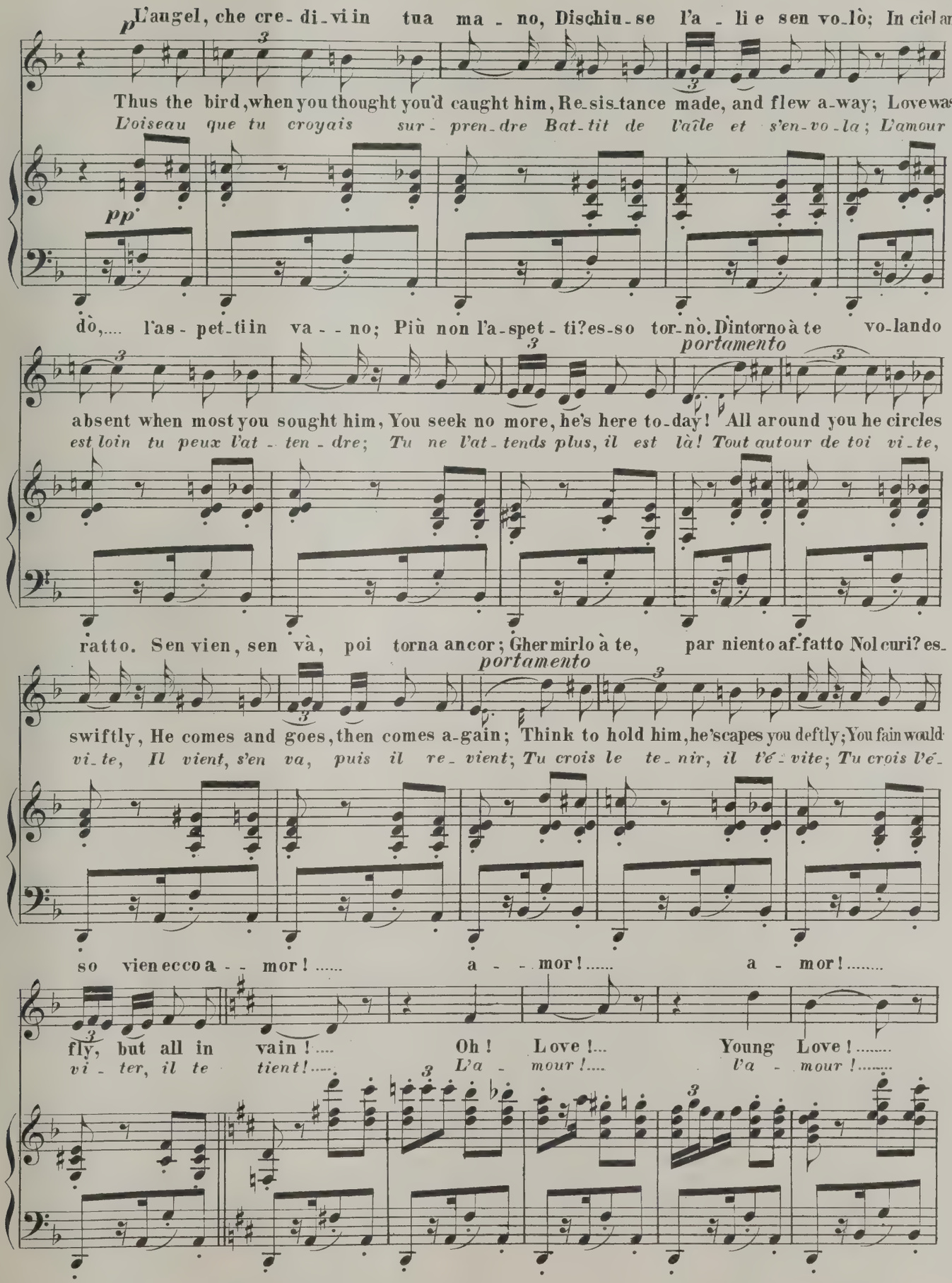
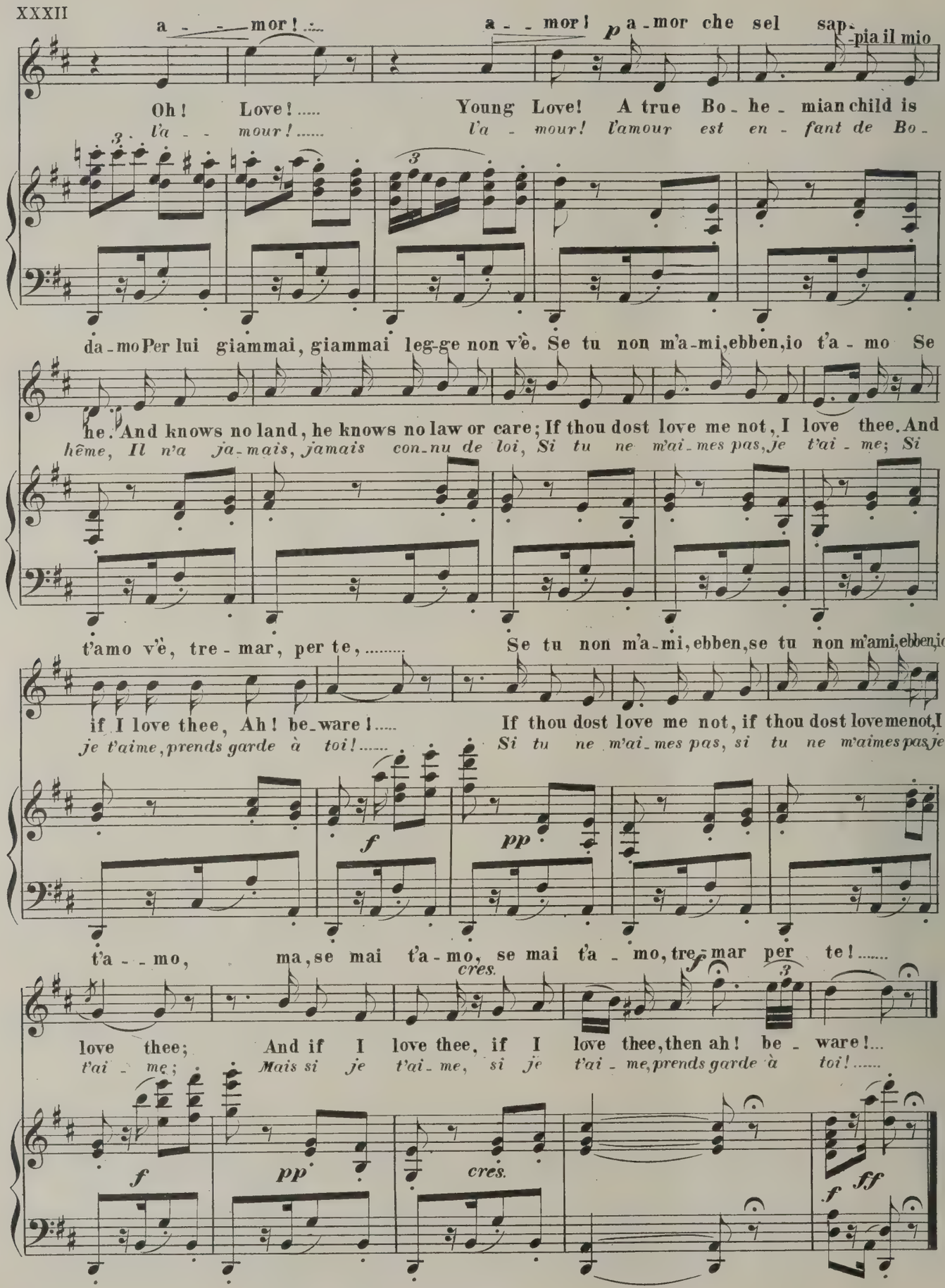

- drà cle - men - za o ri - go - re, L'un par - là ben e l'al - tro no Ed a
portamento
men - a - ces fail to win him, He an - swers quick, or naught will tell _ This I
fait, me - nace ou pri - è - re, L'un par - le bien, l'au - tre se tait; Et c'est
quest' al - tro io doil mio co - re, Senza par - lar m'in - na - mo - - rò.
like the best of all in him, He no - thing says, but suits me well.
l'au - tre que je pré - fè - re, Il n'a rien dit, mais il me plait.
A - - mor! a - - - mor!
espress.
Oh! Love! Young Love!
L'a - - mour! l'a - - mour!
a - - mor! à - - mor! A - mor sei sap - pia il mio bel
p
Oh! Love! Young Love! A true Bo - he - mian child is
L'a - - mour! l'amour est en - fant de Bo -


da - mo Per lui giam - mai, giammai leg - ge non v'è Se tu non m'a - - mi, ebben, io
he. And knows no land, he knows no law or care_ If thou dost love me not, I
hême Il n'a ja - mais, ja - mais con - nu de loi, Si tu ne m'ai - mes pas, je
t'a - - mo, Se t'a - mo, và tre - ma per te!
Se tu non
love thee, And if I love thee, Ah! be - ware!
If thou dost
t'ai - - me; Si je t'ai - me, prends garde à toi
Si tu ne
f
pp
m'a - mi, ebben, si tu non m'ami, ebben, io t'a - - mo, Ma, se mai t'a - mo, se mai
cres.
love me not, if thou dost love me not, I love thee, And if I love thee, if I
m'ai - mes pas, si tu ne m'aimes pas, je t'ai - me! Mais si je t'ai - me, si je
f
pp
cres.
f t'a - mo, tre - mar dei per te!
love thee, Ah! then be - ware!
t'ai - me, prends garde a toi!
mf
ff
Ped.
*

p L'angel, che cre-di-vi in tua ma-no, Dischiu-se l'a-li e sen vo-lò; In ciel an-
Thus the bird, when you thought you'd caught him, Re-sis-tance made, and flew a-way; Love was
L'oiseau que tu croyais sur-pren-dre Bat-tit de l'aîle et s'en-vo-la; L'amour
pp
dò,.... l'as-pet-ti in va--no; Più non l'a-spet-ti? es-so tor-nò. D'intorno à te vo-lando
absent when most you sought him, You seek no more, he's here to-day! All around you he circles
est loin tu peux l'at-ten-dre; Tu ne l'at-tends plus, il est là! Tout autour de toi vi-te,
portamento
ratto. Sen vien, sen và, poi torna ancor; Ghermirlo à te, par niento af-fatto Nol curi? es-
swiftly, He comes and goes, then comes a-gain; Think to hold him, he'scapes you deftly; You fain would
vi-te, Il vient, s'en va, puis il re-vient; Tu crois le te-nir, il t'é-vite; Tu crois l'é-
portamento
so vien ecco a--mor! ..... a--mor! ..... a-mor! .....
fly, but all in vain! .... Oh! Love!... Young Love! .....
vi-ter, il te tient! .... L'a-mour! .... l'a-mour! .....


a - - - mor! ....
a - - mor!
p
a - mor che sel sap - pia il mio
Oh! Love! .....
Young Love! A true Bo - he - mian child is
l'a - - mour! .....
l'a - mour! l'amour est en - fant de Bo -
da - mo Per lui giammai, giammai leg-ge non v'è. Se tu non m'a-mi, ebben, io t'a - mo Se
he. And knows no land, he knows no law or care; If thou dost love me not, I love thee. And
hême, Il n'a ja-mais, jamais con-nu de loi, Si tu ne m'ai-mes pas, je t'ai - me; Si
t'amo v'è, tre - mar, per te, ...
Se tu non m'a-mi, ebben, se tu non m'ami, ebben, io
if I love thee, Ah! be-ware! .....
If thou dost love me not, if thou dost love me not, I
je t'aime, prends garde à toi! .....
Si tu ne m'ai-mes pas, si tu ne m'aimes pas, je
f
pp
t'a - - mo, ma, se mai t'a - mo, se mai t'a - mo, tre-mar per te! .....
cres.
f
love thee; And if I love thee, if I love thee, then ah! be - ware! ...
t'ai - me; Mais si je t'ai - me, si je t'ai - me, prends garde à toi! .....
f
pp
cres.
f
ff

ENRICO CARUSO.

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OLIVE FREMSTAD.

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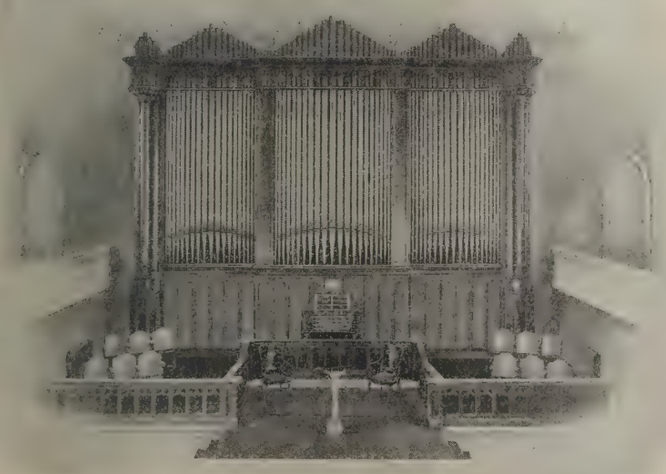

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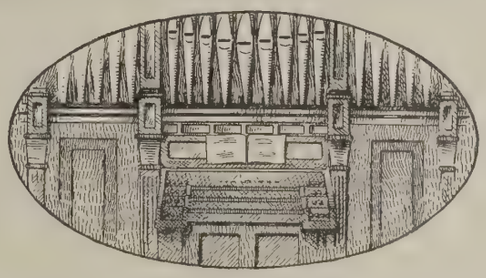

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PUBLISHERS' NOTES

FRADEL'S STUDIES IN PHRASING — In the Ditson Edition, of which nearly one hundred numbers are ready or in preparation, will only be found books printed from newly engraved plates. Strict adherence to this rule will be maintained. Every number will represent in typography and printing a uniform degree of excellence. The prefaces alone will give every volume a distinct pedagogical value possessed by no other edition. One of the most important additions to the Ditson Edition will be Charles Fradel's *Six Studies in Phrasing*, Op. 509. These studies have already passed through two editions, the second of which has been edited by Hans Lichter. The plates are in first-class condition and as good as any in the Ditson Edition. The fingering is carefully indicated and very complete, and all that is necessary to bring the work up to the Ditson Edition standard is the addition of a preface and a change of cover. A limited number of the present edition are still on hand, and while they last will be disposed of at a special reduced price.

Fradel's *Studies* are not only valuable from a technical point of view, but are really interesting as compositions.

Each study has an appropriate title and will make an admirable recital number. They are of about medium difficulty and are intended as an introduction to Heller's *Art of Phrasing*.

Phrasing is the subtle art of bringing into due prominence any figure, tone group, or phrase by the contrasting of its melodic and rhythmic characteristics with other tone groups, either correlative or independent. Such differences in melody and rhythm are emphasized by touch, dynamic intensity, and variations in tempo.

The price of the book is $1.00. The special price on these copies will be 25 cents, which includes postage if orders are accompanied by cash. This offer will be withdrawn as soon as the copies now on hand are sold.

THE ART OF VOCALIZATION — The three books for Soprano of Eduardo Marzo's *Art of Vocalization* will be issued this month. The first book will contain forty vocalises, with special instructions for practicing scales arpeggios, grace notes, the mordent, detached notes, syncopation, trills, etc. Book II will contain thirty-six vocalises, and Book III twenty-four vocalises, each comprising eight-four pages. None of the vocalises are transpositions. Each is in its original key and was written especially for the soprano voice. The order of progression has been carefully arranged so that the vocalises may be taken up consecutively.

The Art of Vocalization is a complete course for the voice. The price of each book will be 75 cents. Until publication, however, the advance offer of 40 cents each, including postage if cash accompanies order, will remain open.

THE TRAINING OF BOYS' VOICES — The difficulties which teachers experience with boys' voices are usually to be accounted for by their lack of knowledge of vocal physiology; but many cases of failure have been due to inability to recognize the tone qualities of the different registers. The secret of success in beginning with children's voices consists in the immediate production of their middle and upper register tones. Schools which provide time for daily singing lessons could afford ample opportunities for training children's voices. Vocal music in schools without voice training is a constant source of friction. It is a fact that the books now in use in many schools are arranged for singing almost wholly in the chest register. Only the most careful vocal teachers should be trusted with children's voices.

The Training of Boys' Voices, by Claude Ellsworth Johnson, treats authoritatively on this important subject. The work also contains a list of sacred and secular choruses, the soprano and alto parts of which may be sung by boys. The book is in preparation. It will be one of the Music Students Library and will be bound in serviceable cloth covers. The price will be 75 cents, but in advance of publication we offer it for 40 cents, which includes postage if paid in advance.

REED ORGAN SELECTIONS FOR CHURCH USE — This collection contains thirty numbers by nineteen different composers, among whom are, Mendelssohn, Handel, Batiste, Schumann, Tours, Marchant, Roeckel, Sidney Smith, Merkel, Gounod, and Wagner. Eight of the numbers are preludes and six are postludes. There are five offertories, five communions, two wedding marches, two festival marches and two funeral marches. Metronome marks and fingering have been provided for each selection by the editor, Hans Lichter.

The book will be one of the Half Dollar Music Series. In advance of publication we offer it for 25 cents, which includes postage if cash is sent with orders.

MEMORIAL DAY AND FLOWER SUNDAY — On page 256 of this issue of THE MUSICIAN is a list of Memorial Day selections which are suitable for performance in church, in school, and at Grand Army services.

On page 257 is a list of songs and choir numbers for Flower Sunday. Our complete catalog of both kinds of music will be sent to any address. Music published by us will be sent for examination. On request we will make selections ourselves of such numbers as we can especially recommend.

In the *Choir and Choral Magazine* for May are Leo R. Lewis' *Memorial Hymn for Men's Voices* and *Jesus, King of Glory* by Frank H. Brackett. The latter is a Children's Day anthem for mixed voices. The price of the *Choir and Choral Magazine* is 10 cents. The subscription price is 50 cents per year.

IN CONSTANT ORDER BY WEBER — One of Weber's best but least-known choral works is his hymn, Op. 36, entitled *In Constant Order works the Lord.* The following description of this work is from Grove's Dictionary:—

"Another hymn of Rochlitz's, *In Constant Order works the Lord*, is a fine work of art. It was composed in 1812, and dedicated to the Musik-Gesellschaft of Zürich, which had elected him an honorary member. At first the composer has evidently had a difficulty in warming to his work, on account of the half-dogmatic, half-descriptive nature of the words; and the hearer, though occasionally interested, is not carried away by the earlier movements. The introduction of the Chorale *Then let Me learn to trust Thee* (to the tune of *O Haupt voll Blut und Wunden*) is scarcely to be justified on esthetic grounds. But then comes the chorus *All Praise to God*, and all that has hitherto failed to please is forgotten, and the hearer swept away in the rushing torrent of foamy music. The fugue of this chorus, *When Storms are Loud, when Waves are Strong*, is a character-piece of the first rank. To criticize each detail of this polyphonic movement would be pedantic; it is a work of genius, and its flashing enthusiasm bears comparison, at a distance, of course, to certain parts of Beethoven's Ninth Symphony."

The work requires four solo voices, and may be given with either orchestra, piano, or organ accompaniment. It is not too difficult for performance by a fairly proficient choir or chorus. The work will also interest those students, whether singers or not, who desire to become acquainted with the best music.

The price of the vocal score of *In Constant Order* with piano accompaniment is 60 cents, but in order to dispose of a large surplus stock, we are offering copies for 25 cents. This price includes the cost of postage if cash accompanies order.

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Our "Descriptive Circular P" is a classified list of cantatas and operettas. It contains a description of each work, and a complete index of the contents of some of them. Copies of this catalog will be sent to any address on request. Any work contained therein may be had for examination. Liberal discounts are allowed on such publications, especially when purchased in quantities.

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A new edition of the *Young Violinist*, edited by John Craig Kelley, is in preparation, and will probably appear this month. It will be No. 91 of the Ditson Edition. The price will be $1.00, but in advance of publication we offer copies for 40 cents, which includes postage, if cash accompanies orders.

RECEIPTS FOR SUBSCRIPTIONS — We are frequently requested by subscribers to send receipts for subscriptions or renewals, or are asked to inform them whether or not their subscriptions have expired. Occasionally we hear from some person who has concluded that because a receipt was not sent by return mail the remittance could not have reached us.

On every mailing wrapper is indicated the month and year of the expiration of the subscription. Renewals are entered on our mailing list as soon as received. The wrapper, therefore, serves as a receipt and will also supply information as to the time when a renewal of the subscription is due.

THE MUSIC IN THIS NUMBER

Piquancy. Charles Vincent.

This is a "Rhythmic sketch" in form of a mazurka with a brief introduction *Lento quasi Recit*, about 100 to the quarter note metronome; the marking for the main body of the piece being 138 rather fast, with motion. Notice the second section on page 4, third brace. The sustained notes should have proper emphasis, while the accompanying harmonies should be as soft as possible. The combination of both pedals judiciously employed will aid materially to the desired effect. Similar measures occur elsewhere in the piece. The final measures should be firmly played with decided rhythm, accelerating to the end. There are many marks of phrasing that should be carefully observed.

Badinage. Henry Lincoln Case.

This is for violin and pianoforte, the piece being simple in form, in two contrasted periods. The first (G major) offers a recreative study for the violinist in the light staccato. The accompaniment should be of the same crisp character, always subservient to the solo instrument. In the second period (C major), the accompaniment contributes a secondary melody a third below that of the violin, and here a proper tonal balance between the instruments is important.

The long hold on the sixth page should not be more than the time value of two measures in duration.

This would I Do. William R. Chapman.

A song for baritone, the text furnishing a decided romantic mood, which calls for considerable study in expression on the part of the singer. The technical difficulties, however, are few, and will be found comparatively easy to master. The accompaniment demands a sustained singing tone, with a judicious employment of the pedals, often in combination.

A Token. Op. 17, No. 2. Charles Fonteyn Manney.

Another song of the romantic type for medium voice, preferably for tenor or high baritone. The mood is now tender, now passionate, and the musical setting is especially effective in the hands of the vocalist who can adequately

"sense" the text. The accompaniment demands a fair amount of technique, but above all a sympathetic performer who can appreciate the mood and furnish the proper background that will assist in creating the atmosphere the words suggest.

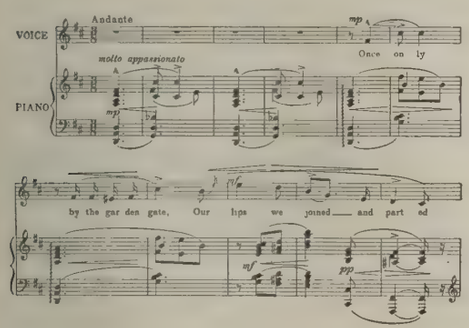
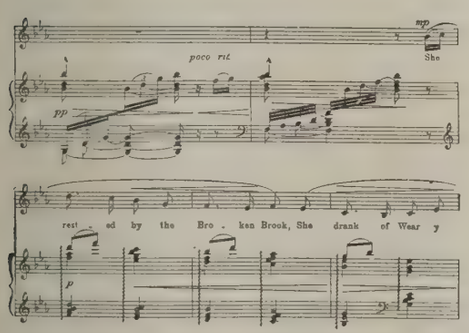
Light of Heart. E. Ferrati.

An effective, yet not technically difficult, *salon* piece for two performers. The *primo* naturally demands the most study, but the easier *secondo* is not without measures that need a certain attention. The time is moderately fast, with motion, and the two performers, besides cultivating the necessary *ensemble*, should make the general interpretation brilliant, graceful, and animated. Herein lies the strength and character of the piece.

NEW SONGS

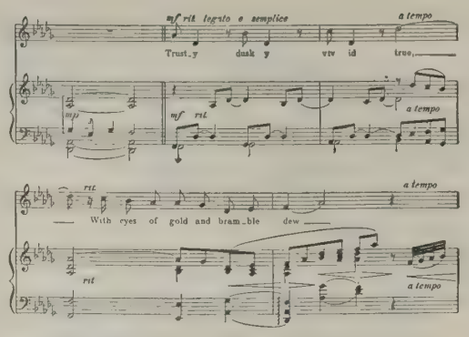
S. Coleridge-Taylor. Two Songs.

1. *Once Only.* Low voice in D (b to E)..... .60
2. *She rested by the Broken Brook.* Low voice in E♭ (b♭ to E♭)..... .60

Rare indeed are such beautiful songs for low voice as these recent compositions by the distinguished English writer; and rare such verses as those by Stevenson which he has chosen for his musical settings. *Once Only* bears as a subtitle "Rhapsody for Voice and Piano," and in form it is dramatically free rather than lyric, following with graphic force the vivid lines of the poem. The culmination of the idea is reached in a superb climax. The song demands of the interpreter virility, temperament, and imagination; and will amply repay study.

She rested by the Broken Brook is in strophic form and of lyric character. The stanzas are treated rather freely, and the accompaniment is significantly enriched in repetition. Simple and genuine in emotional expression, this song makes warm appeal, and is vocally very grateful and effective.

Frederic Field Bullard.

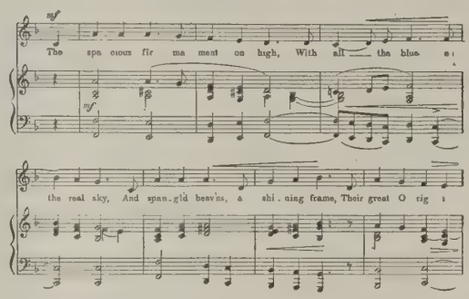
My Wife. Medium voice in D♭ (c to F).

Also for low voice in B♮..... .60

This superb song, written shortly before M. Bullard's death, shows his creative gift in its most matured aspect. Logical in structure, strong and close knit in harmony, vigorous in melody, it gives virile and noble interpretation to Stevenson's unforgetable tribute. Music and verses are welded in true union. This song is earnestly recommended to all who care for the higher type of modern lyrics.

Eugene Cowles.

The Spacious Firmament on High. Low voice in F (f (♭a) to C or E or F)..... .60

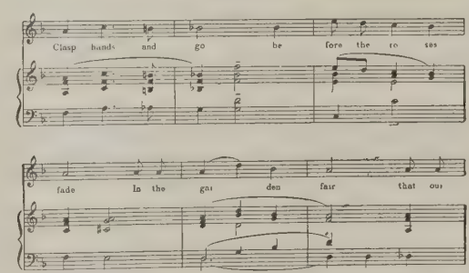
A broad and dignified setting of the well-known hymn by Addison. The form is strophic, though the stanzas differ slightly. The melody is strong and clear-cut, in even, stately rhythm; and the choice notes adapt the song, in range, for both medium and low voices.



J. L. Roeckel.

In Love's Garden. Medium voice in F (d to F).... .50

A simple, cleanly written lyric with words by Florence Hoare. The vocal line is very singable, neither difficult nor taxing; the accompaniment makes but slight demands. This song may be used advantageously in teaching, and will give pleasure in performance.



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Edited by

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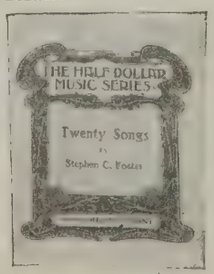

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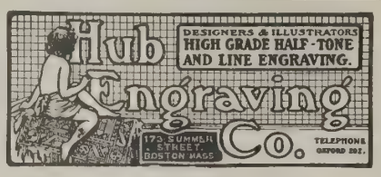

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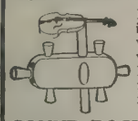

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THE DEVIL AND PAGANINI

GUSTAV KOBBÉ

"Du Maurier must have seen that picture before he created Svengali!" exclaimed a lady to whom I showed the daguerreotype of Paganini reproduced with this article.

"The devil guided my hand," said Lyser, the deaf artist, to Heine, when the latter congratulated him on his striking portrait of Paganini — "the pale, cadaverous face on which sorrow, genius, and hell had engraved their lines," to quote Heine's own description of this Mephistopheles among virtuosos.

In fact, Paganini lived ever in the nimbus of the weird. In 1828, while giving concerts in Prague, he was obliged to publish a letter from his mother to prove that the devil was not his father. Harris, an Englishman attached to the Hanoverian court, who became his secretary, and who, being of diminutive stature, danced along beside him with mincing steps, was believed to be a grotesque incarnation of the evil one and to have the violinist's soul locked up in an old trunk in Hanover.

Professor Julius Max Schottky, of Prague, who was intimate with him and whom he commissioned to write a book in refutation of the sinister stories regarding him, describes him as "so thin he could not well be thinner; with a pale yellow complexion, a prominent aquiline nose, and long, bony fingers." ("Talon-like," Fétis calls them.) "He hardly seems to hang together beneath his clothes," continues Schottky. "When he bows, one expects him to collapse into a heap of bones."

Is it a wonder that when this weird-looking creature performed miracles of technique for those days (and his technical feats have not been surpassed, if equaled, since), people vowed that they distinctly saw his satanic majesty standing beside him on the stage and guiding his hand and bow; or that his prolonged retirements from the public gaze, some of them caused by ill health, gave rise to the story that he had passed four years in the nether world taking lessons in violin playing from the devil — who, according to popular belief, appears to be a most accomplished instructor in many things?

We are familiar enough now with performances of entire pieces on the lowest string of the violin. But they were an innovation of Paganini's, who produced such a sensation with his playing of the prayer from Rossini's *Moise* on the G string, that the public gave ready credence to several stories invented in order to account for this *tour de force* of virtuosity. The one received with most favor, because it had a touch of the uncanny in keeping with his appearance and with other stories about him, stated that when in his youth he was *maestro*

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di capella to the court of Lucca, he was imprisoned for eight years for killing either his *amie* or an abbate whom he had discovered in her room. In prison he asked for his violin, and, while this request was granted, the authorities, fearing that he might knot the strings together and hang himself, removed all but the G string, upon which he practiced during his long confinement, thus acquiring upon it the marvelous technique which enabled him, in the prayer from *Moise*, to play on that one string not only the baritone voice, but also the voice of Elcia, an octave higher.

Doubtless during the earlier years of his career Paganini encouraged stories like this, because they awakened public curiosity regarding him. But later on he resented the necessity of sharing with the devil and alleged jailers the triumphs due to his own genius and indefatigable industry. In Vienna he induced the Italian ambassador to deny the story of his imprisonment. Yet it continued to precede him wherever he went. In Paris, while he was walking in the street, he saw, in a shop window, a lithograph (reproduced in this article) representing him playing the violin in prison. Stopping to look at it, he was joined by one person after another until he was surrounded by a crowd of people who, recognizing the resemblance between himself and the prisoner in the picture, showed by their comments that they believed the story. Accordingly, he indicted a letter of denial to Fétis, but his own relation of the circumstances that led to his performances on the G string is quite as interesting.

Paganini claims that while he was in the service of Princess Eliza, Napoleon's sister, at Lucca, he was in love with a court lady. But, as it would have been imprudent for him to pay his *devoirs* too openly, he announced that at his next concert he would play a new *Scène Amoureuse* of his own composition. When he appeared on the stage with the two middle strings eliminated from the *accordatura*, curiosity was roused to the highest pitch. On the G string he played the accents of the lover, on the E string those of the girl — "at one time," as he himself describes it, "chords representing most tender appeals; at another, plaintive reproaches, cries of joy and anger, felicity and pain. Then followed the reconciliation, and the lovers, more persuaded than ever, executed a *pas de deux*, which terminated in a brilliant coda." All this on two strings. It earned him languishing looks from his amata and compliments from the princess. "You have performed impossibilities!" exclaimed the latter. "Would not a single string suffice for your talent?" This suggestion started his experiments on the G string, which led to such astonishing results — and to stories connecting his art with crime and the devil.

Nicolo Paganini, who is to the violin what Liszt is to the piano, — the greatest figure in its history, — was born in Genoa, on Feb. 18, 1784. His father, Antonio Paganini, a man in poor circumstances, but a passionate amateur in music, scenting a fortune in the child's evident genius, kept him at his violin lessons and practice with a severity that bordered on cruelty. When only nine years old, he played in a concert at Genoa, to the "frenzied acclamations" of the audience. At twelve he had progressed beyond the instructors of his native city and was taken to Rolla at Parma. Rolla was ill in bed and sent word declining to receive the visitors. Meanwhile, however, Nicolo had spied the manuscript of a concerto and a violin on the table, and, taking up the instrument, he began playing the music at sight. On inquiring

the name of the virtuoso and learning that it was a mere lad who was performing, Rolla rose from his bed, and, having satisfied himself that the report was true, agreed to accept Nicolo as a pupil. The youthful virtuoso, however, always was ahead of his masters in the difficulties he was ambitious to compass. For years after his twenty-four *Capriccios*, significantly dedicated *agli artisti*, were published, they were regarded as impossible monstrosities, and when touring artists, on their return from Italy, told of having heard him play them, these reports were received with incredulity as travelers' tales.

There were other stories regarding him — stories of a wild life which began in 1799, when he freed himself from his father's bondage by obtaining permission to attend the St. Martin's Festival in Lucca, and then started off on a concert tour on his own account. Surrounded by parasites, Nicolo, then only fifteen years old, plunged into every kind of dissipation, squandering in gambling and other vices the money he so readily made at his concerts. At times his losses at the gaming table even compelled him to part with his violin. This occurred at Leghorn, where he was billed for a concert. A resident French merchant and amateur, M. Livron, hearing of his dilemma, loaned him a Joseph Guarnerius. When Paganini went to return it after the concert, the enthusiastic Frenchman exclaimed, "Never shall my hands profane the instrument which yours have touched," and presented the violin to the virtuoso. This became Paganini's favorite violin, and is the one he left to the city of Genoa, where it is exhibited in the Municipal Palace. The threatened loss of this instrument cured him of gambling. According to Paganini himself, his means had been reduced at the gambling table to a few francs, and he felt that he would be obliged to accept a standing offer for his much prized Guarnerius, made to him by a prince who greatly coveted it. As a last desperate chance of saving his precious violin, he staked what little money he had left on one play, and won. But the risk he had run gave him such a fright that he quit the gaming table for good and all.

It is impossible in this rapid survey of Paganini's career to follow the numerous triumphs which he celebrated in his native land — his successful violin duels with the Frenchman Lafont and the Pole Lipinski; or how Meyerbeer, chancing to hear him, traveled after him from place to place, until he had heard him in eighteen concerts. He had an amusing, though somewhat exciting adventure at Ferrara, where he was obliged to substitute a singer for the one originally announced for his concerts. Learning that Pallerina, the *prima ballerina* of the theatre, had a pretty voice, although it had not been cultivated for public performances, he persuaded her to help him out. Her effort was marred by stage fright, and, when she retired, a violent hiss was heard above the kindly applause. Enraged, Paganini, when he went on for his last solo, began with an exhibition of his skill in imitating certain animal sounds on his violin, winding up with a tremendous "Hee-haw" (the braying of an ass), and calling out, "This is for the man who hissed!" But, instead of the expected laugh, the audience rose in a body, made a rush for the stage, and it was only by beating a precipitate retreat that the virtuoso escaped personal violence. It seems that the neighboring towns regarded the residents of Ferrara with contempt, and that visitors to that city on being asked, after their return, where they had been, would answer "hee-haw." For this reason Paganini's audience had interpreted his intended satire as an insult, and the affair created so much excitement that the authorities forbade him to continue his concerts.

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Paganini was forty-four years old when he made his first appearance in a foreign city, Vienna, where his first concert took place March 29, 1828, "throwing the Viennese population into an indescribable paroxysm of enthusiasm." Shortly before the virtuoso's arrival, the Emperor of Austria had received from the Viceroy of Egypt a giraffe, an animal then new to Europe. Everything in Vienna had been *à la giraffe*. But, after the violinist's début, everything became *à la Paganini*. His bust in sugar was displayed at the confectioner's; in butter, at the grocer's. A brilliant stroke at billiards was called a *coup à la Paganini*, and there were Paganini hats and neckties. The violinist entered a store to buy a pair of gloves.

"*A la giraffe?*" asked the shopkeeper.

"No, some other animal," replied the virtuoso, whereupon the shopkeeper handed him a pair *à la Paganini*. His hackman, desirous of profiting by the general enthusiasm, put a sign, *Cabriolet de Paganini*, on his vehicle. Possibly this is the same driver who figures in one of the characteristic Paganini anecdotes. The violinist protested against the hackman's charges.

"People pay three florins to hear you play on one string," replied the driver.

"Very well," answered the virtuoso, "I will pay the same amount if you will drive me to my destination on one wheel."

Paganini's triumphs in Vienna, Berlin, Paris, and London can only be compared with those of Jenny Lind and Paderewski in our own country, with the difference, however, that his Mephis-

tophelian exterior awakened an uncanny interest in his personality, that probably never has been equaled in the case of any other notability of the concert stage. In London strangers stopped him in the street and spoke to him or felt him in order to satisfy themselves that he was a being of real flesh and blood.

Paganini's weird, emaciated appearance was due, in great part, to his having been, nearly all his life, a victim of bad health. The severe application to his studies to which his father subjected him when in childhood undermined a constitution which was none too strong to begin with. Dissipation made further inroads. He suffered from an indigestional disorder that was aggravated by frequent doses of a quack medicine in which he had implicit faith. Finally, phthisis of the larynx supervened and he was far gone with this when a group of Parisian speculators, seeking to reap advantage from his fame, induced him to join them in establishing a casino in the French capital.

NICOLO PAGANINI

But the expected gambling privilege being withheld, the concern failed, and a judgment for 50,000 francs, under penalty of imprisonment, was rendered against him. He escaped to Marseilles, journeyed by vessel to Genoa, but later went from there to Nice, where he died on May 27, 1840. Even in death his troubled spirit failed to find immediate rest. As is the case with many consumptives, he could not be persuaded that he was in danger of dying, and declined the last rites of the church. In consequence, five years passed before the ecclesiastical authorities could be persuaded to allow his remains to be interred in consecrated ground.

Paganini's importance to the violin cannot be overestimated. He was at once the founder of the modern school of violin technique and its greatest exponent. He recognized the individuality of the instrument, just as Chopin did that of the piano. Consider that he was appearing in public twelve years before Haydn died and thirty-four years before the death of Beethoven, and that Schubert heard him play; then reflect that the art of violin playing on its technical side has not advanced a step beyond him — and what he accomplished may be appreciated. It is much as if a Richard Strauss suddenly had appeared full-fledged a century ago and exploded his *Thus spake Zarathustra* or *Heldenleben* among the classical symphonists, discounting Berlioz, Wagner, and — himself. Meyerbeer, who is reported by Castil-Blaze in the *Journal des Debats*, paid this eloquent tribute to Paganini's technical skill: —

"Imaginez les effets les plus éttonans que l'on puisse produire sur un violin; rêvez les prodiges de l'archet et de la mélodie, Paganva surpasser encore votre attente."

The virtuoso believed himself even a greater composer than a player, and it is a fact that sixty-five years after his death his *Capriccios* remain the technical *ne plus ultra* in the *répertoire* of the modern violinist. Nor is their showiness on the side of technique all there is to commend them. They have genuine musical merit. "I consider this number especially fine and tender," wrote Schumann of the second *Capriccio*, and sufficient in itself to insure Paganini's position as one of the first among modern Italian composers. . . . His compositions [referring to the *Capriccios*, as a whole] contain many pure and precious qualities, worthy of being firmly fixed in the richer setting required by the pianoforte." It would be difficult to ask for higher praise from a critic who himself was a great composer. I am aware that there are violinists who cannot play Paganini's compositions and who, therefore, have made the profound discovery that they are the works of a charlatan. These violinists are ardent advocates of what they are pleased to call the "broad, classic style of playing" — which means that they would like to write down as a trickster any one who plays better than they themselves, or who has progressed beyond the polite drawing-room phrases of the Mendelssohn concerto.

In 1824 Paganini was assisted at a concert in Genoa by Signora Bianchi, a young singer. She became his companion on his tours and was the mother of his son, Achilles. Although she was driven to separate from him by jealousy, he continued to support her and left her an annuity by his will. For his son Paganini seems to have reserved the one tender spot in his nature. He explained his niggardliness — which led him to argue over a half-penny with his washerwoman; to present a gallery ticket for one of his concerts to his servant on condition that the latter should give him a day's service for nothing; and to complain because the police on duty at the theatres in which he played could not be charged admission — by his desire to preserve his son from the straits of poverty to which he himself had been subjected.

Professor Schottky has left a lively description of a visit which he paid to Paganini in the latter's lodgings in Prague. He found everything in disorder — a violin lay here, another there; a tabatière on the bed, another among his son's playthings. Music, money, a hat, letters, watches, books were in a general mix-up. Amid this chaos sat Paganini. "A black silk nightcap covered his blacker hair, a yellow tie was loose about his neck, a long, chocolate-colored jacket hung from his shoulders. On his knee he held Achillino, his four-year-old son, who was in very bad humor, because he had just been obliged to submit to having his hands washed."

Paganini as nurse and father! — perhaps the most human picture of this weird, uncanny being, and the most agreeable with which to take leave of him. Less of the devil, despite the black nightcap, the yellow tie, and the long, chocolate-colored coat. But is Schottky quite sure that he did not catch a glimpse of horns and a cloven foot?

OUR LIMITATIONS

D. A. CLIPPINGER

Why learning seems so difficult to most people, and why so few rise above mediocrity, constantly engages the inquiring mind. The story of the fall of man, whereby a hitherto perfect mind was dwarfed and became the inheritance of the race to the present day, fails to offer a satisfactory solution to the thinker.

Is the cause to be found outside of man? Is there a fundamental defect in his creation? If so, the condition is one for which he cannot be held responsible, and any attempt to rise would be futile, for the reason, that to have a mind more perfect than the one that created him must be an evident impossibility.

If the cause is within the consciousness of man, then what is it, and can it be removed?

If we analyze this condition, we will find it is due largely, at least, to the limited conception man has of his real nature and possibilities.

From birth we are hedged about with limitations which hamper our freedom of body and mind. We are walled in with custom, tradition, and superstition, and before we are many years old we begin strengthening this wall ourselves.

We limit our physical strength and our mental strength. We decide what we can learn and what we cannot learn; what we are able to do and what we are not able to do. One cannot learn mathematics, another cannot learn history, another languages, still another cannot learn to play the piano, and so on throughout the entire list of things to be learned.

Vocal students are no exception to this rule. Each one has his capacity outlined, and his expectations of course are within the boundaries he sets for himself.

If one will study his pupils, and see how many of them have bound themselves with a lot of senseless rules, he must inevitably conclude that they need other things more than they do voice culture.

One only wants to sing for herself and perhaps her friends, another places the limit at a choir position, another does not expect to study long, just enough to learn how to teach. Shades of Porpora and all the others! just enough to be able to teach. This is indeed the limit. One says, "I don't expect to make anything of my voice," and he never will so long as he feels that way about it.

One says, "It is impossible for me to learn how to place my upper voice." How she will learn to

place her upper voice when she is thoroughly convinced and is constantly reassuring herself she cannot, is a problem for the psychologist.

One misses a lesson every time it rains because she doesn't *dare* get her feet damp, although just why water should act differently in her shoes and in a bath tub is not quite clear.

One says, "I am sure I never can learn to play an instrument," and he is quite right so long as he feels that way about it.

Attempting to learn anything and at the same time believing he cannot, in the hope of being agreeably disappointed, indicates a negative state of mind from which very little positive good may be expected.

My belief that I cannot learn to sing has nothing whatever to do with the art of singing, but it does close the channel through which that form of beauty and truth might come to me.

The number of avenues of knowledge some people close in this way leads one to wonder sometimes if there are any still open. I have known people whose lives were a constant negation.

We limit our capacity to enjoy by expecting something is going to happen. We limit our capacity to do good by believing it will not be appreciated, which is putting a limit on others.

Look over your pupils and see how many have a sense of unlimited possibilities, that come with all the avenues open through which development may reach them. It will be found they are few. Probably not one, and yet the ideal pupil must be in this state of mind. What pessimists we are!

But are not reasonable limitations legitimate and proper? I should not like to admit it.

Why should we limit our development in any right direction? Why should we wish to do so?

The possibilities of man's development are infinite and progress is eternal. We do not all find ourselves in the same stage of development, nor do we develop with equal rapidity; but the possibilities are there, and the work must be done somewhere, somehow.

The question of limitation is a problem which is constantly confronting the voice teacher. He should not be blind to it. He who does most to destroy it in his pupils is not only rendering them the greatest possible service, but is making the actual work of teaching immeasurably easier for himself.

I do not believe in negative teaching. I have little confidence in the one who occupies the time telling the pupil what he is not doing and cannot do, when he should be telling him what is right and how to do it, thereby strengthening the pupil's confidence in himself and enlarging his conception of possibilities.

Many things are difficult because we are taught to believe them so. This kind of teaching does not affect the subject, but it does affect our mental possibilities by putting us in the wrong mental attitude toward it. Self-respect, confidence, and an enlarged understanding of our possibilities absolutely necessary to success.

For this reason it never was quite clear to me how man is to reach a state of perfection while constantly calling himself a worm of the dust.

Right knowledge is in the highest sense natural and should not be difficult to attain. We will find this to be true to the extent we understand our mental possibilities are unlimited.

A normal optimism should be the possession of every student, and it is the business of the teacher to assist in forming it.

The wide-awake teacher finds many things which, while no part of the physical process of singing, do stand as a bar to free expression and consequent growth, hence must be destroyed.

HOME CONCERTS

LOUISE KARR

There is such a desire for technical perfection abroad amongst our music students, that I sometimes think its tendency is to check the spontaneity of our musical life. This is by no means saying that we should not work for and admire technical perfection as far as in us lies. We should appreciate and learn as much about it as possible. But to strive constantly for more than we have time, talent, or money to obtain is to open our minds to discouragement and depression, where we should take satisfaction and pleasure. Music is given us to enjoy and for inspiration, and the extreme personal element in us which says: "If I cannot have perfection in myself and in others, I will not have anything to do with music," is a wrong thing to encourage, and in the end kills the spirit of music itself, which is what we really love and need after all.

This statement about the love of technical perfection may bring a smile to the earnest teacher's face, — that teacher who struggles week by week to arouse the conscientiousness of flighty pupils and of inattentive and dull pupils; but I will hold to my ground in spite of the satire lurking behind the smile. I have known many music lovers, young and older, and I am sure that by the time they get where they appreciate music at all and have the power to judge between well and ill done, they become self-deprecatory and unduly sensitive about their own efforts to do anything for an audience, however small and informal. If, for any reason, they are not able to keep up their systematic study, they are apt to take a back seat entirely, as far as contributing to the general pleasure in their own circle is concerned.

If we look carefully into the reason for this self-effacement, we shall find that if one part consists of genuine modesty, the remaining two are morbid self-esteem. If we could all take our music more naturally, and avoid shrinking uncomfortably into the background no less than blazoning ourselves unduly in the fore-front, we should get much more pleasure out of it and find it ministering more and more to our social happiness as well as to our individual improvement.

There is nothing more delightful than a truly musical circle, where each member contributes according to his own ability, and where each appreciates generously the efforts of the others, without envy on the one hand, or harsh criticism on the other. At the risk of repetition, let me say once more, the personal element should be eliminated. We may take a lesson from the Germans in this respect of all contributing according to their ability to an evening's pleasure. The German must have music at whatever cost, just as he must have coffee and beer. If it is of the best, he takes it and is thankful; if it is poor, he takes it, for he must have it. You hear more bad music in Germany than you do in any other country, just as you hear more good music; and the bad music has its place in making the most musical nation in the world as truly as the good, for it is the honest expression of the inward nature which must find an outlet in this way, and indicates the vitality at the root of the whole musical life.

I am by no means defending bad music or careless work as such. No one would urge on to honest study or laborious effort in getting technique more than myself; but what I do recommend is the simple, natural use of what we have been able to acquire, without regret or apology for what we have not.

Any one with an attractive drawing-room and a good piano should find it a pleasant thing and very well worth while to get up a series of home concerts during the winter. Even if people have unlimited opportunities of hearing good music in public, the making it for themselves and the bringing together of their friends who have some ac-

BEGGAR'S OPERA, ACT III.

as Originally perform'd at Lincolns Inn Fields, 1727

Performers.

1. Macheath M^r Walker 2. Lockitt M^r Hall 3. Peachum M^r Hippisley 4. Lucy M^rs Egleton 5. Polly Miss Fenton, afterwards Dutchess of Bolton

Audience.

6. Duke of Bolton 7. Major Pounceford 8. Sir Robert Fagg 9. M^r Rich, the Manager 10. M^r Cock, the Auctioneer 11. M^r Gay 12. Lady Jane Cook 13. Anthony Henley Esq^r 14. Lord Gage 15. Sir Conyers D'Arcy 16. Sir Tho^s Robinson.

complishment is a delightful thing, and if people are somewhat shut out from city advantages, such a series may be very stimulating as well as attractive.

There are a number of things that go to make up the success of a private musicale, which at first sight do not seem to have so very much to do with the music. In the first place, there should be a certain air of informality about such an entertainment, however carefully it may have been prepared. In my opinion, at any rate, there should be no more people invited than the comfortable chairs, window seats, and sofas belonging to the household can accommodate. This is not saying that there may not be a few more seats in the drawing-room than usual, but they should be grouped in an easy way, so that people will feel at liberty to get up and move about between the numbers. In my own mind, many and many a private function is associated with an uncertain poise upon a creaking camp chair and the close proximity of numbers of other uncomfortable people weighing down a similar frail structure, which creaks at every breath. The room is too crowded for the possibility of good air, and though all are too polite to confess their misery, there is no real happiness in any heart. This may seem a trifling matter, but if people are seated comfortably, in a well-aired room, with an occasional small table perhaps to rest their elbow on, they are in a good mood and predisposed to enjoy whatever program there is to offer.

However much the air of informality is to be preserved, the hostess should always be perfectly sure of what she wishes in her own mind. Whenever it is possible to have a printed program, it is always a compliment to those participating to do so. It is not at all necessary, though, and I myself like very much to be a little surprised now and then. The hostess should have the program written out in this latter case, and keep a quiet control over the length of waits between the pieces. The program should not be quite as long with amateurs for performers, and the waits between numbers should be rather generous. A congenial group always have plenty to talk about, and it is proverbial that even the most silent tongues are loosed whenever music begins, so that if proper attention is to be given the latter, people must be allowed to talk out a little between times.

This matter of conversation during the performance is a very sore spot with all amateurs. It is particularly hard with the piano, and almost ruins the self-possession of a really fine player. A genuinely clever hostess can ensure those who do her the favor to play or sing, a proper amount of attention if she will make it a study. She can decidedly, but pleasantly, hush people up before the playing begins, and take her stand in a prominent place and give her whole attention to the music. If people will talk, in spite of this, she can go to the length of asking them not to, without risking her popularity, and she really ought to do this. She should be ready also with a prompt and cordial word of real appreciation instantly the performance is over. There are some houses where musicians love to play, and others where they go with the greatest reluctance, and the reason generally lies in the appreciativeness or unappreciativeness of the hostess herself. What a popular hostess really wishes, her guests are always willing to accord, and she can assure players of attention by making up her own mind to it.

The making of a program is a great art. Often, when amateurs play, it has to be made up from whatever material they have ready. Still, the hostess should hear the pieces beforehand herself, whenever possible, and make such an arrangement as to show off the good points of all. In a general way, the more serious and intellectual numbers should come first. It is very customary to begin with the piano. A piano duet makes a good beginning, or a violin, with piano accompaniment. Two very serious or dreamy pieces should not come together. It is always better to have two selections by the same person quite near together, as the nervousness natural to taking the floor wears off after the first, and the singer or player can do himself or herself more justice and give more pleasure in the second. Always remember that if you ask people to play or sing for you, to give them a fair show. Try to have the lights and the height of the piano stool right; let them play a number of times, and if they have any little peculiarities, find it out and endeavor to suit them. To illustrate my meaning about making up a program, I have arranged two, consisting of pieces of not more than average difficulty, some of them old music, and some new this season. All these pieces have been very much liked in studio and drawing-room musicales recently.

PROGRAM NO. 1

Piano Solos. Prelude in C, No. 1. In the Well-tempered Clavichord ..... *Bach*
All Right. Little Tone Poem ..... *Schytte*
Songs. Thou 'rt like unto a Flower ..... *Rubinstein*
Haide Roeslein ..... *Schubert*
Violin. Air Melodieux ..... *Bohm*
Songs. (*a*) The Woodpecker. (For Pure Contralto). ..... *Nevin*
(*b*) Slumber Boat ..... *Jessie Gaynor*
(*c*) There stands a Little Man. From Hansel and Gretel. (This Song is founded on an Old German Folk Song) ..... *Humperdinck*
Piano. Adagio and Rondo. Sonata Pathetique, Op. 13 ..... *Beethoven*
Violin. Air on the "G" String ..... *Bach*
Kniawiak. Polish Dance ..... *Wienawski*

PROGRAM NO. 2

Piano Sonata, Op. 49, No. 1 ..... *Beethoven*
Violin. Loure ..... *Bach*
Romanze ..... *Svendson*
Songs. My Luve is like a Red, Red Rose. Old Scotch, with Setting ..... *Frank Hastings*
Lethe ..... *Boote*
My Jean ..... *Burleigh*

MUSIC IN THE HOME
(Painting by J. Jordaens)

Piano. Shepherds All and Maidens Fair. From the Sketch Book ..... *Nevin*
Dodilenette. Lullaby ..... *Ch. Gounod*
Violin. Romance ..... *Beethoven*
Songs. I'm wearin' awa, Jean ..... *Arthur Foote*
Drink to Me only with Thine Eyes .. *Old English*
Piano. Melodie ..... *Paderewski*
Humoreske ..... *Dvorak*
(The latter new this season and very taking.)

A GALLANT BOY

A Bostonian was talking about the late Henry Harland.

"Harland was a graceful, gallant soul," he said. "Even in his boyhood he turned the prettiest compliments.

"In his boyhood he studied Latin under a charming young lady.

"This young lady, calling him up in class one morning, said, —

"'Henry, name some of the chief beauties of education.'

"The boy, smiling into his teacher's pretty eyes, answered, —

"'Schoolmistresses.'"

BEETHOVEN
(In his twenty-eighth year)

WHAT AN AMATEUR SHOULD KNOW

ARTHUR ELSON

I. — Piano

There have been many attempts to select the world's hundred best books, but we seldom hear of any effort to do the same in music. Yet every teacher knows that the student must become acquainted with certain epoch-making works, and this article may serve to outline a good selection for the amateur who is not under the teacher's guidance.

In the old days, the piano developed gradually, from the spinet, or virginal, and later the harpsichord. While the music for these old instruments is now little more than a curiosity, it is not without its interest; and such a piece as *Sellinger's Round*, a favorite of Queen Elizabeth, is an excellent illustration of the graceful, tinkling effects of long ago.

At a later period we find much that is of value in the old clavichord music. Martini's gavotte, *Les Moutons*, is a familiar example of this time. Galuppi, of Browning fame, is another of the early Italians, while Hasse, Mattheson, and Graun may represent Germany. Their Gigues, Courantes, and other dances are attractive even now. In France, Couperin and Rameau are the best exponents of the early style. Couperin's little tone pictures for piano include *The Harvesters*, *The Reveille*, *The Butterflies*, and other favorite themes, while Rameau's *La Poule* gives a remarkable imitation of a clucking hen.

In Italy, the name of Scarlatti deserves especial mention. Alessandro, the elder, is best known by his fertility and originality in opera, and except for a single fugue, his piano music is still unpublished. But Domenico, his son, was first of all a piano composer, and is regarded by many as the founder of the piano sonata. He has left us an immense number of studies and other works for the harpsichord, or old piano. Their clearness of utterance and modern qualities of style and brilliancy make them favorite selections for concert programs, even to-day. With the early Italian violinists, the sonata was merely a contrast between slow and quick movements, and Scarlatti's works are scarcely more; in fact, some of them are almost fugal in effect. Very often the sonata consisted merely of two movements, slow and quick, and some of the works of the great Dr. Arne, in England, show this structure. Handel did nothing for this form, limiting himself to a few harpsichord suites, or sets of contrasted dances.

The contrapuntal schools, which flourished from the fourteenth century and even earlier, found their noblest culmination in the works of Johann Sebastian Bach, who united an unrivaled skill for the interweaving of parts with a modern feeling and expressive power. There is a saying that formerly music was horizontal, while now it is vertical; and the student who notes how smoothly the different voices flow on, side by side, in a Bach work, will understand what it means, and contrast this music with our modern up-and-down sweeps of chords.

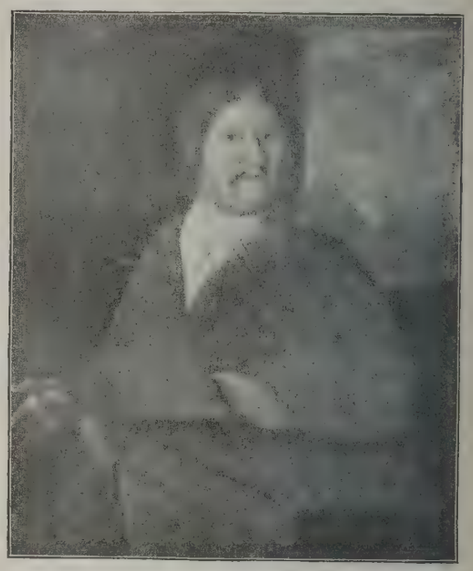
The greatest of all piano classics is surely Bach's *Well-tempered Clavichord*. This collection of forty-eight preludes and fugues did pioneer service to music in establishing the equality of every key, and thus paving the way for modern modulation; but the work still remains a monument of intrinsic musical worth. If the student have any real love for his art, he will soon find himself lost in admiration at the delicate musical tracery in these

HIERONYMUS FRESCOBALDUS

most beautiful of fugues. Other works of Bach, too, will amply repay study; but if the student must make a choice, he will find that the two and three part inventions form an excellent preparation for the "Clavichord."

Bach wrote sonatas of some merit, but one of his sons did far more than he for that form of composition. The sonatas of Leopold Mozart and Johann Christian Bach are full of spirit and grace, but Carl Philip Emanuel Bach is the name to be remembered in this connection. The deep feeling and strong expression in his works makes him really the forerunner of Haydn. His sonatas are in three-movement form, — an *allegro* in short sonata shape, an *andante* in song form, and a *presto* in rondo form. His chief work is his *Sonatas for Connoisseurs and Amateurs*, and he also wrote some effective piano variations. He was the first to express individuality in the new form.

With Haydn and Mozart we find the sonata form more fully outlined, and a definite thematic



JOHANN AMBROSIUS BACH
(Father of Johann Sebastian)

structure always present in the opening movement. The most noticeable quality of Haydn's works is their perennial brightness, united with a grace and humor that are always pleasing in effect. The set of ten celebrated sonatas by him must certainly have an honored place in our amateur's collection. Mozart's sonatas, too, should receive the same attention. To Haydn's theme, fantasia, and repetition of theme, Mozart added the more cantabile second theme, coming after the first subject; and a small closing theme, following this, brought the sonata to its complete shape.

Beethoven took up the form where these two left off. In his earlier sonatas we see him holding strictly to the old structure, though his mighty power of expression was even then far above that of his predecessors. The compositions of Beethoven are often divided into three periods, but in his sonatas we find the transition gradual. His rich fancy, deep emotion, and lofty intellectual consciousness soon began to show themselves, and by the time we reach such sonatas as the *Waldstein* or the *Appassionata*, we find more of freedom and less of form. Still later, we find him discarding form altogether, and his last five sonatas, beginning with Op. 101, are great tonal rhapsodies. Schumann once spoke of the sonatas of Brahms as "Veiled symphonies," and the term may be well applied to these earlier works. Beethoven's Variations and Bagatelles might also find a place in our collection, but they are less representative than the sonatas.

We can follow the technical side of modern piano playing, which began to be developed at this time, in the studies of Moscheles. Cramer's studies are

also worthy of a place, while Clementi's *Gradus ad Pa-nassum* is a classic in this field.

We now come to a more modern period, where form is of less account, and freedom of expression is everything. The first great representative of this school was Chopin, who has been well

IGNAZ MOSCHELES

called "the poet of the piano." Full of the strong feeling of his race, he gave the world compositions that have become the standard of passionate utterance on the piano. All of his works have their measure of value, but perhaps the student would do well to begin with the beautiful nocturnes, and the graceful mazurkas and waltzes. The noble polonaises, too, are the very highest form of national feeling in music. Then if the pianist would go further, he may take delicious etudes and romantic ballades.

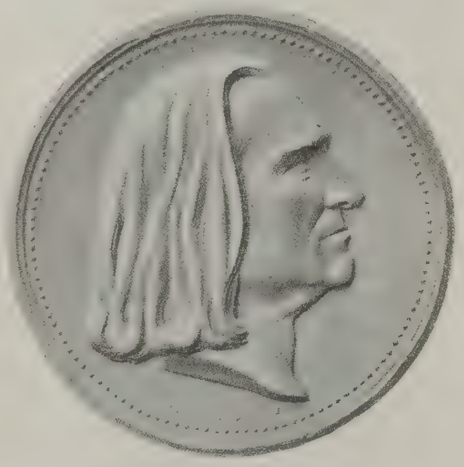
FRANZ SCHUBERT

Schumann is another composer who succeeded especially well in this field. It is said that he "thought in piano," that is to say, ideas presented themselves to him in piano form first, just as they appeared vocally to Schubert or orchestrally to Beethoven. In speaking of Schubert, too, we must not forget the beauty of his Impromptus and Moments Musicales, works of rare melodic grace.

CARL MARIA VON WEBER

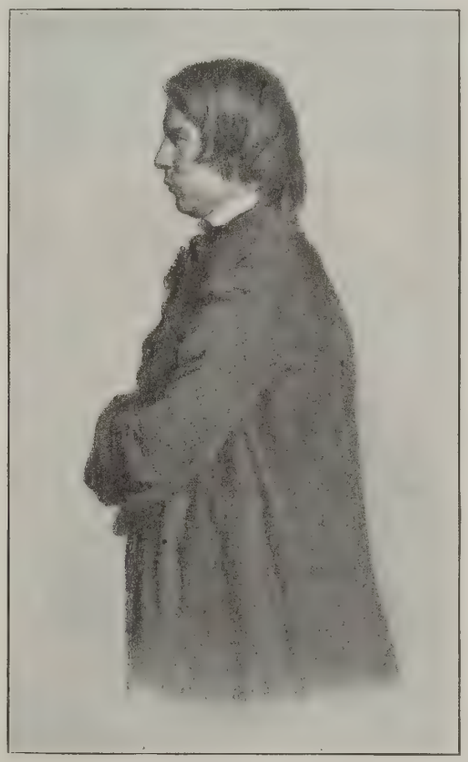
If our amateur is very young, he might begin his Schumann with the Children's Album; but for well-equipped players, the composer presents a large array of master works. It is hard to reject any of them, but an enforced choice would certainly include the *Carnaval*, with its entrancing tone pictures; the exquisitely woven *Arabesque;* the *Fantasiestücke*, with their varied moods of deep emotion; and the beautiful *Noveletten*. If our amateur is sufficiently well equipped, he must not omit the *Etudes Symphoniques*, greatest of all piano variations.

Mendelssohn, too, has left much worthy music for the piano. His *Songs without Words* are probably the most widely known of his works, for their simple style makes them easily appreciated. They contain much of real value, however, and their shapeliness is well worth our amateurs' attention. In more ambitious vein, the *Cappriccio* will serve as a good example of Mendelssohn's style, while the *Variations Serieuses* form a worthy pendant to Schumann's great work.



A LISZT MEDAL
(Edouard Louis Geerts)

With the advent of Liszt came a still further development of piano technique, not merely for display, but as a means of broadening the effects possible on the instrument. Influenced by the poetry of Chopin, the intricacy of Berlioz, and the expressive, "singing-tone" style of Thalberg, Liszt undertook the process that he himself called the "Orchestration of the Pianoforte." His thorough technical mastery of the instrument was of excellent service in this purpose. In his transcriptions, as well as his original works, we find a large complexity of effect, as if he were trying to imitate the mingled sounds and contrasted themes of an actual orchestra. This style is eminently suited to piano transcriptions of operas, and in this field we find Liszt going far beyond Thalberg. His song transcriptions, too, weave an intricate web of sound about the melody. These are still in demand for concert display, and the *Wanderer*, the *Erl-King*, and *Hark, Hark, the Lark* are familiar examples. Among Liszt's own works, similar effects of contrast and antiphony are found, as, for instance, in the exquisite *Sermon of St. Francis to the Birds*. Liszt is only now winning the recognition he deserves as a composer. His great series of symphonic poems, in the free modern vein, and his two noble concertos for piano, place him at once in the front rank of orchestral composers, while his piano works are now gaining the recognition they deserve. A companion to the *Sermon of St. Francis* is another notable piece, the powerful *St. Francis de Paul*. Among Liszt's earlier works, the *Années de Pélerinage* and the *Harmonies Poetiques et Religieuses* are excellent examples of his style, while the three Spanish



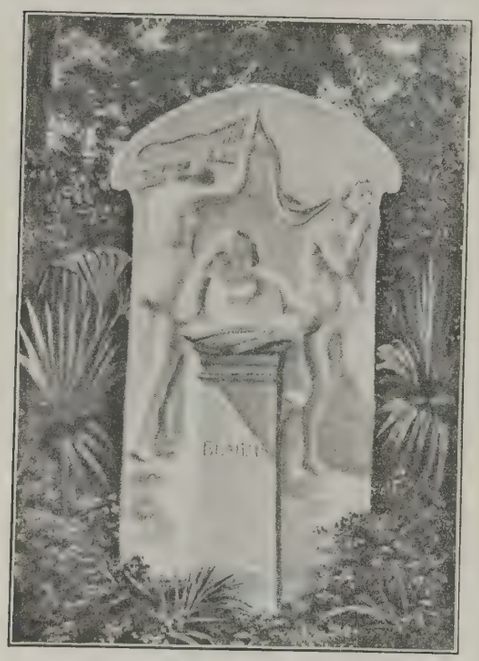
ROBERT SCHUMANN

pieces, Op. 47, may be taken, along with the two *Legendes* already mentioned, to represent the later works.

One of the most potent factors in modern music has been the development of a spirit of nationalism. In many countries, composers have gone directly to the songs of the people for inspiration, and have built their great works upon this firm foundation. Most notable among these composers is the Norwegian Grieg, who has enriched the sweet, plaintive music of his native land by fusing it with the rare melodic gifts of his own genius. His *Humoreskes*, Op. 7 and 19, his piano sonata, his *Romanzen and Balladen*, Op. 9, also Op. 15, and above all his *Norwegian Volkslieder for Piano*, show the distinctive national flavor at its best.

The *Norwegian Dances*, Op. 35, afford another characteristic example of his style.

In Germany, there seems to be comparatively little new piano music of importance. The *Moderne Richtung*, under Strauss, Hausegger, Mahler, and others, leads chiefly to orchestral



BRAHMS MEMORIAL, VIENNA
(Ilse Courat)

music, occasionally venturing into the domain of chamber music and opera. Yet even though Strauss has written little for piano, his early *Stimmungsbilder* form a welcome addition to the musician's collection. Of the five pieces in the set, the *Träumerei* shows the most ethereal delicacy, while *Auf Stillem Waldespfad* excels in beauty.

Saint-Saëns is still in the first rank in France, and his works display all the remarkable mastery of style that has made him renowned. The older school includes also such masters of miniature effects as Godard and Chaminade. Here, too, the new school is busy experimenting with the orchestra, but Debussy has found time to write piano pieces that have caused much discussion. Some critics rate them as uninspired strivings after novelty of effect, but others are loud in their praise. Thus the piano nocturnes, entitled *Nuages* and *Fêtes*, are described by De Breville as possessing the elusive fragrance of a perfume that pervades the air but defies analysis. More recent piano works by Debussy are the *Proses Lyriques* and *Les Estampes*, two sets of tone pictures.

In Russian music, the charm of Rubinstein and the power of Tschaikowsky are now known to the musical world. But a host of new composers have arisen, who have employed their national folk music in varying styles. Of the five who developed the new school, Balakireff has left the most notable piano work, in his oriental Fantasie, *Islamey*. Among the younger men, Glazounoff, who is now the leader in the orchestral field, has produced some piano pieces of much breadth, among them being two recent sonatas. Arensky shows the influence of Schumann in his works. Rachmaninoff's expressive power is now made familiar by concert programs. Others who deserve mention are Scriabine, a follower of Liszt and Brahms; Liapounoff, whose etudes also remind the hearer of Liszt; Rebikoff, who is prone to experiment; and the wildly passionate Stcherbatcheff.

Other nations, too, have their share of modern piano writers. Among these are Fibich, Novak, Suk, and Nedbal in Bohemia; Bossi and Martucci in Italy; Granados, Morera, and others in Spain; and Elgar, Bantock, and the new school in England. Norway furnishes Chr. Sinding, gifted and poetic, while Sweden adds the names of Stenhammar, Sjögren, and Peterson-Berger. Finland is represented by Kajanus, Wegelius, Mielck, and others, while Dirk Schaefer is the leader of the new movement in Holland. All these are important names; but time alone can tell whether they will take permanent rank with the great piano composers of history. Meanwhile, our amateur has enough music to choose from for the present.

HENRI HERTZ

INHERENT CHARACTERISTICS

ARTHUR W. SEDGWICK

That Music Study is infallible in bringing into prominence the many idiosyncrasies and characteristics of children, is an interesting fact. It not only shows the strong points of character, but also the many weaknesses; and it is in the power of the music teacher to eradicate many childish faults.

It is of these faults it is best to speak, for owing to them many lessons are a source of dread and discouragement. To the progressive teacher, however, minor troubles and irritations prove a means for character study and development rather than a destroyer of equanimity and nerve force.

By very little observation of the many types of children it will be found that their numerous habits may be classed under different heads; such as heedlessness, susceptibility, lack of control, laziness, perceptiveness, etc.; thus it becomes an easy matter to trace these influences *past* the music lesson into the general life.

The quickest way to reach conclusions is to enumerate various cases that come to us in the lessons, and make deductions for each case presented.

The first type is of a young lady of eighteen or twenty who wished to study piano; would like to learn some pretty pieces to play for her friends; so the lessons began. Naturally it was advisable for her to study exercises, that the technique could be increased and the "pretty pieces" thus mastered; but after two or three lessons the etudes were neglected, the pieces smatteringly played, and at last music discontinued for stenography.

By an investigation of her short-hand study it was shown that the word-signs were not thoroughly learned, so no practical use could be made of the later accomplishment.

Her various undertakings were of the same order, and would always fall short of mastery; and no music teacher could be called incompetent for failing to make a musician of this young woman. This is one form of "lack of purpose" which is continually coming to the foreground in so many lives.

Another case is illustrated in a little girl who came for her lesson one winter's morning at six thirty. This child's life represents alertness and activity in everything undertaken.

In the music lesson there is a quick intuition in grasping ideas, elateness in things well done, and corresponding discouragement with slight mistakes. Such natures should be carefully handled, for in them is either the making of an artistic temperament or a complete dislike for the study of music.

The phlegmatic disposition is readily brought to the surface in the lesson. The reading of notes is done very slowly, and it is not because of not knowing them (as a test in sight reading will show), but it is owing to a slow transmission of thought.

Such temperaments make good mathematicians, where careful thought and reasoning are necessary; also in many cases will become excellent musicians, for they will make conscientious students. Pupils like the foregoing will be found to take plenty of time in all movement, and very often show absent-mindedness to a large degree.

Some children are very susceptible and are very quick to receive impressions. In illustrating a piece where an imaginative mind is needed to bring corresponding results in rendition, this child can fully appreciate the fairy scene or what-not and reproduce the idea in a manner which will delight her teacher. As a usual thing this temperament is chiefly in girls, for it is only in extreme cases that boys show the romantic disposition in childhood.

Children with these characteristics are fond of reading stories and often will attempt writing poetry or compose little pieces. They are apt to be dreamers and are always living in imagination.

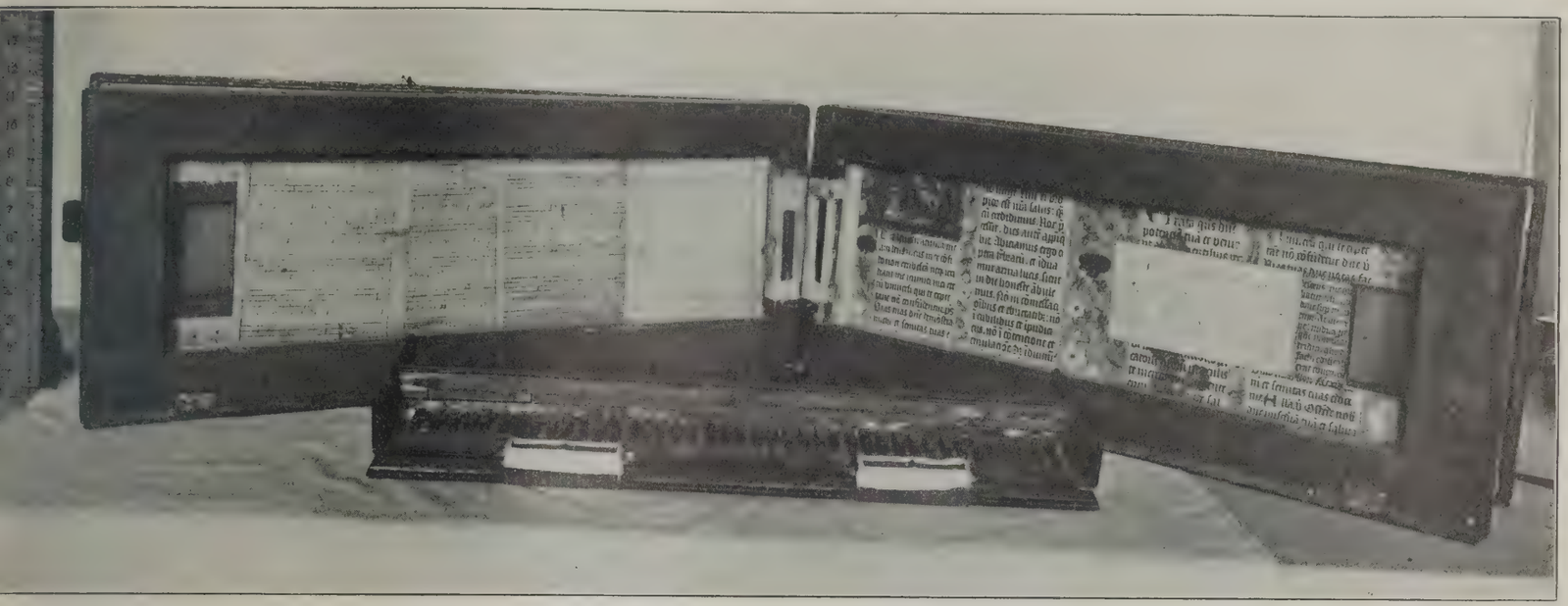
This temperament is very desirable in a music student and very good results may be obtained in extended culture.

Heedlessness is the nature that proves the most discouraging of any form of characteristic with which a teacher has to contend. Each lesson is

(*Continued on page* 243)

Musical Instruments in the Metropolitan Museum, New York

FRANK H. MARLING



FOLDING REGAL OF THE SIXTEENTH CENTURY
(Referred to in text as No. 1)

Any article on musical instruments, especially in such a comprehensive collection as the Metropolitan Museum, would be very incomplete without devoting considerable space to the organs. The pipe organ has been universally and rightly called the " King of Instruments," and it has been well said that it might justly be called an assemblage of instruments, since each individual stop or set of pipes represents to a large degree such orchestral instruments as the violin, viola, violoncello, double bass, clarinet, oboe, trumpet, trombone, flutes of various pitches, in addition to the diapason tones which are the foundation of the organ and to be found only in this instrument.

The Water Organ

The earliest organ known to the world is the hydraulic or water organ, invented in the second century B.C. at Alexandria, a Greek invention, and constructed according to the Greek ideas of music then current. Water came in to compress the air for the pipes, as bellows were used subsequently for this purpose. Mr. F. W. Galpin, an English clergyman and a most enthusiastic and well-informed student and collector of musical instruments, has, after a careful study of all known presentations of these ancient hydraulic organs, been successful in making a complete working model of this instrument by following in every detail the instructions given by Hero of Alexandria and Vitruvius. Want of space forbids description of this, but is described in full in Mr. Abdy Williams' admirable little volume, *The Story of the Organ*, which is recommended to all those who are desirous of making a detailed study of the instrument.

Medieval Organs

In the early medieval organs, no keyboard is visible, but instead the performer pulls a perforated slider, called in the old manuscripts a "linguor" or tongue, placed under each pipe or

CHAMBER ORGAN OF THE EIGHTEENTH CENTURY
(No. 7)

set of pipes and marked with the names of the notes represented. An interesting example of this class was built in the monastic church at Winchester, England, near the end of the tenth century, and in a Latin poem chronicling the event, it is written that "two brethren of concordant spirit sit together at the instrument and each controls his own alphabet," an allusion to the letter sliders.

At the beginning of the twelfth century keys seem to have come into use, small levers which, when depressed, push in the wooden sliders and when released were restored to their original position by means of a horn spring. The flat touches of levers had marked on them the letter of the note to which they corresponded, from which came the name "key" (*clavis*), because the letter gave the "clue" or "key" to the particular sound required. This practice of lettering the keys was continued for many years, being used even in the spinet and virginals of the sixteenth and seventeenth centuries until they were superseded by the keyboard. The Museum collection has a number of specimens of early organs, which are of fascinating interest to the music-lovers as showing its strange form in this period of its development. Among these is the

Folding Regal of the Sixteenth Century

This is shown in Illustration No. 1, and is a rare form of the sixteenth century organ, called the Folding Regal. It is supposed to have been invented by G. Voll, a Nuremberg organ builder, and was at first manufactured in a small case and carried in religious processions, particularly when the peasants prayed for blessings on their crops at harvest time. At this time it hung from the left shoulder by a strap, the bellows being operated by the left arm and the keys by the right hand. It was afterward made on a larger scale for use in chapels

and monasteries. The specimen shows an oblong case of painted wood in two parts, each containing a bellows filled to the back of the keyboard, by lifting which alternately, wind is supplied to a set of small metal pipes, fitted with beating reeds placed just behind the keys. The inside of the case is decorated with musical and illuminated manuscripts.

Bible Regal Organ

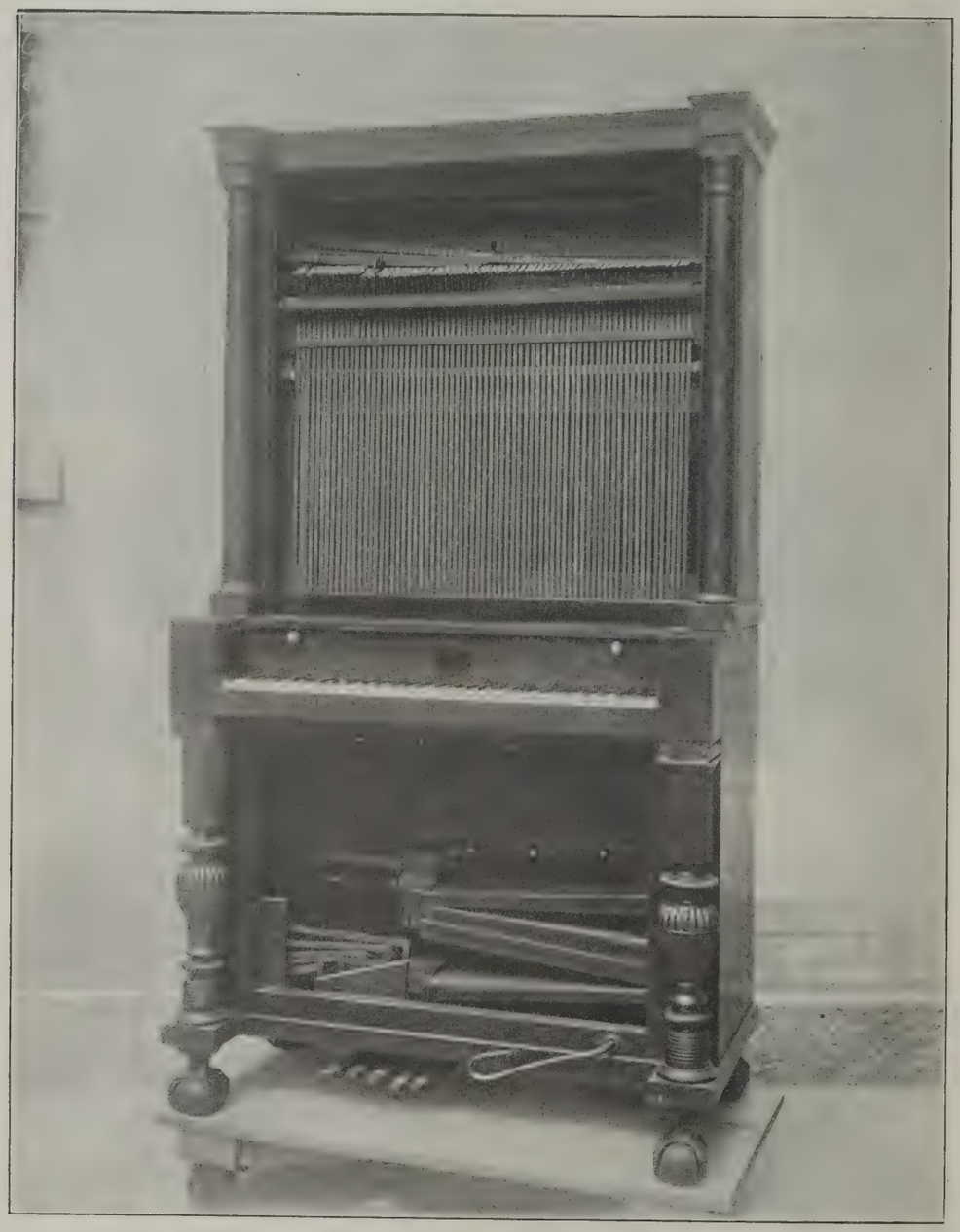
Of a similar class to the Folding Regal just described is the Bible Regal, shown in illustration No. 2. It consists of an oak case in book form. The keyboard folds in the middle, and with the pipes can be placed within the book-shaped case, hence the name, Book or Bible Organ.

Book Organ

Another Book Organ is shown in Illustration No. 3, which is in the form of four folio books, covered with stamped leather, each bearing the title *Traite des Pais Bas*. Inside the cover is an engraving of the supper at Emmaus. The first volume forms the cover, and opening this we find the keyboard in front and at the back a bellows operated by a lever with a carved handle outside the case. Below the case are the reeds. The keys are black naturals, with white sharps. It is of French make of the time of the seventeenth century.

Cabinet Organ, with Removable Spinet

The case of this instrument shown in Illustration No. 4 is of ebony veneered form, decorated with antique crimson velvet panels, on a four-legged stand. Inside the folding doors is a cabinet with fourteen drawers, and central cupboard with bronze door mounts, and a decorative bronze panel showing the entombment of Christ. Immediately over the keyboard is placed in a recess an octave spinet, which may be played in the cabinet, or withdrawn for separate use. Flowers are painted on the signboard. It was made by Laurentius Hauslais, in Germany, in 1598. A quaint inscription on the jack-rail of the spinet may be translated as follows: "By the favor of God, see what Laurence Hauslais of Nuremberg can do."



ORGAN PIANO
(No. 9)

Portative Organ

The name Portative Organ was applied to a little instrument which could be moved easily by one person from place to place, and in its smallest form could be played while carried about, as often seen in paintings representing Saint Cecilia. The specimen shown in Illustration No. 5 is a low wooden case, with blue exterior, with conventional ornaments of gilt, and gilt molding with a grotesque head in the centre below the keyboard. This was made in Italy, and is supposed to date from the seventeenth century. One set of wooden pipes is arranged in two rows at the back and outside the case.

Small Positive Organ

The Positive Organ was a larger organ than the Portative Organ, requiring greater effort to move, and only playable when placed in position. A seventeenth century example is shown in Illustration No. 6. This has forty-two pipes within the cabinet. The case is of dark wood with ordinary beading, with two coats of arms on the folding doors. It is blown by two small bellows on top of the instrument.

Chamber Organ

Another organ, which is more of the type as it is seen to-day, is shown in Illustration No. 7. This has a compass of four octaves and four notes and is in a tall mahogany case with ornamental pipe front. It has Sheraton tracery and is inlaid with black and white lines. The keyboard slides within the instrument when not in use. It is blown by a foot pedal placed below the keyboard, and on the left-hand side is one small composition pedal. It was made by an English builder, Thomas Chapman of London, in 1779.

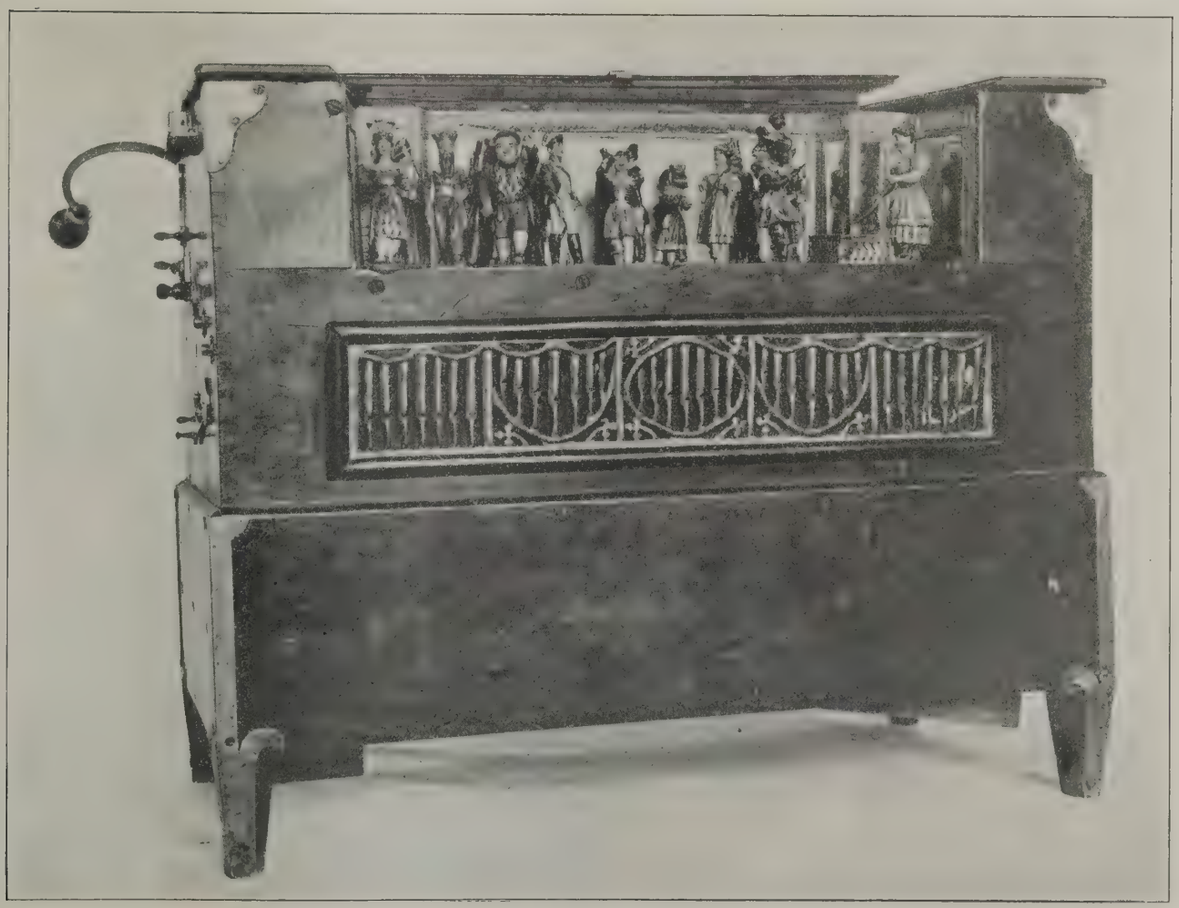
Small Cabinet Organ

A small Cabinet Organ is represented in Illustration No. 8. A walnut case in cabinet form, almost black from age, with carved pilasters, representing human figures at each side and ivory plaques in the corners representing saints at prayer. There are four small drawers in front with central cupboard which has carved folding doors, with brass mounts. The keys are in a recess beneath, which is lined with antique velvet and just above an oil painting, showing the raising of Dorcas. It is blown by a carved hand-lever projecting from the right-hand side of the cabinet. It is a beautiful German instrument of the early seventeenth century.

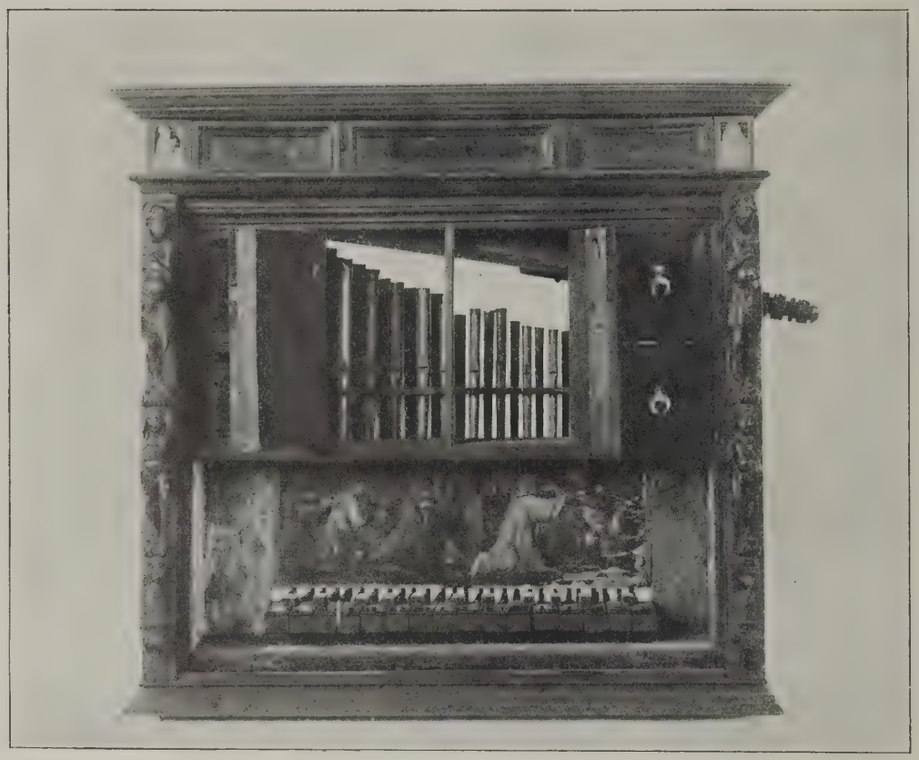
Organ Piano

A somewhat novel instrument is to be seen in Illustration No. 9, called an Organ Piano, and is a combination of organ and piano. The piano is in a tall upright mahogany case, with compass of five octaves and eight notes E to C. At the bottom

PORTATIVE ORGAN
(No. 5)



OLD BARREL ORGAN
(No. 10)



SMALL CABINET ORGAN, EARLY SEVENTEENTH CENTURY
(No. 8)

of the case there are five brass pedals, soft, loud, bassoon, and silent. The organ mechanism is the bottom of the case below the keyboard, and is made up of two small bellows with air reservoir, painted red and gold, and worked by a foot pedal on the right-hand side in front. The sound is produced by reeds of the free type. It was made in the United States in the early part of the last century.

Barrel Organ

A curiosity in organs is the barrel organ, or what we would call a street hand-organ, shown in Illustration No. 10. This small oblong wooden case contains two rows of small wooden pipes, one stopped, the other open. A large barrel is at the back, and in the front are nineteen revolving figures. As might be surmised, this picturesque creation of the organ-making art was made in Italy and is about a hundred years old.

Organ Action

The great size and bulk of the modern organ hardly permits of its being exhibited in a museum collection, but a most valuable exhibition of the action in an organ of the present time is shown in Illustration No. 11. One of the most practical features of the museum is a collection of working plans of this nature, by which any one interested can study in detail the inner workings of the most prominent instruments. In closing, mention must be made of the very carefully prepared catalogs to the collection, numbering several volumes, which represent an immense amount of patient and thorough work. The instruments are most carefully and intelligently classified, arranged and described in these catalogs, and the student without them would be sadly at a loss in gaining any consecutive and connected idea of the collection.

BOOK ORGAN
(No. 3)

COPIES SOLOMON'S CHOIR

Calvary Baptist Church, Fifty-seventh St., between Sixth and Seventh Aves., is soon to have the largest choir in the city. In the days of King Solomon twenty-four thousand singers, divided into twelve choirs, one for each month in the year, sang in the Temple. Professor Edward Morris Bowman, music director and organist at Calvary Church, will organize the new choir on the same lines. According to their merit, the singers will be divided into four grades. By this division, each section will get an off Sunday in each month.

While the chief aim of the choir is to lead the congregation in the service, it will also be made a great training school in choral music. Any one possessing only a knowledge of music sufficient to make a beginning will be received in the choir. From time to time promotion certificates from the lower to the higher grades will be given to such as pass the conductor's tests. Rehearsals will be held from 8 o'clock to 9.30 on Saturday nights.

THE RETORT COURTEOUS

A patronizing young woman was recently being shown through one of the Government schools for Indians, when she came upon a fine-looking Indian girl of perhaps sixteen years of age. The Indian girl was hemming napkins and the other girl watched for some moments in silence. Then she asked the Indian, "Are you civilized?"

The Sioux raised her head slowly from her work and glanced coldly at her interrogator. "No," she replied, as her eyes again sank to her napkins, "are you?"

BIBLE REGAL
(No. 2)

THE VALUE OF BACH TO THE PIANO STUDENT

A. ROMMEL, A.C.M.

That the study of Bach is indispensable to the student of piano playing who expects to become proficient, is a principle upon which all musical pedagogues are united. His importance from the musical standpoint is so overwhelming that a secure foundation cannot be achieved without him. Music consists of several parts sounding together, even the solo, instrumental or vocal cannot very well dispense with an accompaniment. To learn to distinguish and follow parts in a composition is one of the necessary attainments of a musician and a good player. Without this ability there would be constant danger of turning things topsy-turvy; of making prominent what ought to be subdued, or playing everything in a passage with the same kind of tone when it should be otherwise; of not getting a rhythm right; of getting accents wrong, etc. Some years ago I listened to just such a performance of Beethoven's Sonata, Op. 27, No. 1, by a celebrated pianist. The last movement was frightfully butchered, not through want of digital dexterity — that was abundant for the purpose — but through an evident lack of perceiving the parts. Now, Bach is the greatest part writer the world has. To study real parts and learn to follow them cannot be done anywhere to better advantage and with more profit, than by studying Bach's works. In his two and three part inventions alone there is a veritable mine of wealth for musical development. Of course they must be studied, not simply skimmed over.

To study these compositions and learn to understand and "to hear" the relation the parts bear to each other, is to learn to comprehend music as it is to-day, perhaps as it may be for all time. It is often said that Beethoven is the finisher of the sonata form. Undoubtedly he brought the sonata up to a height and breadth and finish which has never been surpassed or even reached; yet as far as form is concerned, what we understand the word "sonata" to mean to-day, Bach in his Italian concertos has given us as perfect a specimen of a sonata as can be found anywhere. And because it is held pretty strictly contrapuntal throughout, it offers a splendid study of parts, which the more modern compositions do not always offer, because in them the real parts are often obscured by accompaniments so as to escape the notice of the layman. While Bach is of inestimable value to the music student in this vital respect, and attention has been called to it so often that it has finally been accepted as a musical axiom, there is one phase in the study of his compositions which is of peculiar value to the piano student and which to my knowledge has never been pointed out by any one. And this is the value Bach's works have for acquiring a correct method of fingering in piano playing. Fingering has its laws as well as everything else, and every piano teacher knows how difficult it is to get the pupils to study these laws and learn to apply them. In Bach they are forced to apply them *nolens volens*, or the thing never can be played. Let a finger go wrong in a passage of a Bach composition and a breakdown is the inevitable consequence. In a certain sense it may be said that music consists of sequences or repetitions. In our modern music these sequences are generally variations. A student who will not study the laws which govern fingering in piano playing will get a correct habit of fingering if he learns to play even only a few of Bach's piano compositions, because they absolutely cannot be played unless the fingering is exactly right. Hence one might say with perfect correctness, that a correct method of fingering can be obtained unconsciously by a careful study of Bach's piano or organ works.

One might object and say these sequences come everywhere else. Czerny's studies are nothing but sequences and the fingering can be studied there just as well. Perhaps, if the student is studious, but in a Czerny sequence a finger may be misplaced and the passage may still come out; in a Bach sequence a misplaced finger means absolute collapse. For this reason alone the serious study of Bach is an absolute necessity for the piano student who expects to achieve anything meritorious. — *Exch.*

THINGS HEARD

MARK HAMBOURG

ISRAFEL

Heard Marks are sweet, but those unheard are sweeter. Which is to say that sometimes Mark Hambourg promises rather more than he performs, and thereby gives a curious fascination to his art. He shows coy gleams of tropical sunshine, indicates rainbows, but does not always play the thing exactly as he was going to play it. Therefore those who admire suggestion and evocation more than realism — Maeterlinck more than Swinburne, leaves more than flowers — will delight in his piano playing, of which the inside is quite different from the outside.

Outwardly Hambourg is a player of fiery force and strenuous vigor; when applauding him, one wants to shout *banzai* rather than *encore*. Indeed he treats the piano as if it were an instrument of war rather than of music; he makes one dream of possible ironclad pianos with asbestos hammers and bullet-proof resonators. He takes the public by storm; ordinary concert goers cannot really like his sinewy, savage art, whose athletic beauty is not for their senses. Yet they go to hear him as little boys flock in the wake of a drum and fife band.

Throughout his performance one is under the illusion that one listens to an orchestra. Yet the most strenuous pianoforte is no more an orchestra than the most magnificent bullfrog is a bull. His finger articulation is so good that the keys of his instrument are as sadly loose as the fetlock joints of an old polo pony; his technique is as crisp as shortbread, and there is no pianistic feat he cannot accomplish with ease. This "outside" playing is so remarkably brilliant that, at times, it has a tendency to obscure the "inside," whose beautiful effects are oftener suggested than realized, as I have said. I think he is not enough enamoured of beauty; he has a frenzied passion for technics, which are undeniably most fascinating things. And he has probably more force and will power than an artist, and especially an interpretative artist, ought to have. He takes inspiration by the scruff of the neck, instead of waiting upon its caprice; so it will not altogether do his bidding, any more than a cat will do mine. For inspiration is a cat, and a cattish one at that; you cannot treat it like a pleasant dog; you must wait for its advances. To force inspiration he plays a great many notes in italics. Well, so does Felix Mottl, because he can't help it: the most beautiful notes sing themselves thus. Moreover, our pianist has the quality attending this defect of playing in italics: he can discover, articulate, and combine three melodies in a section that seems to hold but one and a half.

Oddly enough, Mark Hambourg is very successful in his interpretations of the dainty morning music of the toy composers Scarlatti and Rameau; realizing that it should be as delicate as porcelain and as crisp as hoarfrost, he makes it live with a sprightly artificial simplicity. And though he plays almost exclusively by daylight, he is good at nocturnes, since, like the jaguar and the rhinoceros, he has peaceful after-dinner moments.

* * * * * *

Lately I heard the unheard Mark. He played a Rubinstein concerto which suited him admirably. Himself a Russian, Russian music woos him as softly as a slave a despot (yet with a strange expression in her eyes). You know the peculiar note in Slavonic music (especially in Chopin's), something they have in the little jade island that lies between Wales and Boston.

His technique was perhaps more magnificent than ever; in addition, he had learned suavity, languorous rhythms, and how to be consciously unconsciously exquisite. His art seemed to derive from Paderewski's as the jewel-like tiles in old Arab palaces derive from the gazelle and the peacock. With languor had come honey of tone. Indeed, beauty has come to Mark Hambourg.

The Goatherd's Pipe

For me the pipe is the voice of Africa, the voice of the Desert. Yet its shrill ivory notes are known to the blackbird, and the woodbird in *Siegfried* has plagiarized them — when it tossed those crystalline songs from the tree-tops.

I have heard the pipe played on a hillside of gold,—the gold of the Nubian Desert that ripples round the feet of lion-faced Sekhet, the War goddess, who sits, like a black marble panther, angular, sinuous, and fierce, with her back to gray Karnak, and her face to a rolling ocean of sand that lifts immense, immobile waves as far as the eye can see; above her is the arc of the cloudless African sky, starred by a few brown hawks. She is housed in gold and azure; at night, in azure and silver.

The goatherd's pipe voices the spirit of Ancient Egypt, and reconstructs ruined cities as the pipe in *Tristan* paints the blue of the Atlantic. Its high, strident tones have the heat of dazzling summers in the desert, the strange whiteness of the African moon, and the harsh melancholy of the peacock's cry. That ageless, piercing music, at once so infinitely old and perfectly new, is made of loneliness, passion, and magic; it faints under the burden of the long, monotonous centuries.

I heard the pipe's cousin, the Arab flute, at Biskra, on a dazzling spring morning, when a tattered herdsman, with the lithe grace of the Bedouin, led his piebald flock afield. I remember it sang in a forest of date palms, which the wind swept softly and made to murmur like parched pines.

The sun had just risen; its rays slipped between the emerald fronds of the palms, and dappled with gold the brown earth fed by runnels of water. Sunlight spangled the herd of pied goats that frisked and frolicked after the player in his gay burnous. As he passed down a vista of shine and shadow, a laughing face peeped at him over a low mud wall, a profound Southern face of strange beauty. Barbaric turquoise trinkets set off the girl's blue-black hair and clear brown skin flushed with rose; her eyes were like the dusky pools that gleamed under giant palms.

Suddenly the music bubbled up like a desert spring. Its pure wild tones, that obeyed some unimaginable law of a harmonic scheme older than ours, struck the middle note between those of the skylark and the kid; they seemed older and fresher than anything else in the world.

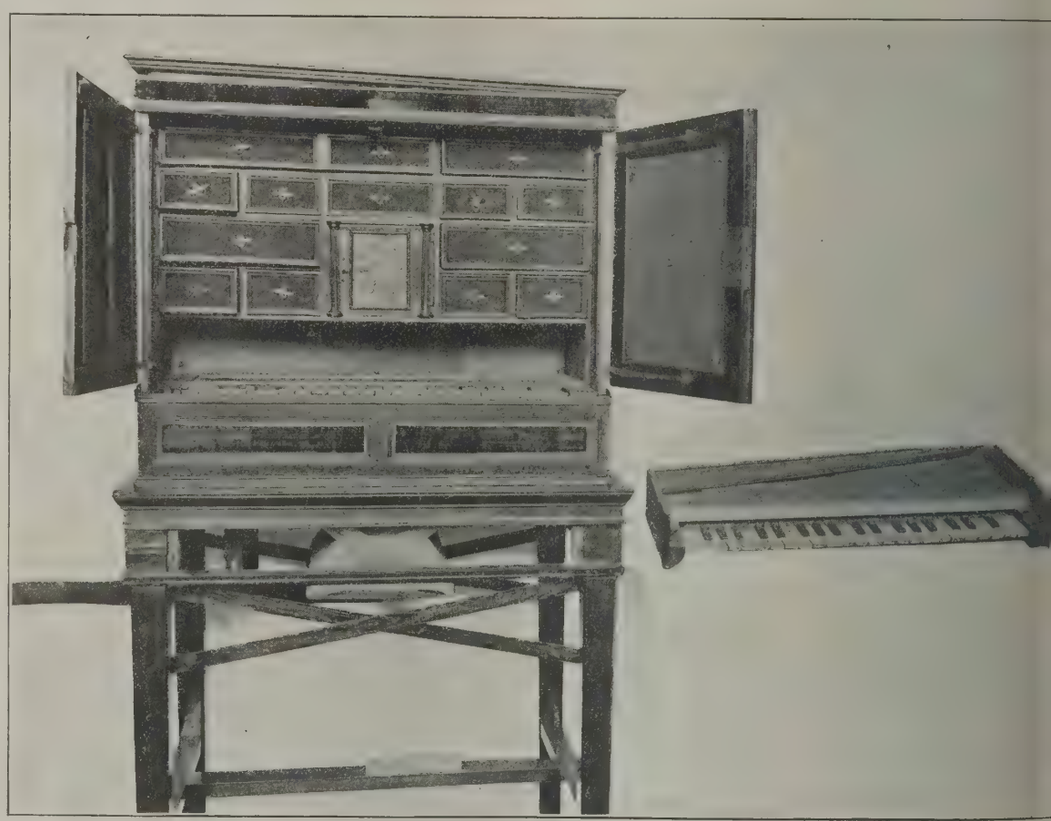
AMERICAN MUSICIANS

Probably because the patronage bestowed on art in the United States was very scanty until the middle of the last century, early American music was not of a brilliant order. Mr. Orton Bradley, lecturing on Saturday before the Incorporated Society of Musicians, gave a good account of the progress made in recent years, and the rapid growth of music in sixty years led him, from a lengthy study of the works of the native American composers, to express the highest hopes of the future of the art in the States. In the early years of the history of the New World only music of a religious character was known to the settlers, and the Puritans did not encourage a musical setting to their hymns. In 1713 an organ was imported for presentation to a Boston church, but the congregation was shocked, and refused the gift. Worshipers in another Boston church were, however, less rigid in their religious practice, and welcomed the offer to instal the instrument for their services. The innovation did not meet with ready approval by other assemblies, and it was another twenty years before, at Newport, Rhode Island, a second organ was erected. Having to contend against a strong public opinion, it is not surprising that no American was bold enough to devote his time to composition until after the middle of the eighteenth century. Mr. William Billings then tried his prentice hand, and his book, published in 1770, is a musical curiosity. Mr. Bradley's illustration of one of Billings's settings to a Puritan hymn was sufficient to show the pathetic results which attended that gentleman's musical efforts. There were no American composers worthy of the name until well into the nineteenth century. The musical tastes of the people were guided by importations, and in those days the fame of European masters traveled slowly. Wagner's music was not performed in the States until 1853, and *Tannhäuser* was not heard in Boston until 1859. Among the native pioneers was Mr. G. F. Bristow, who, after studying at the London Royal Academy of Music, produced his *Rip Van Winkle* in 1855. This was the first opera of American composition. Dr. William Mason, Dudley Buck, F. Grant Gleason, Silas G. Pratt, and C. C. Converse were among the first writers of music the States produced, and Mr. Bradley bracketed with these Mr. J. Knowles Paine, of Harvard, the first professor of music in any American University. From the standpoint of the general public, the most noteworthy of all the American composers is Stephen C. Foster, the author of the very effective, though simple, music of *The Old Folks at Home*, and *Come where My Love lies Dreaming*. Among the distinguished modern American composers Mr. Bradley mentioned were George Whitfield Chadwick, Horatio Parker, E. A. MacDowell, Henry K. Hadley, Van der Stucken, Arthur Whiting, Arthur Foote, and Mrs. H. H. A. Beach, the latter of whom was trained entirely in America. The lecture was charmingly illustrated by several vocal and instrumental examples of American compositions. — *Daily Telegraph, February* 12.

WHISTLE LANGUAGE OF THE GOMERAS

They have a whistle language on Gomera Island, in the Canary Archipelago. They can whistle there as articulately as a Bostonian can speak.

And since they can whistle very loud and shrill, the Gomeras can converse a long way off. A Gomera hunting a mile from home can ask his wife what there is for lunch. and if the menu does not please him he can scold her and order a change as well as though he stood beside her.



CABINET ORGAN WITH REMOVABLE SPINET
(No. 4)

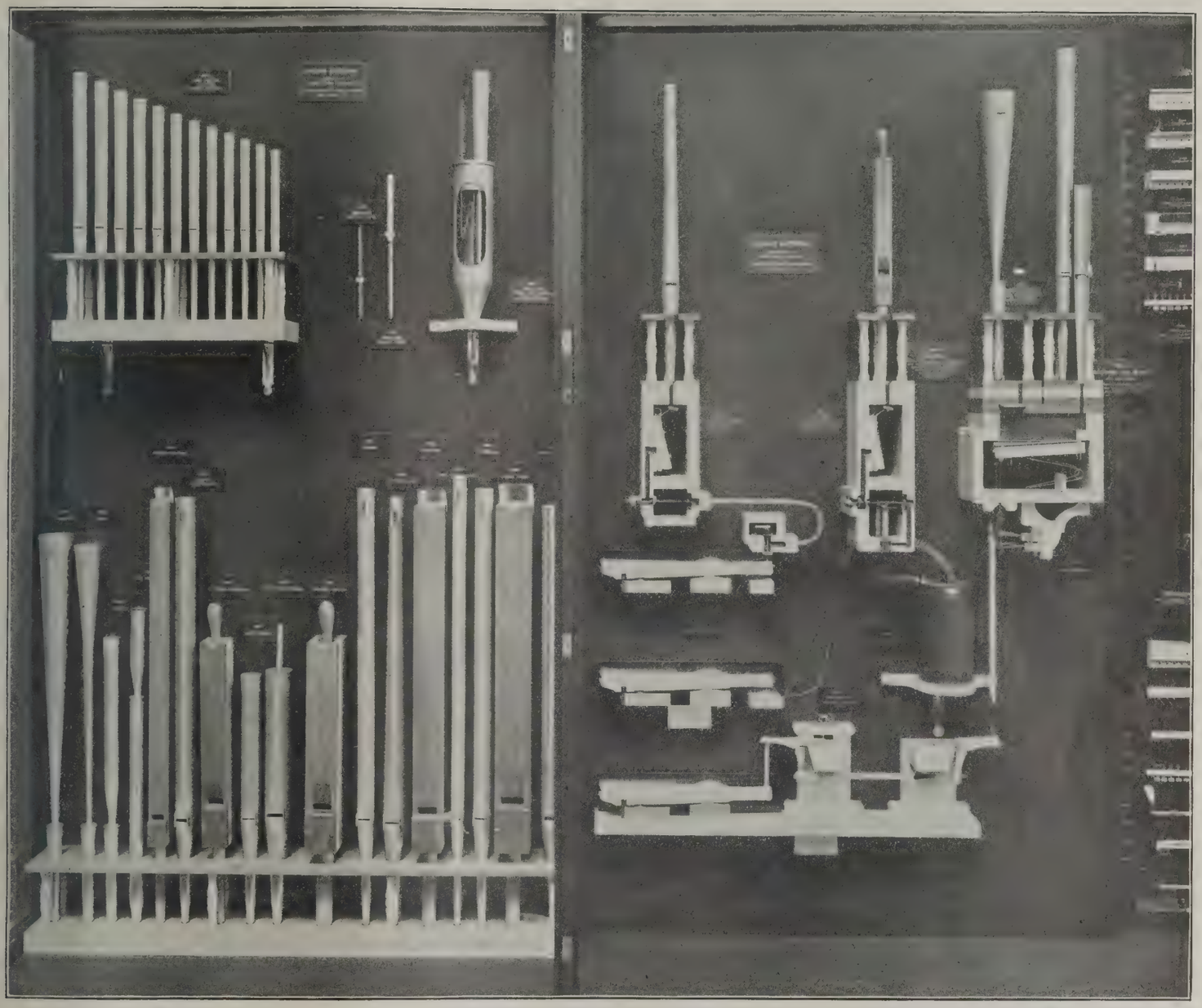
The Gomeras talk in a sing-song, and their whistle language reproduces the spoken one's intonations. For instance:—

Children all over America have a taunting cry —

"Hiss for shame, hiss for shame,
Everybody knows your name!"

This cry is not sung. It is intoned. And so the Gomeras intone their guttural language.

It would be quite easy to whistle intelligibly the "Hiss for Shame" cry. So it is quite easy to whistle the Gomera's sing-song language. — *Philadelphia Bulletin.*



ACTION OF A MODERN ORGAN
(No. 11)

DIAGRAM

Left-hand Section of Illustration

In the upper left-hand corner: One Octave of Pipes. To the right of these are the Smallest Metal and the Smallest Wood Pipes.
To the right again: the Low C of the Pedal Trombone.

The row of pipes reading from left to right: 1 Trumpet. 2. Oboe. 3. Clarinet. 4. Vox humana. 5. Flute tráverso. 6. Flute harmonique.
7. Stopped Diapason. 8. Quintadena. 9. Flute à Cheminée. 10. Doppel Flute. 11. Gamba. 12. Spitz Flute.
13. Melodia. 14. Viol d'orchestre. 15. Salicional. 16. Gross Flute. 17. Stopped Diapason.

Right-hand Section

Reading from the left above: 1. Section through Wind Chest. 2. Idem. 3. Extreme right: Showing the Slide.

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THE CINCINNATI FESTIVAL

I

Three happenings at the Cincinnati Festival are interesting. They are these: —

1. The participation in the Festival of one thousand children from the public schools.
2. The continued existence of the society.
3. The visit of Sir Edward Elgar.

In point of value the second is by far the greatest. The first should become intimate in relation with the second. In the third there is by all means the least value, though there will be found much interest in seeing at close range and in the active performance of his art the "greatest living English musician."

True though it is that this first professional visit Sir Edward Elgar to the United States does not transcend all else in importance, it has, nevertheless, many attractive elements of worth in it that should not be overlooked. Though this distinguished Englishman is not as great a musician as President Hadley of Yale dubbed him, he is a man of fine insight, unusual gifts, and sincere and of remarkable accomplishments. He has written some music that is not destined to win him invitations to cross the Atlantic; but fortunately he has not confined himself to this kind, and so he is requested to be with us.

It will be interesting to see this man in the performance of his own works. It will be a significant record in the annals of the Cincinnati May Festival Society that ahead of all other choral organizations in America it first sought his direction and inspiration. And it is an everlasting pleasure to those of us who do not limit the universe to the city in which we live to know that the conviction, courage, and wherewithal to accomplish these acts are springing up west of the Hudson river. To a society or two east of this water-way, the proposition to invite a distinguished foreigner to produce his own compositions, would bring an apoplectic termination to a sacred life or two. And so, here and there, conservatism is a safeguard, and the societies do not blossom forth into significance.

II

But the middle and the farther West are coming to their own. Mr. Krehbiel's article in this issue of THE MUSICIAN shows that the Cincinnati May Festival Society is not of recent formation. But it is young, vigorous, and determined in its impulses. The earnestness of many of the men who govern it, their business and artistic enterprise for safeguarding its interests mean much to the community. And in this tendency, and in it alone, are the value of such an organization and all its accomplishments to be found. It interests the community, shows the community that within itself there is the possibility of ideal achievement, it proceeds to attain this achievement, and to turn it back again as another and a stronger inspiration to the very source from which it comes.

This tendency to have community music means everything to us. In it lies all we have of expectation for becoming musical. It is less necessary that we have great composers than it is that we become a people who have the time and the inclination to hear music.

We must place a very great value on the efforts which are making in many of our cities to foster art within the community and to produce from the people an artistic result; training some of the people to delight and inspire as performers others who are listeners,—two distinctly equally valuable functions.

Hence, in the case of Cincinnati, the preservation of the society, the continuance of its performances, its adherence to high ideals, and its accomplishment of them quite outstrips in value any such attendant circumstance as whether one visiting conductor or another shall preside over its performances. And the reason for this is not only the evident one that the Society is a valuable addition to the city, but for the further reason that it is an invaluable asset to the country, — invaluable as a possession and as a suggestion. It is to be expected — certainly it is to be hoped — that the newly organized festival at Ithaca, under the direct patronage of Cornell University and in the care of Prof. Hollis E. Dann, will be perpetuated. It means that in one more centre we are becoming conscious of other things than Insurance Scandals, the falling of the Financial Mighty, their retirement, and anxiety to make compensating charities. It means that one new element enters the thought, and let us hope the heart, of the city and town. Here is a call to something at once beautiful, uplifting, good to witness, rare to think back upon.

And our need is many such communities, but first the men of sufficient outlook, conviction, and capacity for inaugurating the undertaking, encouraging it through its precious youth, and as if it were a Prodigal Son forgiving its sins and paying its bills, finding the great compensating joy in having it at home in the family, alive and well; doing good and keeping out of trouble.

III

I have set high value on the participation by the school children of Cincinnati in this Festival of 1906. One thousand of them will sing Peter Benoit's work, *Into the World.* They will sing it without notes, having learned it, however (so I am informed by the music director of the Cincinnati schools), by reading it from the music. Recently I heard six hundred of them sing it in rehearsal, and the same inquiry crossed my mind then, that ever does, when I hear children sing well in school: Why do communities permit this power to pass away, why do they not utilize it, why is there not a man in every community on the lookout for even a passably good chorus singer out of whom he shall proceed to create (what it is absolutely possible to create) a music-making factor bent on the study of fine music, caring for the art and for the skill which shall make one's own neighbors doers of this beautiful music word. Mr. Wolle did it in Bethlehem, Mr. Dann is doing it at Ithaca, some others are doing it — but why are they so few?

There is a strange plenitude of artistic music possibility in school children. In many communities the high point of development reached by the children in music is well-nigh incredible, *and yet in no community throughout the United States is this immense contribution to our artistic life used or conserved in after-school years.*

And still we hear about the poor but talented musician, who finds the profession so overcrowded that he has little or nothing to do.

Pinch him somebody, and wake him up.

A few men of some critical capacity decry all efforts at music teaching in the public schools and declare it a useless effort because the teacher who presides over the classes is not a musician. The two or three men of this class with whom I have talked have not been in public school since they escaped going there by compulsion.

Another case of Pinch and Wake up.

Personal visits to hundreds — perhaps to thousands of schoolrooms — are gradually bringing me to a realization of this fact, that the public schools can contribute as much to the music life of America as they do to the literary and business life, that many schools are doing it now, that when we realize the fact that children are leaving schools as well equipped in music as in reading, we shall set ourselves to using the raw material in the necessary products we should be preparing for the making of a singing, listening, music-loving public, — a public slowly realizing the great value of artistic pursuits as a community asset, who realize that to store up, as the years go by, a little money and a little land is an incomplete and a strangely poverty-stricken saving; that one may have truly on earth the promised treasures in heaven which, if they are anything whatever, are mental riches, revelations of the unattained, and beautiful rare thoughts.

But we must believe that as the merchant waits for the boy to come from school with figures and a quick wit, so should another man wait for him to come with his little knowledge of music and his trained voice — a knowledge fostered in many schoolrooms with love and veneration for the art, and all crowded hurriedly into fifteen minutes a day.

And so I place the contribution of the thousand Cincinnati children to its May Festival high — not so much in its actual accomplishment, as in its wonderful significance.

To a few it may seem a trivial contribution; but certainly it is far above the living-flag chorus or the municipal concert with its vast crowd of idle listeners, its everlasting balloon man, and the peanut vender.

And if only there were the men waiting for the annual product of the schools, waiting to turn its elementary artistic sense into power, what would not our communities become?

THOMAS TAPPER.

THE VOICE

Conducted by WILLIAM SHAKESPEARE

All communications regarding the Voice Department of THE MUSICIAN should be sent directly to the Editor-in-Chief. Students who follow the work which is outlined in this Department may write freely regarding any further helps and hints that they need. If there is any point in your study or teaching which you desire to have discussed here, please communicate with us about it.

In acting for a time as Editor of the Voice Department of THE MUSICIAN, *I feel that I must first express my admiration of the earnestness of purpose and high standard of this journal, in which I have read with the deepest interest many valuable articles.*

With warm regards

Yours truly

W. Shakespeare

TONE IN ITS RELATIONSHIP TO PRONUNCIATION

WILLIAM SHAKESPEARE

We have stated many times that the Art of Singing is revealed when every note speaks fully to the rightly controlled breath. We must know, first, how to *prepare* and *control* the breath before singing, and then, how to *place the voice* so that it speaks to this controlled pressure.

The unconscious freedom which enables us to start in the very centre of the sound intended and the facility of singing scale passages in the *legato* (or joined) style, are the *signs* of a good production.

Let us now briefly consider the important subject of tone production.

In reality it is most difficult to differentiate between tone production and pronunciation. If pronunciation, in its highest sense, demands the production of the purest vowel sounds, it means equally the production of the fullest tone — the purity of the one is synonymous with that of the other. In a scarcely secondary sense perfect facility in the articulation of the consonants, demanding, as it does, absolute freedom of the tongue and lips, is equally a sign of the capability of the singer to produce a pure tone.

In my *Art of Singing* (Part I, page 32) this question has been fully discussed. In Part III (page 166) a short but complete classification of the vowel sounds has been made and likewise of the consonants. In Part I (page 23) is a plate showing the different muscles of the tongue which come into play during pronunciation and bring about the greater part of the vowel sounds, which, in the English language, are thirteen in number. By silently pronouncing *ah* we can easily discern the tongue in its most quiescent state and the throat feels wide open low down. We shall in the same way observe that the tongue rises a little for vowel sound, No. II (page 167) which I have described phonetically as a^t, (the small "t" is not to be pronounced), but the throat is just as wide open as for *ah*. For vowel sounds Nos. III, IV, V, and VI, viz., *a*, e^t, i^t, and *ee*, the tongue rises more and more until it almost touches the roof of the mouth, but the throat is *wide open*. The lips come into play for the vowels *oo* and $^hoo^d$, but for the remaining vowels *aw*, *oh*, o^t, *er*, and u^t, the back part of the mouth is modified and partially closed through the tongue being drawn backwards and downwards in different characteristic ways. Let us often pronounce these in silence and we shall soon learn how to observe the throat changes which are, however, in reality, changes in the position of the tongue.

Now while it is quite probable that the highest notes in the voice are not produced with the throat so wide open as the lowest notes (this would seem to be in agreement with the different sizes of organ pipes), yet, such closure is a natural effect and is unconscious to the singer to whom it should seem that the throat is wide open, that is to say, not rigidly constricted. And while it is quite certain that the tongue is drawn backwards and downwards for some of the vowel sounds, yet this is also a natural effect of pronunciation and should be unconscious, and quite different from certain distortions of the throat, so disastrous to the singer and unpleasing to the listener.

In some languages the prolongation of the open vowels *ah*, e^t, *ee*, etc., produce a sensation and habit of singing with an open throat.

In other languages which use very often such sounds as *aw*, *o*, o^t, *er*, and u^t, the singer would be apt to close his throat by a distortion of the tongue muscles connected with these vowels; in other words, whilst intending to sing a pure *ah* he would substitute not a pure *aw*, but a distortion of *aw*. Such an effect has been termed "throaty singing" (although all the distortions caused by bad production are, in reality, throaty).

Again, when the vowel sound is produced in such a way that the under lip is rigidly drawn back, the result is a kind of bleating effect, like the speech

MADAME SONTAG, AS ADINA IN "ELISIR D'AMOUR" SIG'R. LABLACHE AS DR. DUKAPMO

of the half witted, and we say the voice is "white" or blatant.

When the production of the vowel is accompanied by the additional effect of a distortion of *er*, a sense of vibration is felt on the forehead, a hooting sound is heard, and the tone is said to be "frontal."

Finally, when the vowel sound is accompanied by a distortion in the direction of *ang* it is said to be "*nasal.*" Although some masters try to bring about what is called "nasal resonance," let us hope they do not mean nasal singing, which is faulty, although less so than the other forms of wrong production.

Pure resonant sounds, then, can and must be produced without any of these four distortions of pronunciation or tone.

The vowel sounds *oo* and *ʰoo*^{d} (as in the words cool and could) are produced by pursing the lips while the throat is open. They help to form a criterion of good singing. The round muscle of the mouth is incapable of pursing in faulty production.

The pronunciation of the tongue consonants *l, d, t, n, r, g, k,* and *th,* are only free if the voice is rightly produced.

The bad singer cannot pronounce the buzzes *th* (in *th*em, etc.), *v* (in the words *v*oice and wa*v*e, etc.), nor the *z* (in such words as the*s*e, wave*s*, o*f* *th*em, thy clo*th*es).

Lastly, the consonants *b, ch, f, j, m, p, s,* and *sh* are rigidly fixed in bad singing; indeed in some so-called singers it is difficult to discern, not only *what* they are singing, but *in what language* they are singing.

In good singing it is impossible to mistake any word uttered. We need no "book of the words."

The Expression of the Voice is revealed through a right production, as all expression depends on the freedom and independence of the lips, face, and eyes. Every emotion simulated by the artist is conveyed in living sound and the audience is moved at his will, in accordance with the words of the poet and the music of the composer. The old masters held that "He who can pronounce and hold the breath in song knows how to sing." They might with equal justice have said, "He who can *express* and hold his breath while singing, sings rightly!"

Should he attempt at too early a period of his studies to employ the heavy and powerful notes at the extreme ends of the registers, the student is apt to yield to the vice of assisting the great pressure required for these dramatic effects by closing the throat and drawing back the tongue.

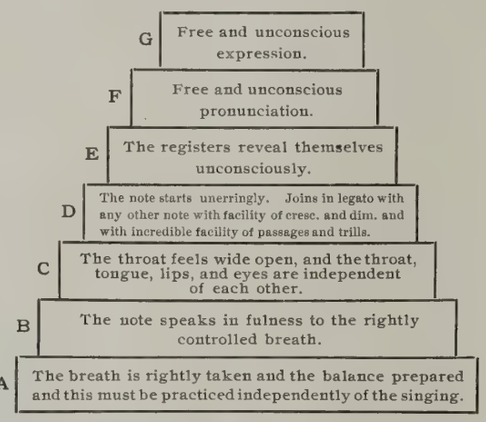
Now come into play the distortions of the *aw* muscles, the *oh, o*^{t}, or *er* muscles, and distressing, although often powerful, notes are the result. These shouting, bawling, or shrieking effects are often heard in theatres and have been accepted as dramatic effects. Watch, however, the distress shown about the eyes and the distorted appearance of the mouth when the so-called artist is astounding the audience with what he would have them believe to be a *love* scene.

I am aware that I am repeating, but I trust not in vain, that the chief fault of the singer is this closing of the throat space which should feel *as though it were wide open.*

Irrespective of registers, force, word, or agility, the throat should not be felt at all.

In conclusion: each and all the vowel sounds *ah, a*^{t}, *a, e*^{t}, *i*^{t}, *ee, oo, ʰoo*^{d}, *aw, oh, o*^{t}, *er,* and *u*^{t}, (see *Art of Singing*, page 167) should be sung on every note with a sense of the throat naturally open and unconstrained, whereas, marred by a simultaneous and rigid contraction of the *aw* muscles, they become throaty; or by a simultaneous and rigid contraction of the *er* muscles they become *frontal* (resounding on the forehead); or by a drawn down lower lip they become "*white* (or blatant), or by a faulty contraction of other muscles, *nasal.*"

Here is presented a figure in the shape of a pyramid representing a scheme of voice production and its right development from base to summit.



The exercises by which every good master tests the skill and advancement of his pupils are based upon similar principles, all of which lead toward the truth, viz., the inculcating of a right breath control and the necessity of freedom in the action of the tongue, or, as we often say, the throat.

Any rigidity in his exercises is revealed by the inability of the student to breathe noiselessly and imperceptibly before he sings; he must not raise the shoulders.

He must prove his capacity for singing vowel sounds without distorting the purity of the pronunciation; he must be able to commence without hesitation the consonants; and he must be able, without changing the quality of the note, to pass from one vowel to another. Arpeggios may then be introduced in which the voice must be produced evenly and without changing the quality of the notes. Scales of all kinds must be sung in the "legato style." In my Part II, the importance of staccato notes has been strongly insisted on, and many exercises of scales, both Diatonic and Chromatic, have been suggested. Exercises for the head voice have been recommended. Later on the study of vocalizes introduces to the pupil, as it were, "songs without words." Lastly, the practice of adding words.

It is of the gravest importance that the student first conquer, say an octave or twelve notes of his voice with a right production, before attempting the arpeggios and scales, and he should be careful not to attempt songs until mastery over the legato style in the scales has been assured. Then the practice of swelling notes, or *Messa di voce* and trills and other embellishments should be assiduously studied before attempting the final triumph of aria and dramatic singing.

FRANK VAN DER STUCKEN

Since 1894 the Cincinnati Symphony Orchestra has been conducted by Frank van der Stucken, who is a native of Texas. Early in his musical career it was his good fortune to be associated with such masters as Benoit, Grieg, and Liszt, who were quick to recognize his talent and encouraged him greatly in his work. In fact, it was under the protection of Franz Liszt that he first attracted the attention of the musical world, by conducting a concert of his own compositions at Weimar. In 1884 Mr. van der Stucken came to America to accept a position as leader of the Arion Singing Society of New York, succeeding Dr. Leopold Damrosch; and it was at his instigation that the society made the now historical tour of Europe in 1892. In 1889 Mr. van der Stucken conducted a concert of American compositions at the Paris Exhibition, and in 1900 was appointed official delegate of the United States to the Musical Congress at the Paris Exposition. The French government bestowed on him the title of "Officier d'Academie." While in New York he conducted the Novelty Concerts at Steinway Hall, the Symphony Concerts at Chickering Hall, and was the first to give orchestral works of American composers in a series of concerts. He also conducted two of the Sangerfests of the Northeastern American Sangerbund, in Newark and New York.

FRANK VAN DER STUCKEN

After accepting the directorship of the Cincinnati Symphony Orchestra, in 1893, he conducted several May Festivals at Indianapolis.

For four years after assuming the directorship of the Symphony Orchestra, Mr. van der Stucken was dean of the Cincinnati College of Music, which position he resigned that he might devote himself exclusively to the orchestra and to composition. He is still associated with the institution as honorary dean.

Among Mr. van der Stucken's most familiar compositions are the symphonic prologues, *Pax Triumphans* and *William Ratcliff*, which have been played both in this country and in Europe. He has also written music for Shakespeare's *The Tempest*, beside numerous songs and other compositions for orchestra. In the spring of 1904, by invitation from the Bureau of Music of the Louisiana Purchase Exposition, he wrote the official *World's Fair March*, the first number on the program at the opening of the exposition at St. Louis.

THE MAY MUSIC FESTIVALS OF CINCINNATI

A Retrospect

H. E. KREHBIEL

Reference to the records are scarcely necessary to enable one whose memory, quickened by personal association, goes back to the very inception of the enterprise, to review the history of the May Music Festivals which have been held in Cincinnati biennially since 1873. That recollection, that association, is mine. I sat in the audiences of the first festival. When the second came, in 1875, it was my privilege and duty to review it for the Cincinnati *Gazette*. The Music Hall was a mere architectural plan when I first saw it; and when ground was broken for its foundations I, too, threw out an official shovelful of earth. I reported the festivals of 1875, 1878, and 1880 for the *Gazette* and every one of the festivals since, save one, for the New York *Tribune*. If I were inclined to be boastful I might say with reference to the story of the institution what Æneas said to Queen Dido of the incident attending the fall of Troy: "All of which I saw, and some of which I was." But I have chastening memories which bid me maintain the characteristic and habitual modesty of the American newspaper writer. The death of Mr. Theodore Thomas was followed by occurrences of a deplorable nature which seemed to threaten the continued existence of the institution which has given Cincinnati her chief musical glory. But the danger appears now to be past; and it is well to forget the follies which produced them in the contemplation of the glories of the past and the prospect opened up anew by the approaching meeting.

Like every other large manifestation of culture the Music Festivals of Cincinnati have a history antedating the records by many years. In one respect, and that a marked and extremely tangible one, they are the product of the festivals of the confederation of German singing societies called the North American Sängerbund, for it was the existence of a hall erected by one of the Sängerfeste in Cincinnati which gave practical force to Mr. Theodore Thomas's suggestion that a festival of American singing societies, like to and yet very unlike the German festivals, be held in Cincinnati. That suggestion was made at the dinner table of George Ward Nichols on the occasion of one of Mr. Thomas's visits to Cincinnati with his orchestra in 1872. The lady, who was then the wife of Mr. Nichols (who died years ago after having become estranged from the enterprise which he had been largely instrumental in building up), is now the wife of the Hon. Bellamy Storer, who has represented the United States at the courts of Belgium, Spain, and Austria. She, too, was an active spirit in the early days of the undertaking, as was her present distinguished husband. A quarter of a century ago, when I was much nearer the sources than I am now, I summed up the influences which had combined to create the festivals as follows: the love for music and festivity of the citizens of German birth, which had given rise to the male singing societies and their monster conventions; the capacity of Americans to assimilate the characteristics of other peoples, coupled with their own peculiar enthusiasm, public spirit, and local pride; the freshness and newness of our social soil which, obeying a law of nature, sprouts and grows those things which are needful to refined civilization with tropical vigor.

It is significant of the peculiar ripeness of Cincinnati for the festivals when they were called into existence in 1873 that the German festivals had also had their origin in the same city a quarter of a century before. The first Sängerfest held in America took place in Cincinnati in 1849. Thus was set an example which the East followed. But choral culture among the American population was much older than the German manifestation. There are more phases than one in which the

HENRY EDWARD KREHBIEL

musical culture of Cincinnati is an interesting study. Twenty-six years ago I spent a long time searching through the old newspapers preserved in the office of the *Gazette* back to the *Centinel of the Territory North West of the Ohio River* (which appeared in the last decade of the eighteenth century), and turning over all the data furnished by public and private libraries in a search for facts touching the origin and growth of music in the Ohio Valley. To the discoveries made then I have often turned since with a feeling of surprise at the vigor and fertility of Cincinnati's social soil. Let me cite one or two facts. The settlement at Marietta was made in 1788; that at Cincinnati the same year, I believe. Twelve years later the population of Cincinnati was only 750. In 1819 the town already boasted a Haydn Society composed of the best singers from "the different societies." How numerous these societies were and how long they had already been in service can be guessed from the fact that in 1815, the year that saw the organization of the Handel and Haydn Society in Boston, one John McCormick was out with an invitation to subscriptions for *The Western Harmonist*, which he had had long years in contemplation and which he flattered himself would furnish "the different societies" with the most useful tunes and anthems. An Episcopal Singing Society was organized in the same year as the Haydn Society. Arthur St. Clair gave this society a lot of ground and Jacob Baymiller gave it a house. I wonder if there was another singing society at that time in the United States which owned its meeting place. There are not many now. All this within a generation after the first settlement northwest of the Ohio River and scarcely more than twenty years from the time when the members of the First Presbyterian Church were subject to fine if they came to meeting without their rifles.

When the German Sängerfest of 1870 came to Cincinnati it was necessary to build a hall capable of accommodating three thousand singers and instrumentalists besides the audience. This was done, and the hall became the visible bond between the German festivals with their large devotion to *Gemüthlichkeit* and the meetings with loftier aims and purer measures established by Theodore Thomas and a committee of prominent citizens in 1873. The hall had been saved to the city for exhibition purposes, a successful exposition of textile fabrics having stimulated a desire on the part of merchants and manufacturers to establish annual industrial shows of a more comprehensive kind. In these expositions the talents were developed or matured which enabled A. T. Goshorn to direct so successfully the destinies of the Centennial Exposition at Philadelphia. The festival of 1873 was like a galvanic shock to the people of Cincinnati and for many hundreds of miles around. Its financial success surprised its organizers, who had so little to pay out of their pockets to meet a deficit which was discovered only when the last payments were to be made that they did not call upon the guarantors. A second festival in 1875 was immediately resolved upon, and that, too, was successful financially, and at the same time a great advance artistically on its predecessor. These triumphs suggested the need of a permanent music hall; that of the Industrial Exposition of a permanent Exposition Building. Both needs were filled when the present central building devoted to music, and containing one of the dozen gigantic organs of the world, and its wings devoted to mechanics and the fine arts, were erected through the liberality and public spirit of Reuben R. Springer and the citizens of the city. This music hall, it should be borne in mind, is a public institution, — a gift to the city, under the control of a self-perpetuative and incorporated organization of citizens; it is not a private enterprise like the music hall built by Mr. Carnegie and bearing his name in New York. The festivals given by Dr. Damrosch and Mr. Thomas in New York in 1881 and 1882, the festivals which have been given at various times since in a number of American cities, were fruits of the Cincinnati affairs, as was indicated plainly enough by the imitation of the Cincinnati plan which they all disclosed. So are the music halls and exposition buildings in several Western cities.

The high-water mark of financial success was reached by the festival of 1878, when the new Music Hall, its great organ, and other things stimulated popular interest to such a degree that

with expenses aggregating $55,595 there was yet a profit from the enterprise of over $32,000, one half of which was given to the fund then raising for the organ, the building of which had been undertaken by a separate organization.

Cincinnati's main contribution to all the festivals that have thus far been held has been the choir and the audience. The orchestral forces were drawn from New York so long as Mr. Thomas was a resident of New York, and from Chicago after he went to the great metropolis of the Northwest. This year the nucleus of the orchestra will be that of the symphonic organization which public-spirited citizens of the city have maintained since 1894 without the help of the Festival Association. This division of interests had long been a deplorable thing, and every friend of music and Cincinnati must join in the hope that the coming festival will see the festivals start out on a new path of usefulness. The circumstances of the case justify a backward glance over the history of the chorus.

It is plain enough to all who remember the beginnings of the festivals and witnessed their development that they are something very much better and very different than the affairs which were in Mr. Thomas's mind when he proposed them at the dinner in the house of Mrs. Nichols. The existence of the large hall prompted the thought of a large musical meeting. It was to consist of choirs of mixed voices, and there was to be none of the convivial excess which had always characterized the German meetings. But other features were retained; even the outdoor merrymaking was a feature of the original plan. Jupiter Pluvius interfered to change that at the first festival, and when the second was planned the artistic idea had already taken on such dignity that it was no longer thought of. The plan of making the festival the occasion of a union of many singing societies is proved by the first circular which was issued; it was addressed to the "Choral societies in America," and stated the object of the projected festival to be "to elevate the standard of choral and instrumental music, and to bring about harmony of action between the musical societies of this country, and especially of the West." Thirty-six societies, representing 1250 singers, accepted the invitation, one acceptance coming from Des Moines, Ia., one from Milwaukee, and one from Titusville, Pa. Most of the acceptances, however, were from societies in Cincinnati and other cities and towns in Ohio. At the first mass rehearsal for the first festival there were present representatives of twenty-nine societies, of which fourteen came from Cincinnati and vicinity. As I recall the first choir it numbered eventually about 1000 voices (one of my records says explicitly 1083), and Mr. Thomas did not hesitate to intrust it with the choral movement of Beethoven's *Ninth Symphony*, Handel's *Dettingen Te Deum*, scenes from Gluck's *Orpheus*, and smaller works. In the choruses of 1875 and 1878 the same principle of a union of societies was maintained, the cities outside of Cincinnati represented at the meeting of 1878 (when the new Music Hall was dedicated) being Dayton, Hamilton, and Urbana. About two hundred singers were from out of town. The effect of the local influence of the plan of organization was not only observable in the work of the choir, but also in the attendance. Now, however, Mr. Thomas dreamed of a virtuoso choir, one that should be always at work and accomplish marvelous things. There had been a little friction between the societies and the festival management, and to get rid of all annoyances of this kind and have a body of singers under single control the Festival Chorus was organized, the old Harmonic Society, which had been the principal representative of choral culture in Cincinnati and had formed the nucleus of the festival choruses in 1873, 1875, and 1878, being disrupted for the purpose. At first the effect was admirable, but it soon turned out that the choir could not be kept at work two years for the sake of a week's festival. The stimulus of performance which the old society concerts had brought was wanting. Then the experiment of giving a choral concert in the off years was tried, but the extra concerts proved unremunerative and were discontinued. Meanwhile, I regret to say, the choir degenerated not only in numbers but in quality. There were 697 singers in 1878 and only 353 in 1892. As all who are familiar with volunteer choirs will imagine, this falling off in numbers was not the worst feature of the decay. Until 1888 no difficulty was found with the women's voices; it was the tenor and bass contingent that went to pieces. As a rule the basses outnumbered the tenors two to one, but the tenors ran down the scale in the following manner: 115 in 1878, 97 in 1880, 67 in 1882, 61 in 1884, 56 in 1886, 39 in 1888, 38 in 1890, and 39 in 1892. In 1894 the figures looked better, for there were 71 tenors in a choir of 478 voices, 56 out of 406 in 1896, and 57 out of 439 in 1898. But in 1894 the full choir sang only on the last night in Berlioz's *Requiem*, for which occasion men singers were brought from Dayton and hired from the Apollo Club of Cincinnati. The policy of thus strengthening the volunteer body by the employment of mercenaries (a policy which, by the way, is not unknown in New York and is the rule at English festivals), has prevailed ever since and has yielded good results. A division of opinion touching the wisdom of giving a concert in memory of Mr. Thomas in conjunction with the Chicago Orchestra caused a disruption of the chorus last spring, and compelled a reorganization of the choral body. This has been accomplished through the energy of Mr. Frank van der Stucken, who was elected conductor of the Festival after the death of Mr. Thomas, thus uniting in harmonious cooperation two musical and social elements which had pursued their separate ends independently of each other for many years to the hindrance of progress in the Queen City of the West.

As for the rest, it may be read to a large extent in the appended list of choral works set down in the order in which they were produced at the festivals. That list provides the measure of value for Eastern people who naturally look upon the choral feature of these festivals as their most significant element. To Cincinnati and the widely dispersed patrons of the festivals, however, the orchestral performances had almost as great a value, and the solo singers who came to take part in the concerts were accepted and celebrated as the highest exemplars in their art. For many years the attitude was naïve to a degree, but it was at least amiable, and it contributed much to the enlightenment as well as the gaiety of the community.

1873: Gluck, Scenes from *Orpheus;* Handel, *Dettingen Te Deum;* Beethoven, *Choral Symphony.*

1875: Bach, *Magnificat in D;* Brahms, *Triumphal Hymn;* Liszt, *Prometheus;* Mendelssohn, *Elijah.*

1878: Gluck, Scenes from *Alceste;* Handel, *Messiah;* Liszt, *Missa Solemnis;* Otto Singer, *Festival Ode* (written for the dedication of the Music Hall).

1880: Bach, *A Stronghold Sure;* Beethoven, *Missa Solemnis;* Dudley Buck, *The Golden Legend* (Prize Composition); Handel, *Utrecht Jubilate,* and *Zadock, the Priest.*

1882: Bach, *The Passion according to St. Matthew;* Berlioz, Scenes from *Les Troyens;* Gilchrist, *The Forty-sixth Psalm* (Prize Composition); Mozart, *Requiem;* Schumann, Scenes from *Faust* (Part III).

1884: Brahms, *A German Requiem;* Gounod, *The Redemption;* Handel, *Israel in Egypt.*

1886: Bach, *Kyrie* and *Gloria* from the Mass in B minor; Haydn, *The Creation;* Rubinstein, *The Tower of Babel.*

1888: Dvořák, *The Spectre's Bride;* Mendelssohn, *St. Paul;* John Knowles Paine, *A Song of Promise;* Rubinstein, *Paradise Lost;* Weber, *In seiner Ordnung schafft der Herr.*

1890: Bach, *The Passion according to St. Matthew;* Dvořák, *Stabat Mater;* Saint-Saëns, *The Deluge;* Verdi, *Manzoni Requiem.*

1892: Bach, *Christmas Oratorio* (Parts I and II); Albert Becker, *Cantata composed for the celebration of the ninetieth anniversary of the birth of William I, German Emperor;* Bruckner, *Te Deum;* Dvořák, *Requiem.*

1894: Berlioz, *Requiem;* Brahms, *Songs of Destiny;* Goetz, *By the Waters of Babylon;* Horatio W. Parker, *Hora Novissima;* Rubinstein, *Moses* (Scenes III and IV).

1896: Handel, *Judas Maccabaeus;* Saint-Saëns, *Samson and Delilah;* A. Goring Thomas, *The Swan and the Skylark;* Tinel, *St. Francis.*

1898: Berlioz, *The Damnation of Faust;* Grieg, *Scenes from Olaf Trygvasson;* Schumann, *Paradise and the Peri.*

1900: Berlioz, *Te Deum;* Stanford, *East to West.*

1902: Bach, Mass in B minor (complete); Franck, *The Beatitudes.*

1904: Bach, Mass in B minor; Elgar, *The Dream of Gerontius;* Beethoven, *Missa Solemnis* and *Choral Symphony.*

In this list I have omitted the majority of the repetitions, which naturally have marked the festival schemes of a full generation. Where I have mentioned them, as in the case of the last festival, it was for the sake of drawing attention to the extraordinary character of the scheme. It was to be Mr. Thomas's last festival, and as if he had felt a premonition of that fact, he set a task before the festival forces which my memory and records of choral music throughout the world fail to parallel. The work of the chorus was not all; the orchestra was also called upon for Herculean labors, and the public for many times more than Bayreuth pilgrims were ever asked to assimilate.

JULIEN TIERSOT

Julien Tiersot, the French composer and litterateur, was born at Bourg, department of the Ain, July 5, 1857. His father (1822–1883) was a physician in his native city, and also deputy to the National Assembly in the year 1871, being also an enthusiast in musical matters, as indicated by his authorship of a book on *Elementary Lessons in Music Reading*, as well as being organizer of a movement in his native province to further the cause of popular music.

Julien was first instructed in music by his father, whom he accompanied to Paris in 1871. After a course of study at the Lyceum, St. Louis, he practiced medicine for a year, but after that began music in earnest by entering the Paris Conservatoire, where he studied under Savard, Massenet, and Cesar Franck. In 1883 he was appointed to the position of assistant librarian of the Institution.

Two years later young Tiersot won a prize offered by the Academy of Fine Arts, with a work on French Popular Songs, and this was the preliminary to a long series of publications and critical essays on the same subject.

At the same time, besides studies in the history of music, Tiersot produced several musical works, both symphonic and lyric, at concerts of the Société Nationale, as well as at the Opera, and Colonne concerts, also contributing to many leading French and foreign magazines. During these years he was also a Wagner enthusiast, being a regular attendant at the Bayreuth festivals.

In 1894 he received special honor from the Academy of Fine Arts, for a work on Rouget de l'Isle, the composer of the *Marseillaise*, and the Festivals of the French Revolution.

In 1891 Tiersot, with Ch. Bordes, directed the first concerts devoted to the music of Palestrina given at the church of St. Gervais, the object being a revival of old ecclesiastical church music which previously had been quite neglected in France. He edited a French edition of the works of Gluck in the Pelletan collection, and in collaboration with Saint-Saëns, wrote introductory prefaces for *Orpheus*, and *Echo and Narcissus*.

The Minister of Public Instruction commissioned Tiersot, in 1895, to collect and arrange the many traditional Folk Songs preserved by the inhabitants of the French Alpine Provinces (Savoy and Dauphine). A year later he wrote a stage adaptation of Adam de la Halle's *Jeu de Robin et Marion*, which was produced under his direction at the Opéra-Comique, afterwards at Arras in a festival held in honor of M. de la Hallé.

Recognizing the importance of music as a factor in common life, M. Tiersot composed or arranged a number of choral works for the use of schools, and at National Festivals. The music of the festival held at Bourg, in 1883, for the dedication of a statue of Edgar Quinet, was directed by him, as were later affairs of similar nature at Bourg (tricentennial of the union of the provinces of La Bresse and Du Bugey), also at Paris in 1903, Grenoble, the same year (Berlioz centennial). His work on *Hector Berlioz and His Times* was honored by the French Academy in 1905, and many lectures have been given by him on folk music of France, Belgium, Holland, and Scandinavia.

The following are the more important works of Julian Tiersot: —

Literary

Histoire de la Chanson Populaire in France, 1889.

Musiques Pittoresques, 1889.

Rouget de l'Isle, Son oeuvre, Sa Vie, 1892.

Les Fetes de la Revolution Française, (Menestrel, 1893, 1894).

Etude sur les Maîtres Chanteurs, 1899.

Ronsard et les Musiciens de Son Temps, 1902.

Chanson Populaires des Alpes Françaises, 1903.

Musical Index for Doncieux's *Romancero Populaire de la France*, 1904.

Hector Berlioz et la Société de Son Temps, 1904.

Notes d'Ethnographie Musicale, 1905.

Musical

Hymne à la Memoire d'un Penseur. (Festival at Bourg, 1883.)

Rhapsodie sur les Chants Populaires de la Bresse, for orchestra. (Société Nationale concert.)

Hellas, scene, chorus, and orchestra. (Société Nationale Concert.)

Adaptation of *Jeu de Robin et Marion.* (Opéra-Comique, 1896.)

Incidental Music for Corneille's *Andromède.* (L'Odeon, 1897.)

Chansons Populaires Françaises, for chorus and orchestra. (Concert de l'Opera, 1897.)

Sire Halewyn, Symphonic Legend, awarded prize by Conservatory of Nancy, 1897. (Lamoureux Concert, 1898.)

Danses Populaires Française, orchestral suite. (Colonne Concert, 1900.)

Also various smaller pieces for chorus, songs, etc.

M. Tiersot has also in preparation, *Berlioziana l'oeuvre d'Hector Berlioz*, and *La Correspondence Generale de Berlioz.* He has edited jointly with Maurice Boucher, *Chants Populaires pour les Ecoles*, also revised and harmonized, *Les Melodies Populaires des Provinces de France*, *Noëls Français* with other minor works.

Those interested in M. Tiersot and his life work can obtain the following through Brentano's, New York City. Originally published in Paris.

Histoire de la Chanson Populaire en France (*History of French Folk Music*). (Librarie Plaen Neurret.)

Hector Berlioz et la Société de Son Temps (*Hector Berlioz and Society of His Time*). (Nachette.)

Rouget de l'Isle et La Marseillaise (*Rouget de l'Isle and the Marseillaise Hymn*). (Belagave.)

Musiques Pittoresques (*Picturesque Music*). (Fischbacher.)

Notes d'Ethnographie Musicale, 1st series (*Notes on Musical Ethnography*). (Fischbacher.)

Sur le Jeu de Robin et de Marion (*Concerning the Comedy Robin and Marion*). (Fischbacher.)

Rosnard et la Musique de Son Temps (*Ronsard and the Music of His Times*). (Fischbacher.)

Trois Chants du 14 Juillet sous la Revolution (*Three Songs of July 14, 1789, French Revolution*). (Fischbacher.)

Etudes sur les Maîtres Chanteurs (*Studies on the Mastersingers*). (Fischbacher.)

Chansons Populaires des Alpes Françaises (*Folk-music of the French Alpine Provinces*). (Duclez à Moutiers.)

The following musical works of M. Tiersot are imported by G. Schirmer, New York.

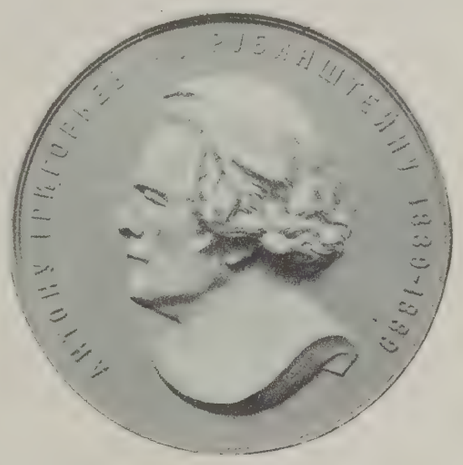
Folk Songs of the French Provinces, revised and edited by J. Tiersot in four volumes.

Twenty *Noëls Français*, Christmas Folk Songs.

Old French Songs, thirteenth to eighteenth centuries (20). Piano accompaniment.

Folk Songs for School Use on Texts by Maurice Boucher. With or without piano accompaniment, solo voice or chorus.

Orchestral Suite on Folk Melodies. Published score and parts, also arrangement for piano four hands.



ANTON RUBINSTEIN

TEACHING NOTATION TO BEGINNERS

M. K. STEAD

A musical magazine is doing good work of sterling value, when it publishes an exchange of ideas on the best methods of teaching, culled from the actual experiences of practical teachers. In The Musician for November was detailed a method with the caption as above. Here is another method which has the advantage of teaching a little musical history at the same time, and this added interest and coloring helps very materially to impress the memory, for children almost invariably love to hear of the beginnings of things.

Well, then, in the beginning, the notation or writing of music was very different from what it is now. Signs were used to show when the voice should go higher and when lower, but there was no guide as to how high or how low: this was left to the singer's judgment, or his memory of how he had heard the same words sung by some one else.

A similar system can be seen in the very primitive notation of the Indians of Lake Superior, who used a sign resembling a little ladder, and they tilted it up over the word which was to be sung high and down over the word at which the voice must drop.

But our notation was in part copied from the Greeks, who had several very complicated systems; the most popular one had many lines, and the words were placed in sliding directions, something like this: —

OLD HUNDRED.

praise
skies Let the Cre a Re
the a rise the deem
From all low tor's Let er's
that
dwell
be

etc.

Then along about the ninth and tenth centuries this was simplified by naming certain lines so that their pitch was fixed and unalterable. We are indebted for this great improvement to the monks of the Christian Church. The fact is, that, at that time, the monks were practically the only educated classes, and writing of any sort was confined to them. Hucbald (840–930), a Benedictine monk of Flanders, and Guido d'Arezzo (995–1050), share the honors of naming the lines and also of using the spaces between the lines.

First a red line was introduced and it was called F, and the letter F was placed at the beginning of this red line. Now, as every one knows, the monks used to write most ornately, and this F was so beautifully written and so fancifully curved that it has been retained as the sign of our bass clef and *the F line always passes through the middle of this sign.*

Then a yellow line was introduced and it was called C, and was written some distance above the F.

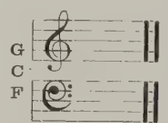
Later again, the G line was named, and this G was also fantastically written and has become our sign for the treble clef, and *the G line always passes through the middle of this sign.*

Three lines were now named.

G
C
F

and each was a fifth apart from the other, and from these three fixed points it was, and is, an easy matter to extend to other notes up and down the scale.

Besides giving a mental picture focusing the memory on the salient points, this method also fixes forever the relative place of the notes in the bass and treble clef, showing the middle C as the connecting link, both in the printed book and on the keyboard.



MUSICAL DIRECTORY

A musical directory of Greater Cincinnati has just been issued from the Lawriston Press of that city. The directory was compiled by H. Eugene Hall, one of the best-known promoters of Cincinnati's musical interests and events notable in its history. The directory is complete in every detail and gives a list of all musical people, teachers, professors, clubs, church choirs, colleges, schools, bands, orchestras, and everything pertaining to the history of music in Cincinnati and surrounding cities.

YSAYE AND HIS FAMILY

THE ELEMENTS OF COUNTERPOINT

PERCY GOETSCHIUS, MUS. DOC.

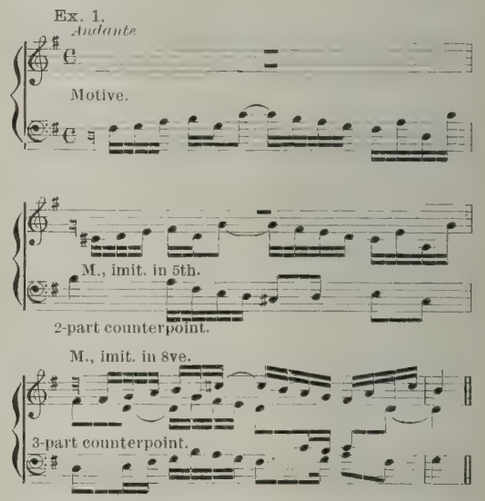
LESSON XIV

The application, finally, of the elements of three-voice counterpoint to the manipulation of a *Motive*, is conducted in practically the same manner as was shown in our eleventh lesson (February issue), with reference to two-voice counterpoint. That lesson should be first carefully reviewed.

The character of the motive is not materially affected by the number of contrapuntal parts employed, excepting that it may be a trifle more serious and rhythmically subdued for three parts than for two. Consequently, any of the motives given in Lesson XI may be utilized here, in slightly moderated tempo, for illustrating the methods of manipulation in a contrapuntal association of three parts.

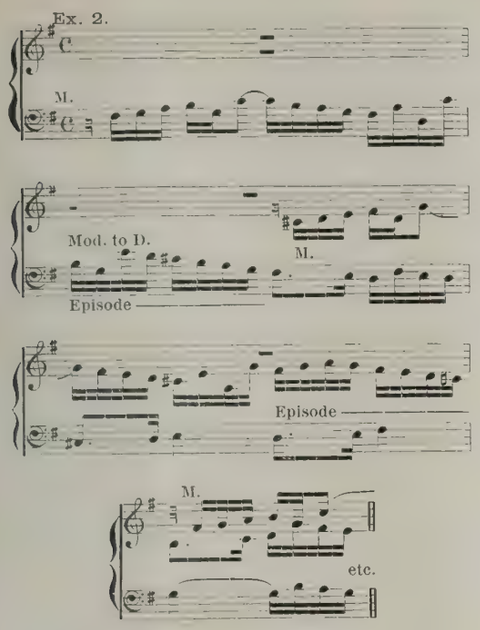
The motive may be first announced in either the upper, inner, or lower part; but its first imitation should follow in the next higher or lower one. The most effective and most frequent practice is to place the first imitation of the motive in the *Dominant key* (that is, each tone a perfect fifth higher, or a perfect fourth lower, than in the preceding announcement). The next imitation (the third announcement) is then made again in the original key, usually an octave higher or lower than at first. During these imitations of the motive, the other part, or parts, continue their melodic movements, as usual, according to the rules of counterpoint with which the student is familiar. For example, with the first motive given in Lesson I, beginning in the lower part: —

Ex. 1.



The motive is first announced in the lower part, and ends upon the accented beat of the second measure. The imitation, assigned to the next higher (inner) part, enters somewhat abruptly, especially as it instantly denotes the change of key — to the Dominant. (There are various ways of avoiding such an abrupt entrance of a new part, when sufficiently rude to require modification; the best of these is illustrated in Ex. 2.) During this second announcement of the motive, the lower part continues, of course, as ordinary contrapuntal associate. The third announcement of the motive occurs in the remaining (upper) part, an octave higher than at first; the two other parts meanwhile run on without interruption, forming an association of three contrapuntal melodies.

The abrupt entrance of the inner part may be mollified by adding two beats to the first part, shifting its final tone to the *second* accent of the measure, and effecting an entrance into the new key; this may be done without injuring or obscuring the motive, if the additional tones are chosen in strict conformity with its rhythmic and melodic character. The result is, simply, to shift the imitation of the motive from the first accent to the second one; this can do no harm, but is possible only in *duple* measure, of course. Such "interlined" beats would come under the head of *episodic* passages (or interludes). For illustration: —



A significant remark made in the eleventh lesson must again be emphasized here; the difference between the three-part counterpoint seen in the third measure of Ex. 1, and the exercises made in the preceding two lessons, may seem to the student to be much greater than it actually is. It is merely a difference in *rhythmic* appearance, and does not involve any essential distinction whatever. Here, also, the vital requirement is to secure some good *chord-effect* (possibly modified by a Suspension or a Passing-note) at the accents; and to lead each of the three parts smoothly and melodiously from one of these chord nodes to the next. To this fundamental rule two others may be added: —

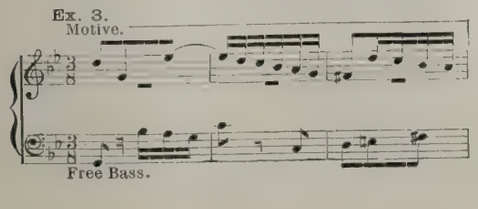
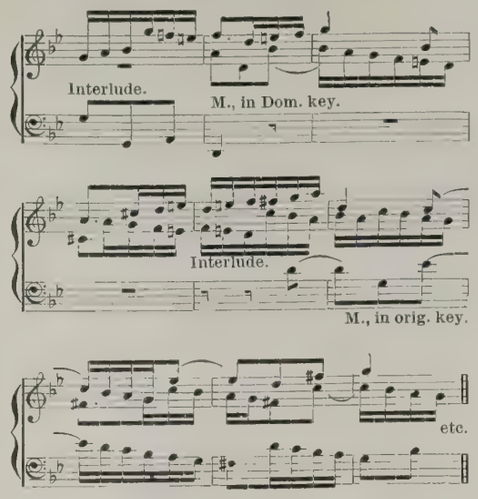
Rule 1. — It is absolutely necessary to restrain the movements of one (or two) of the three parts, in order to avoid rhythmic confusion, and too much commotion; very rarely indeed should all three parts at once run in rapid rhythm (for instance, four notes to a beat); at least one of the parts should move at a much quieter pace than the others, — this may be *any* part, and should frequently interchange with the others.

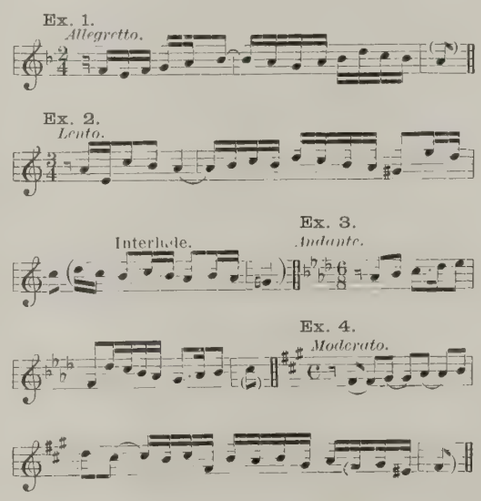
Rule 2.—Very free use indeed must be made of parallel sixths and parallel thirds.

The validity of these three essential rules may be tested by careful analysis of the three-voice Inventions of Bach. For example, the first ten measures of Invention No. 10; the first six measures of No. 14; the first six measures of No. 12; the first seven measures of No. 8; the first seven measures of No. 3; the first five measures of No. 1.

In analyzing these passages, from the beginning of the three-voice Inventions, the student will observe that the design suggested in our examples (with reference to the treatment of the motive) is followed in a general way, but with considerable freedom. He will notice that Bach usually announces his motive first in the upper or inner part, and that the lower part accompanies it from the start, in somewhat free contrapuntal association; further, that his motives are often longer than the one we have used; and that frequent episodic "interludes" are introduced between the announcements of the motive. The more carefully and extensively the student prosecutes the important study of analysis, the more he will see and learn. After very thorough scrutiny of *all* the three-voice Inventions of Bach, he may venture to extend the present exercise, and write complete Inventions with the given motives of this lesson, or with motives of his own.

In conclusion, we add a manipulation of the second given motive of Lesson II, — exercising a little more freedom: —



Exercise. — Manipulate each of the following motives, in the manner above shown. Each motive three times, beginning first with the upper, then with the inner, and then with the lower part, as first announcement of the motive. The key may be altered, if necessary, to secure the proper register: —

Besides these, manipulate the motives given in Lesson II; and also a number of original motives, closely imitating the form and character of the given models.

THE IDEAL IN EVERYDAY LIFE

The inward enthusiasm which gladdens us, sustains us, lifts us again when we fall, is more necessary than our daily bread. Man lives on the ideal. All of us have need of its sublime grandeur, which, while defying all comparison, yet associates itself with the smallest actions. Do not scorn any lowly labor. The secret of the true life consists in understanding the close relationship existing between that which is so wonderfully beautiful, so highly spiritual, and the things seemingly so small, destitute of beauty and of spirituality.

The words "everyday life" recall the days of the week, the commonplace days, without variety or brightness. Days are not all one like the other. We have Sundays and holidays which have an altogether different aspect from other days. There is a mental condition for holidays; and, having so long been under the Dominican influence, a mood for Sunday, and, in the sweet contagion of hopes which each Sunday reawakens in us, some find the mountain and the forest, the harvest and the flowers, more beautiful on Sunday than on other days. — Charles Wagner, *in Harper's Bazar.*

THE MANSFELDT "TECHNIC"

This office is in receipt of several letters, asking about the technical equipment of Alma Stencel, the young pianist, who has made such a notable success abroad during the last few weeks. It is true that this young girl became well known in Bar Harbor and Newport the summer before she went abroad, and attracted a great many admirers by her remarkable technique. In answer to these inquiries it is only fair to say that Alma Stencel received her entire technical training at the hands of Hugo Mansfeldt. This course is obtainable from Leo. Feist, who has published the Mansfeldt *Technic* in four parts. All artists and teachers who have seen the work unite in saying that it is the most remarkable exposition of technical details ever put on paper, and that it is thoroughly in keeping with the most modern demands in this direction. In short, it is possible to teach this method from the work itself, which puts it within the reach of those living far from musical centres to acquire sufficient technique, so that when they come to the large cities for the study of music, it will not be necessary to overthrow all that they have done in that direction. The Mansfeldt *Technic* is well worth the investigation of teachers, not only for the pupils, but to keep up their own agility and flexibility. — *The Musical Leader and Concert Goer*, Chicago, Ill.

THE SECRET OF LONG LIFE

Sir James Sawyer, a noted physician of Birmingham, England, has been talking recently to an audience in that town on longevity. Its secret, he thinks, lies in keeping the nineteen commandments following: —

Eight hours' sleep.
Sleep on your right side.
Keep your bedroom window open all night.
Have a mat at your bedroom door.
Do not have your bedstead against the wall.
No cold tub in the morning; but a bath at the temperature of the body.
Exercise before breakfast.
Eat little meat, and see that it is well cooked.
For adults: Drink no milk.
Eat plenty of fat, to feed the cells which destroy disease germs.
Avoid intoxicants which destroy those cells.
Daily exercise in the open air.
Allow no pet animals in your living-rooms; they are likely to carry about disease germs.
Live in the country if you can.
Watch the three D's: drinking water, damp, and drains.
Have change of occupation.
Take frequent and short holidays.
Limit your ambition.
Keep your temper.

CARUSO'S STRENUOUS FAREWELL

Signor Caruso made his official farewell for the present season on the stage of the Metropolitan, but his last parting was saved for the last matinée, when, in frock coat and silk hat, he marched up and down the corridors. Strange women brought programs, photographs, librettos, and visiting cards for him to sign. During the intermissions he had not time to put his pencil back in his pocket. The news that he was distributing free autographs spread through the opera house and women climbed down from the galleries to get them. Every kind of paper was in demand. Otto Weil declares that one woman got an autograph on a transfer slip. Many were written on coupons. It was only before the last intermission that the friends of the tenor, reminding him that he had to sing that night in a private concert, persuaded him to go home.

THE MISSION OF MUSIC

FRED R. COMEE

I

Like opinions on most any topic of general interest, judgments on the mission of music have been, are now, and always will be as unique as individual bias, leaning, "broughten-up," or prejudice can make them. As our familiar old Dickens friend, Reginald Wilfer, would say, far be it from us to decide between the right and wrong opinion, the good or bad idea; but rather be it our province to touch lightly yet honestly on both high and low places in the musical scale as we find it to-day.

Many of us find an exquisite happiness in the angelic voices of the boy choir, yet it is not a far cry to the guilty conscience which stifles, though it cannot stop, its stings with the seductive song of the siren. The selfsame melody so gloriously declared by an operatic queen, marvelously seconded by a perfect orchestration, wins boisterous cheers when shouted with just enough coherence to pass muster at a college class dinner, and who among us shall, forsooth, dare say which atmosphere, everything considered, gives the greater measure of enjoyment?

The greatest musical genius, the marvel of a century, worshiped almost to hysteria by maids and madly cheered by men, can never resist the financial fascination of having his or her photograph sold at the door. It is a rare and gloriously isolated artist who by playing Beethoven as Beethoven meant it foregoes the applause easily won by forced climaxes, overdrawn sentimentalism, and other exaggerated readings.

One of the sweetest singers ever endowed with a heavenly voice always allowed the three other members of his famous quartet to precede him to the stage, that his oncoming might stun the groundlings with its solitary stateliness. The tenor, whose name and fame was world-wide, dared for dollars to crack out broken notes in a doting age suited only to the shelf. A woman old enough long ago to know better shouted her rôle in the costume of a queen, for a fee, forsooth, adequate for her royal highness. Another operatic star, whose youngest son was older than Romeo, sang Shakespeare's immortal lover to a Juliet acknowledging a daughter with six children. Yet so magnificent is the mission of music that its lovers gladly close their eyes to all this glaring inconsistency and still find their fill of frenzied enjoyment.

II

The boy soprano, who for a few brief years carries his listener very close to heaven, becomes in manhood, mayhap, the baseball umpire with lungs of leather. The baritone in the village choir may varnish chairs week days, and the bass viol, who at once plays for and "calls off" the Saturday evening dance, quite likely mopped and waxed the floor as janitor. The "barker" at the entrance to the itinerant minstrel show, when his face is blackened for business, becomes the interlocutor and sings *Down Deep in a Dark Cellar*, or dear old *Robin Ruff*. The B♭ cornet and leader of the brass band, the town's one and only pride, utilizes his embrochure between parades in blowing the sawdust from a wood-turning lathe.

Italy, so prolific of great artists, sends us a singer, one of a thousand, with a noble voice quite enough for three; yet, though he sings so like a god as to be more than independent of a claque, there's a glut of garlic in the horde of his hired countrymen, who the untutored think want a speech when they shriek again and again the sibilant *Bis*. But for such a voice one would gladly smother in an onion bed, so long as only the sense of hearing was left

It is indeed difficult for a conductor of a great orchestra to enthuse over the tinny twang of a Neapolitan band unanimously acknowledged the most popular attraction of an always crowded café. Yet give this same band the chance to hear the exquisite *ensemble* of the unrivaled organization led by this supersensitive critic, and how gladly they both forgive and forget his ill-concealed disgust at their own performance. The breathless boy pumping the leaky organ cries sooner over the wasted wind than the *Lost Chord*, and the most passionate devotee of melody who wants to sleep in the morning curses discordantly at the street organ playing his favorite tune.

So even Music, divine, gloriously sweet, all potent as she is, perverts her mission when unfortunately inopportune.

At a funeral, where the mixed quartet sat with the relatives next to the remains, the tenor, nervous and ill at ease, for want of something better to do picked up a photograph album which on opening it played *Yankee Doodle*. With no earthly way of checking the national air, the desperate vocalist at last threw the jingling nuisance out on the lawn, where its mission to amuse was harmlessly wasted.

We suppose the man or woman who sings well and feelingly enjoys the pleasure given quite as much as the listener; but what shall we say of the wretched singers who surely do not, cannot suffer the torture they inflict, else obviously they would not sing? And what retaliation can be suggested? Critics, hated mortals that they are, even though they but tell the truth, cannot daunt musical mediocrity by their caustic comments, for the fatuous praise of one fond parent easily offsets a dozen critical condemnations. To tell offending amateurs they do well is a crime all the more heinous because there is no punishment which fits it. Yet who of us has never heard our host's daughter, the family pride and prodigy, jangle the *Bluebells of Scotland*, and then calmly complimented while inwardly cursing the child, especially if the offense was committed just before or after an excellent dinner?

It was once our personal experience to sit in the same box with one of the best-known musical managers in this country, temporarily in a Western city, at one of the concerts of the local symphony orchestra. With just enough endurance to stay through two selections, our impresario sweetly said to the two principal guarantors whose guests we were: "That, gentlemen, is as perfect *ensemble* playing as I ever heard." Then escaping *allegro vivace*, the selfsame hypocrite, truthful at last when outside, muttered: "The worst ever!" Obviously, the mission of such music was to develop the art of diplomacy.

III

To every age and period there comes an air or tune which, by the very magic of its melody, sweeps men onward and upward to deeds of glorious daring, or steels their nerves to smile at torture and even welcome death itself. How varied the range of these tunes of the times from the mighty *Marseillaise* to *John Brown's Body* and the weirdly fantastic *Dixie*. And how many a father, son, or husband has been swept away from home and those he loved to the hardship and horror of war by the blood-tingling magnetism of a superb military band.

Whistling, especially by impromptu, self-elected composers, is often ear-splitting and wearisome, yet who ever heard a man with the "blues" whistle? Almost everybody is familiar with the pertinent inquiry of our most unctuous American comedian, when serenaded by a somewhat seedy quartet: "Say, gentlemen, can't we compromise this in some way?"

Nowadays the trend of American sympathy is toward the Japanese, for three obvious reasons: they were "the under dogs," at least when the fight began, Russia is rightly or wrongly supposed to be harsh to her women, and the popular sentiment that personal liberty of action, thought, and speech, is sacred and dear to mankind. Yet, somehow, one wishes a Jap could or would compose another Pathetic Symphony or bring forth a second Rubinstein, for the mission of either would be a holy one, beginning, above all, at home and spreading the world over. And is it not significant, even strange, that Japan can furnish exquisite art and atmosphere for homes, plays, or operas, yet never the music?

Music must take its share of the inevitable iron-clad law of averages, and the joyous notes of the song-birds on a bright morning, laden with the sweet odors of early spring, has its negative in the doleful chirp of the cricket on a dark summer's night. There is also the familiar fashion of a dirge to the grave and the military march home, though there be some, we know, who "soldier" so selfishly they deserve the quickstep both ways.

For many years an organist friend, with a keen love of fun, played as the voluntary in a village church *Yankee Doodle* so distempo-ed, that not until a critical ear detected his deceit was he at last exposed.

But let us wander away from this lighter vein to as grand, imposing, and overwhelmingly beautiful spectacle as the world has ever seen. From stately Trinity Church, not so many years ago, was buried a great, yet humble, man. With the solemn, sad edifice packed to suffocation, thousands stood in the public square to pay sweet, reverential tribute to the glorious dead. Of a sudden, a trumpet pealed forth the simple melody *Nearer, My God, to Thee*, and now with one accord every man, woman, and child in the vast throng, with bared heads, sang tremulously, yet true, the dear old familiar hymn, until one magnificent volume of melody rose triumphant to God Himself. Such a reverence, such a spontaneous tribute, no monarch on earth could ever dare hope to win. Yet he who so received this rare recognition wore no crown save the halo of a Christian gentleman and a lieutenant of the Lord.

(*Continued from page 226*)

a repetition of careless preparation, and by looking at the pupil's daily life, one would see ill-prepared school lessons, untidiness in dress, etc., and with maturity there is always the haphazard living which is the culmination of badly formed habits in early life.

The lazy child may not always be unmusical or careless, but through lack of physical stimulus never exerts energy to prepare his lessons. Great care should be taken before attributing the seeming indolence to laziness, for oftentimes the child is chronically unwell, and if such is the case, one should be very careful before judging.

The really lazy pupil can readily be detected, for there is always the degree of shiftlessness; and the foregoing subject (heedlessness) can usually be included in the temperament.

A source of annoyance to many teachers is the child who is disrespectful and discourteous, and one is often brought to a point where it seems impossible to keep the temper. This child at home is ungoverned and answers back to his parent with impunity.

A teacher should never lose control in such a case, but should overlook this lack of culture, and by his own actions and manner instill in the mind of the child a sense of complete respect, and though it is never given elsewhere, the teacher will always have it shown him.

A peculiar subject is inherited tendencies. By analyzing both children and their parents one will find there are closely allied traits. A child taking lessons was unable to count evenly, but would always hurry the time so that there would be no sense of rhythm. He discontinued study, but the mother took it up and the same difficulties were presented in almost the exact form.

Children who talk freely during the lesson will be found to have a parent with a large amount of conversational ability.

Affectation is indulged in to an extreme in piano playing, and even among men pianists this is very noticable. Girls who are affected in their playing are also affected in conversation and manner. Men who indulge in mannerisms at the piano are usually effeminate or foppish, as their dress and actions will testify.

As before stated, any intelligent teacher will never become discouraged by meeting any difficulty in the way of adapting himself to various natures. Instead, it proves a very interesting psychological study.

MISDIRECTED EFFORTS

"BLACKBOARD"

I

It has been said that in the musical brotherhood there are no longer any amateurs, but it must have been a hopeful spirit indeed that fathered the remark. The United States is dotted over with towns and cities where the species is still active, and even aggressive. The never dying problem before the majority of piano teachers is to turn out amateur players who are also musicians; so to train those who cannot be described by any other term that it may lose the derogatory flavor that it undoubtedly carries with it now.

In places where there is no musical "atmosphere," where the yearly concerts, ranging from brass bands to song recitals by singers with a past, may be numbered on the fingers of one hand, pianists may be divided broadly into two kinds: those who play nothing that is not "classical," feeling that whatever Shakespeare may say to the contrary, a rose does not smell as sweet by any other name; and those who never play anything but popular music. The latter class, of course, can only be ranked with the misguided people whose reading lies solely among the "books of the day, the week, the hour." They do nothing to raise the standard of cultivation, though as they are for the most part very obliging, at least they contribute something to the general amusement. The former appear to me in the light of musical Pharisees, who are very superior to the common run, but who do not promote musical intercourse simply because they present such an unyielding front to the vast army of music lovers, who may be inclined to bestow their affections on unworthy examples, but who are apt to be a trifle restive under too much instruction. Both kinds are unequal to the demands of their public. What real enjoyment is there in a party of amateurs gathered together for the purpose of playing their carefully prepared "pieces" before an audience of friends and acquaintances? The mind of the player is so concentrated on technical perfection in her performance by rote that a note or two missed by the trembling fingers is sufficient to destroy her composure, and her hearers are infected with her nervousness. If a singer needs an impromptu accompanist, there is rarely a volunteer; and if the key is too high or too low, and transposition would remedy matters, it is either out of the question or so boggled over, no matter how simple the harmonies, that the listeners become of a mind with Dr. Johnson's famous retort when a lady told him the piece she had just played was very difficult, "Would to God, Madam, it had been impossible!"

II

Observation, both as student and teacher, has led me to think this state of affairs can be improved by the application of common sense to the teaching of music as to other branches of knowledge; as far as my experience goes, the cart is generally put before the horse. Undue attention is paid to the acquiring of facility, while other things, equally necessary to musicianly playing, are slurred over. After the usual six or seven years of music lessons the pupil ought to be at home in the handling of the different keys; the feel of the keyboard, the sound of the chords, should give her confidence as a life-buoy does the "man overboard," whereas it is not so.

By way of analogy, consider the way in which a foreign language is studied. Under ordinary conditions no one expects to speak it intelligently without knowing something of its grammar and construction, without learning to write and translate. These are the great foundation stones of speech, which follows with practice. In the case of music, the entire framework, Harmony, and Theory, Transposition, Writing, How to listen to Music, is left to be learned at the fag-end of one's education. Is it not a very frequent experience, that when the ambitious, hopeful student journeys at great cost to one of the big musical centres to be finished, polished off, as she supposes, the horrible truth slowly dawns on her that her technique is not only insufficient, — that could be remedied, — but so full of faults that it has to be remodeled painfully, while her theoretical knowledge is *nil?* My serious opinion is that in the musical education of drawing-room musicians technique can be postponed with less dread of consequences than any of the other branches. Give your scholars an insight into the glorious inspiring possibilities of music, and they will themselves compass the means. Let them, early in the game, realize that music is not a ready-made article bought at so much a page in shops, but that they themselves can compose it of a sort; that the materials of the great masterpieces are there to be used by them also, though the genius that put them together may be missing. Show them how to change arpeggio passages to chords, and *vice versa;* give them the beautiful old melodies that have sung in the hearts of generations, folk songs with historical associations, and encourage them to make their own accompaniments. Teach them to criticize their efforts by the sound, and prove them by writing them down. If done on a blackboard, helped by the teacher's explanations, the children are always willing and interested.

III

The chances are ten to one that they will make for themselves the discovery that technique is the outward and visible sign of all these delights, and they will give with eagerness the time necessary for its cultivation which many a teacher has found was not rendered in obedience to her exhortations, entreaties, or scoldings. In this method of procedure there is also less room for those sins of omission and commission that are almost irreparable in the case of technique, because the teacher can be guided in it by books; whereas technique cannot be required by industry alone, but requires careful personal training, which very often the teacher has not had herself. It undoubtedly requires more thought and concentration on the part of the teacher than the old-fashioned way, but it carries with it this compensating advantage, that a business which has a tendency to degenerate into the most nerve-wearing drudgery is transformed into a study full of intellectual fascination, which interests the children, equally with oneself, and instills into them from the beginning a love for their art, based on understanding. Then with this firm comprehensive foundation, they will be in a position to attain higher technical levels under some master of note; or, if Fate is against them, and their lessons cease with their school days, they will still be able to make of music, for themselves and others, a hardy growing plant, with tendrils that twine their way through all the affairs of life, merry or sad, instead of the carefully nurtured exotic that it now too often is.

THE PIANO

Special articles on the Literature and Pedagogy of the Piano will constitute this Department. Methods or devices used successfully by teachers will be explained here. Correspondence with teachers and students of the Piano about matters of general interest is solicited. Address the Editor of THE MUSICIAN.

THE FUNDAMENTAL PRINCIPLES OF PIANO TECHNIQUE

A. D. JEWETT

I

Anything to be fundamental must be "serving for the foundation," and the fundamental principles of piano technique must be those upon which rest the whole superstructure. Furthermore, the absence or weakness of the foundation makes the superstructure, however elaborate, practically valueless. Hence follows this fact — that as artistic piano playing demands a good technique, every successful piano virtuoso has, whether knowingly or not, built upon the right fundamental principles. It only remains to learn what they are, and go and do likewise.

I do not mean to say that having acquired good technique, one will become a great virtuoso, for much more is needed; but I do say that one will not be a great player or even get above mediocrity unless one has a good technique.

The musical world is full of earnest students of all ages and years of study, who are working and praying for the ability to express by piano playing their love and knowledge of music. They have not the power to do this because they have not worked intelligently, not knowing what the principles were or how to acquire and apply them.

You and I meet these people every day among our friends, and possibly our pupils. They are musical, we feel sure of that — they show it by appreciation in many ways. We do not care to hear them play — we do not want to hurt their feelings, so we say pleasant things to them, but we do not ask them to play.

It remains for this day and generation to get down to business, and know and teach those principles step by step that shall lead out of this "slough of despond," and I leave it to you if the fundamental principles from and upon which we must build are not

1. CONDITION.
2. POSITION.
3. ACTION.

II

By CONDITION I mean such a state of muscle and nerve control that shall allow us to use any one or more muscles without the involuntary tension of other muscles. Both velocity and good tones are necessary, and wrong condition is fatal to each. Watch the cat as she lies by the fire, a perfect picture of repose, and again when on the point of pouncing upon a mouse. Is repose any the less apparent then? By no means; it is simply repose in action, and becomes control. We had this repose once — in infancy; but years of growing self-consciousness have done their best to rob us of it, and we must get down to rock bottom and know that it is ours now, and only needs the proving.

Do not think because you can wiggle the wrist in a lively manner that you necessarily have good condition. The writer remembers one pupil — a teacher of some twenty years' experience who, at the first lesson, vouchsafed the following: "You see my wrists are perfectly free. I have always worked for that," and thereupon began shaking the hand violently to prove it, and the writer also remembers that it took three weeks to get that teacher to realize, even in a remote degree the first rudiments of the knowledge of condition, and much longer before that teacher could drop the arm naturally, for the reason that the larger muscles in the upper arm, upon which condition so much depends, had formed habits of muscular tension very difficult to remove.

It is usually a fact that a pupil appreciates the subject of condition more after a few weeks of conscientious thought and application than when first brought to a consciousness of the lack of it; and I guarantee that nine tenths of the piano students would find this lack at the bottom of their difficulty.

III

POSITION does not mean simply the position of the hand, but the large subject of position in general, — the position at the piano, the general rule of which is to sit so that the knees come just in line with the edge of the piano; the height of the chair so that one should be neither too high or too low for an erect position of the body. In fact, it is necessary to know all points in the subject of position, taking that position that shall give every possible advantage to all playing members. We often hear, "Why, I simply take a natural position." All right, that is proper, but be careful to differentiate between natural and habitual. I have seen many a player struggle to do the impossible thing — impossible because he had mistaken habitual for natural.

The natural position of the hand for piano playing is the position that gives every advantage to each finger. Equality of finger action is one of the first steps in piano technique, and the position must be such as to allow the fourth and fifth fingers, which are usually less developed from the start, an equal chance with the stronger ones. We have not habitually held the hands over the piano keys for this purpose, and consequently it requires some diligent practice before we find it a perfectly natural position. The muscles of the forearm are the ones to look after in this, for the elbow must not be stuck out and the upper arm must hang easily.

It is a mechanical principle that the point of action should be the highest point; therefore, as we take hand position that we may have finger action, the knuckle joints should be slightly elevated; this is a general rule, —just how high is specific, and it depends upon the individual hand. As the thumb has to act up and down by the side of the hand from the metacarpal joint, it is necessary that it should be well rounded out at the other two joints. It is certainly not habitual for most people to do this, but it is a perfectly natural position for piano playing when we have done the needed work to make it so.

IV

A more or less perfect welding of these two principles — Condition and Position — is necessary before introducing the third — ACTION. Accuracy always has a tendency to upset conditions, and a condition of suppleness as naturally militates against accurate position; but when it is possible to take a perfect position of the hand and at the same time to realize in some degree right conditions, it is safe to take up the study of Action.

One of the first things to learn in Action is to decide the point of action, and to see that action at other points is suppressed — in other words, to see that there is no involuntary action that shall spoil the desired effect of the voluntary action. Involuntary action at a smaller joint weakens the effect, at a larger joint completely absorbs it. For instance, in finger action the knuckle joint is the acting joint. If there be action at the second or third joint, and yielding of the third or lowest joint of the finger (a common fault), the effect of the proper finger action is weakened and a meaningless tone results; if the wrist is allowed to act, the whole action immediately deteriorates into the pernicious punching of keys so usual among young students and amateurs in general.

Another important point in finger action is that there must be some definite moment of action, and as an antithesis, a definite moment of rest or cessation of action. This is necessary for two reasons; first, for the quality of tone produced, and secondly, and especially, for velocity. Unless each finger action is quick and prompt as a unit, it certainly will not be in the aggregate. The muscles that lift the finger must be drilled to do as accurate and quick work as the muscles that make the attack of finger action — they must properly balance. Finger must rise quickly and with perfect control, and have its moment of quiet in the air, and the drop of the finger must be also decisive and with right condition, — action only at the knuckle joints.

The principle of Action must in no way disturb Condition and Position. Remember, these are fundamental principles, and it would be folly to build a good foundation simply to destroy it when you come to build higher. Know that each succeeding step is built upon and embodies these

foundational principles, and if there is any doubt, go back and look over every step and prove its security.

Can this be done successfully at the piano, playing exercises and tunes? Yes, for it has been done many times, as the many artists of the past prove; but history also proves that it is only a chosen few that have been successful in this way, and the path is strewn with wrecks. The wiser way is to get away from the piano, leave it alone — sit down to a table — use your brains — know that you have made these foundational principles a part of yourself, and be wise enough to apply them in piano playing.

THE MINOR MODE AS RELATED TO MUSICAL ART AND PEDAGOGY

W. S. B. MATHEWS

The criminal neglect of the minor mode is, perhaps, next to neglect of ear training, the most serious defect in our elementary teaching of music.

My reason for this seemingly too strong indictment of current pedagogy is primarily the place which the minor mode holds in the higher art of music — in the *musical* art of music. It is a curious fact that while theorists every now and then tackle that same old file of "perfect intonation," as distinguished from "temperament," and assume that what all music has in mind as an ideal is that of a purely attuned chord (major triad) in which all tones are harmonious with the fundamental, the creative artists do not seem to have any such ideas.

It is not so recognized in books of theory, but it is fact, nevertheless, that the minor triad itself is a dissonance, a self-contradiction, in which the very expression of the harmony turns upon the fact that its third does not harmonize at the same moment with the root and the fifth. It is capable of harmonizing with either, but not with both at once. In the minor triad of C, for instance, C-E♭ generates an A♭ below as root; E♭-G generates an E♭ below as root; C-G generates a C below as root. The chord is therefore contradictory. Yet we accept it as a workable triad of C, in the minor mode. Thus the minor triad has been in fact the door through which dissonance has entered into music, and the minor triad is the great ground type of all dissonance.

Moreover, so far are creative artists from desiring the unrestricted harmoniousness of major triads exclusively, or even as largely predominant elements in their music, they delight in the minor mode, and in fact have composed their most soul-moving music in this mode. Not alone the high-strung, almost hysterical, music of the modern school, but even the old composers, such as Bach and Beethoven, wrote more pieces in minor mode than in major — not only more, but also their greatest. Mendelssohn, as we all know, commenced his career by giving in the fairy music of the *Midsummer Night's Dream* his own instinct of the elfishness, fantastical and temperamental possibilities of the minor mode. In short, great art without the minor mode is impossible. Hence to neglect it all through the early education is to leave the student at odds with the most significant and far-reaching element of the creative musical art. It is also the element along which music has progressed in its way to its latest achievements.

It was news to me, lately, to find that the theorists themselves do not even define what they mean by "mode" in music. Almost without exception they take the minor for granted, and neither take the trouble to characterize its wonderful possibilities, nor even define the word itself. Creative artists go on composing in minor modes, using even to this day three different minor scales, and nobody supposes it necessary to explain what this is which they are continually doing.

To the average teacher it seems enough to recognize that children generally are averse to the minor mode; therefore we leave it until that musical "to-morrow," — which they never reach. As for this objection to teaching the minor mode, it explains itself. Children are not taught to listen to music, nor what to listen for. As soon as they begin to study the minor, from a harmonic standpoint, it becomes very interesting to them; in our own school, where the Dingley-Mathews second-year work occupies itself with the minor tonalities exclusively, this part of the course is regarded as far more interesting than the first year, where the major tonalities exclusively are studied. It comes back to St. Paul's argument, "How can they hear when they do not know how? And how can they know how when they are not taught?"

Here is one place where melody study has much to answer for. The vocalist's idea of minor, and the sol-fa handling of the minor as being exclusively a scale of La, give a limitation to the minor mode which it does not deserve; a limitation which no good composer recognizes; a limitation, moreover, which is contrary to harmonic feeling.

What then do we mean by mode in music? I begin by calling attention to the fact that the two words mode and mood are closely allied in history, but that while the form mode means a method of arrangement (as "mode" in clothes), mood means a mode of psychic arrangement — a disposition or state of mind. Now the minor mode in music is the relation between the scale-tones and the tonic. There are two modes in modern music, major and minor. The names are given from the fact that in major mode the chord of final repose is major; in minor it is minor. Many other differences there are between the two modes, but the foregoing are those upon which the name turns. This distinction also is the one which influences the characteristic color of music in the minor mode or major.

As we actually find it in our best music, not only does the minor mode vary through no less than three scales,— the natural minor, the harmonic, and the melodic,— but it varies still more in its harmonic relation to the ruling key of the movement. The vocal expectation that the minor is going to be the relative minor, the natural scale of La, of the same signature, is by no means borne out in our best music. Beethoven makes great use of what we now call the "tonic minor," — *i.e.*, the minor mode of the same tonic. This occurs very frequently with him, and the resulting melodies are always melodies in which Do is the tonic, even when the tonic triad is minor. The harmonic bearings do not change, but simply the tonic triad, and perhaps the subdominant triad, are taken minor. This musical caprice is a thing to hear when the music is played; to be able to write from having heard it; to write from simply having conceived it, as the composer conceived it.

The transition into the relative minor is a modulation, and carries the effect of modulation in changing the harmonic bearings. As for the uses of the natural minor and the melodic minor, they have often the force of dialect, as when Grieg uses the natural minor with supporting harmonies. This, however, is not from any reason in the nature of things, but it is a result of ear habit.

From a standpoint of musical logic, the natural minor is even more coherent within itself than the harmonic minor in our modern music. In the natural minor all the three principal triads, the tonic, subdominant, and dominant, are minor, just as they are all major in the major mode. But for the sake of a better repose, our modern art has preferred to make the dominant major, although we no longer find it necessary to close a long movement in the minor mode with a major chord, of the tonic, as they always did before Bach, and in the organ fugues of Bach he also does the same. I do not know why he did this in his organ music and not in his piano music, but I think it will be found that he does make this difference.

Thus when we take up the minor mode we have three different scales to deal with; we have signatures which correspond with those of the relative majors; and we find minors continually occurring by arbitrary change from a major tonic upon the same tone.

On the whole, perhaps the best way of teaching children the minor mode is to leave it until they are familiar with the major mode, — that is to say, with really good teaching, they ought to know all the major scales, to read, play, hear, or write, and all the triads of all the major keys, at the end of the first year of instruction; or if this be "too sudden," by the end of the first eighteen months. They will not do this unless there is a system to make them do it; but such a system has been in existence a long time now, and practically working. This training also included hearing correctly all chord successions of triads entirely within the major keys; to hear the color of the chord and to know certainly its place in key by its sound as played in connection with the remaining part of a harmonic phrase.

When it is possible to begin the minor mode after such a foundation as this, perhaps the best way might be to introduce the three different scales at once. Or the natural minor might easily be built up by taking the three triads minor. For instance, with C as tonic, the triad of F minor (F-A♭-C), triad of C (C-E♭-G), and minor triad of G (G-B♭-D). When these three triads are superimposed, that of C standing upon that of F, and the G triad again upon that of C, and the tones reduced and brought back within the octave, we have the natural minor scale of C, namely, C, D, E♭, F, G, A♭, B♭, C. This is a scale of La, unquestionably; and its signature may be found from its Do, or may be taught straight out, which is perhaps the better way. The natural minor scale is that which entirely agrees with its signature.

I used to give a rule of thumb to assist memory of minor signatures — that the minor mode has three flats more or three sharps less than the major of the same tonic. The minor of F♯, for instance, has three sharps less than the major of the same tone — six sharps major, three sharps minor. The minor of G drops the sharp and adds two flats, and so on.

Next, to get the harmonic minor, raise the seventh degree a chromatic half step from what the signature requires. For instance, C minor has B♭ in signature, this becomes B natural, and in reciting I make it important to mention the natural, because I want it remembered and expected. This seventh is always an accidental, when the key occurs with its own proper signature.

The melodic minor uses a major sixth, as well as a major seventh — raises the sixth as well as seventh — both in ascending and in descending. The usual way of descending with harmonic minor produces not a true melodic minor but a mixed scale, melodic in ascending, harmonic in descending. The trick of descending by the natural minor is also a mixed scale, melodic in ascending, natural in descending.

When the scales (the three of them) have been so taught that the pupils can recognize each kind by ear, play each kind upon any tonic, write them correctly, then a systematic training would go on to familiarize him with the harmonic contents of the harmonic minor, in such a way that he can hear all possible progressions of triads within the key, and this training, we find, makes the pupil much more certain in his hearing of chord successions in the major mode.

A later development of this training is to take up the question of modulation, to be able to hear and note modulations from major to relative minor and *vice versa*, from major to tonic minor, from minor to tonic major, and all the usual transitions into the subdominant, dominant, relative minor or major, and to the major third below. When a student can hear these relations as the music passes him, he is well along towards being able to follow and enjo musical discourse.

That this form of primary education involves no hardship, but on the contrary an increase of pleasure, I have formerly pointed out. Also, perhaps, I mentioned the case of a third-year boy of eleven, supposedly without musical ear at beginning, who remarked concerning the Brahms Rhapsody in B minor, which occurred in the playing meeting as an incident, without any explanation or emphasis, that he thought he liked it; especially what he thought to be a trio, in the tonic major, at least it sounded to him like tonic major. Anybody who will go through this piece and observe Brahms' habitual vagueness of tonality will see that any eleven-year-old boy, not gifted with musical temperament or musical ear, primarily, who gets this impression from that charming middle piece in B major, has learned a part of the art of listening to music which many alleged "musicians" still lack.

And whether the pathway follow the stakes I have here set down, or other and better ones, does not matter. What we are after is to make sure that music pupils are introduced to the musical qualities of the wonderful minor mode, and introduced early enough to lead them to appreciate those sacred things in music which too often elude them.

THE ORGAN

Conducted by WM. HORATIO CLARKE

All correspondence regarding all Departments of THE MUSICIAN should be addressed to the Editor as stated on the editorial page. Programs will be welcomed both for this Department and for the CHOIR AND CHORAL MAGAZINE; edited by Thomas Tapper and published by the Oliver Ditson Company. Short articles, of practical nature, choir notes, and anything pertaining to church and to choral music submitted to the Editor will be used if found available.

FORTISSIMO ORGAN PLAYING

There is a tendency with many organists to be too profuse in the use of the Full Organ in recital. When a classical fugue is on the program all the stops are drawn and the brain is soon excited into a whirl of confused sounds. There is a limit to the ear's appreciation of the volume of tone, apart from any esthetic consideration. How soon the listener wearies of fortissimo orchestral passages if the trumpets and trombones are in force for too long a period! How great the relief in the return to delicate shades of expression in which the quieter instruments revel!

The place for the Full Organ is in climactic periods and phrases which give a sense of grandeur by the contrast and crescendo, but it is not good taste to include too many loud pieces in a program, nor to execute fugal compositions with every stop drawn. Even in accompanying congregational hymns or a large chorus, the Full Organ should be modified to prevent a blaring monotony. There should always be a well-poised balance of organ power in gradations of strength, and this is one of the first essentials in the study of registration, in which articulate expression should be the desideratum, reserving the full power for effective climaxes, and the quieter stops will then show forth their beauty.

AN ASTONISHED MINISTER

A contemporary relates the following incident in an organist's experience: —

A new clergyman was coming to officiate on a certain Sunday, and the organist, a young lady, was very anxious to make a good impression. The organ was blown by a somewhat self-willed old sexton, who had his own idea how long a voluntary should last, and was in the habit of leaving off blowing when he thought there had been enough music.

On this particular Sunday the organist determined to forestall any such accident by writing a request at the outset. So as she took her place at the organ she handed her note to the blower, expecting him to read it and govern himself accordingly. But he, supposing it to be intended for the minister, hastened off. In spite of her frantic beckonings, he carried it to the preacher, whose eyes opened with astonishment as he read these words: "Oblige me this morning by blowing away till I give you the signal to stop."

CORRESPONDENCE

A HELP IN IMPROVISING

G. F. A.

"Is there any book published which will lead a young organist into correct methods of improvising?"

Novello & Co., of New York and London, publish an *Extemporization Primer* by Dr. Sawyer, which will aid you if you study it thoroughly. You can order it from the publishers of THE MUSICIAN.

COMPARATIVE VALUE BETWEEN A TWO AND THREE MANUAL ORGAN

E. G. C.

"We are intending to make an investment of $6000 in a new organ. As a committee we are undecided on the question of having a two or three manual organ, and would esteem it a favor if you would publish an outline of a specification of speaking stops of both a two and three manual organ which would be well balanced, using only such registers which would always be in tune with each other. for the amount mentioned. The organs should have all the modern improvements in mechanism and accessories. We should also like to have your own opinion of each in comparison, and to have you state what advantage there would be in having a three-manual instrument over one of two manuals?"

The comparative capacity of each instrument will thus be seen: —

TWO MANUALS		THREE MANUALS	
GREAT		GREAT	
16 ft.	Tibia Major	16 ft.	Tibia Major
8 "	First Open Diapason	8 "	Open Diapason
8 "	Second Open Diapason	8 "	Viol d'Orchestre
8 "	Viol d'Orchestre	8 "	Doppelfloete
8 "	Dulciana	4 "	Octave Diapason
8 "	Doppelfloete	4 "	Concert Flute
8 "	Melodia	SWELL	
8 "	Quintatoen	16 "	Bourdon
4 "	Octave Diapason	8 "	Violin Diapason
4 "	Concert Flute	8 "	Salicional
4 "	Octave Gamba	8 "	Aeoline
SWELL		8 "	Stopped Diapason
16 "	Bourdon	8 "	Quintadena
8 "	Violin Diapason	8 "	Oboe Gamba
8 "	Salicional	4 "	Harmonic Flute
8 "	Aeoline	4 "	Violina
8 "	Stopped Diapason	2 "	Flageolet
8 "	Quintadena	CHOIR	
8 "	Oboe Gamba	8 "	Geigen Principal
4 "	Harmonic Flute	8 "	Dulciana
4 "	Violina	8 "	Melodia
2 "	Flageolet	8 "	Saxophone
PEDAL		4 "	Flute d'Amour
32 "	Sub Bourdon	2 "	Piccolo
16 "	Open Diapason	PEDAL	
16 "	Violone	16 "	Open Diapason
16 "	Piano Sub Bass	16 "	Violone
16 "	Bourdon, augmented	16 "	Bourdon
16 "	Octave, augmented	8 "	Octave, augmented
8 "	Violoncello, augmented	8 "	Violoncello, augmented
8 "	Unison Bass, augmented	8 "	Unison Bass, augmented

In the contrasted specifications, it will be perceived that the Swell Section of each has the same musical capacity, and that the Pedal Section in the two-manual scheme has the greater value. In the three-manual outline, the Choir Section coupled to the Great would give about the same relative power as the two-manual instrument.

The advantage of a three-manual organ in comparison, is in having the use of the Choir stops in readiness for combinations which may be set so that contrasts may be made in power without changing the stops of the Great Section. In itself alone, the Great Section of the two-manual organ when full, is superior to the three-manual organ.

The 16 ft. Tibia Major is a full-toned stopped flute tone register which adds much dignity to the organ, and is even more effective than a 16 ft. Open Diapason, which would add $300 to the price of the organ. Its chief advantage is in giving twenty-nine or thirty pipes for front display pipes, especially the large pipes of the lower octave.

HE OBTAINED THE SITUATION

Sir William Herschel (1738–1822), the eminent astronomer, was a professional musician in his early years, and soon after he came from Hanover in 1759, he applied with six others for the post of organist in Halifax, England.

In those days there were no pedals to English organs, and the manual keys extended down to GGG below the present CC standard. A new organ had been built for a church in Halifax by Father Snetzler, and among the candidates was a noted local organist from Manchester, Mr. Wainwright.

The organ was of unusual power for those days, and when Mr. Wainwright played upon it in his accustomed style, old Snetzler exclaimed frantically:—

"He run over de key like one cat; he allow not my pipes time to speak!"

During the performance, a friend of Herschel asked him what chance he thought he had of obtaining the situation.

"I don't know," said Herschel, "but I am sure that fingers will not do."

When his turn came, Herschel ascended the organ-loft and produced so uncommon a richness, such a volume of slow harmony, as astonished all present; and after this extemporaneous effusion, he finished with the Old Hundredth Chorale, which he played better than his opponents.

"Ay! ay!" cried Snetzler, "tish is very goot, very goot, inteet; I vill luf dis man; he gifs my pipes room to speak."

Herschel being asked by what means he produced so full an effect, replied, "I told you that fingers would not do," and taking two pieces of lead from his waistcoat pocket, said, "One of these I laid on the lowest key of the organ, and the other upon the octave above; and thus, by accommodating the harmony, I produced the effect as with another hand."

This superiority of skill, united to the friendly efforts of the celebrated composer, Joah Bates, obtained Herschel the situation, which he held until he was called to the post of organist of the Octagon Chapel in Bath in 1766.

COMBINATION PISTONS AND PEDALS

The first piston knobs which were inserted in the key slips consisted only of couplers which brought the manual sections into connection with the pneumatic lever action, and they were not in use until the general introduction of that alleviation in lightening the touch. At first, when these pneumatic couplers were introduced, the keys of the manuals thus affected dropped when the couplers were applied. At that time composition pedals with pneumatic action effected desired combinations of stops without any indication of what stops were on or off, thus taxing the memory of the organist.

The next development was to use the piston knobs for combination effects in addition to the composition pedals, which added more complication. Next came a series of piston knobs either over the upper row of keys, or on each side above the regular stop knobs. With these series, combinations could be set way ahead of the music, but there were no indications of what these were to be, unless the player should write down on his piece just the order in which they were to be used.

This development became so complicated for both organist and instrument, that as soon as the combination mechanism ceased to be a novelty, there was no further use for it, and it was set aside, especially as the connections were frequently out of order. In view of the great additional expense of this needless mechanism, many experienced organists will welcome the time when combination effects shall be produced by direct manipulation of the stops, whether knobs, key stops, key touches, or tilting tablets.

THE GRAND CRESCENDO PEDAL

The first Grand Crescendo Pedal which was introduced in large organs was a cumbersome and expensive piece of mechanism. There was no indication of what stops were on excepting by a dial which indicated the proportionate number. In these days of Tubular Pneumatic action, the addition of a Grand Crescendo Pedal is of so little cost, that many builders are applying it to small organs, because

of the ease of the attachment. Where key stop action is used, it is actuated by a small roller with adjustable cams operating on the stop keys, and it is also readily applied to other forms of tubular or electric action. It brings on a gradual crescendo or diminuendo, or even sforzando, according to the rapidity of the movement of an additional balanced pedal independent of the regular balanced swell pedal.

THE ESTEY MEMORIAL ORGAN

On the evening of February 22, a beautiful three-manual organ, the gift of the sons of the late Gen. Julius Jacob Estey to the First Baptist Church of Brattleboro, Vt , in memory of their father, was formally presented and accepted, and inaugurated, the artist being S. Arthur Gibson, organist of the Brick Presbyterian Church, New York City. This unusually fine instrument embodies the latest ideas, equipments, and devices known in modern organ building, and the musical qualities are said to be unexcelled by any instrument of its capacity thus far constructed. In addition to the usual accessories, there is an automatic self-playing device which operates the whole organ by means of music rolls, which gives access to the most intricate organ and orchestral compositions thus arranged.

On the following Sunday, February 25, the renovated church edifice was rededicated, and there were three services when the organ was presided at by Reginald McAll, organist of the Church of the Ascension, New York City.

DEATH OF AN ACCOMPLISHED ORGAN VOICER

Mr. Henry H. Bartlett, the well-known organ pipe voicer, who had been connected with the largest firm of organ builders in Boston for the past fifteen years, died at his residence in Newton, Mass., February 7. Mr. Bartlett continued his duties up to within a few weeks of his death. He voiced most of the flue pipes of many of the large organs which this firm have built in the last decade.

A ROMAN CATHOLIC ORGANIST

The Rev. Florian Zettel, O.F.M., organist of the Old Mission, Santa Barbara, California, thus writes to the editor of the Organ Department:—

The organist of a Roman Catholic Church, if he wants to be true to his position, has not much occasion to indulge in long-drawn improvisations, or to perform lengthy masterpieces, except at the end of divine service. For the Liturgical Chant, if performed in its entirety, consumes almost the whole time of the service. And since for the Catholic, the whole attention ought to centre around the altar, a noble, unselfish organist will exclude from the organ-loft during divine service, everything that tends too much to absorb the mind of the hearer.

The organist and his choir, if ideal, will not draw the attention of the worshipers from the altar to the music, but will incite them to greater devotion, thus bringing them nearer to the altar. For on the altar is repeated the great drama of the ages, to be conscious of which we can never thank God enough.

Therefore the organ, during divine service, is not the end, but the favored handmaid, — the stepping-stone, — bringing the people nearer to their God.

But at the end of the service, just and worthy masterpieces, so long as they are in conformity with the spirit suggested by the time and place, should be wafted in noble strains to the ears of the listeners, confirming them, and impressing them with inspired thoughts.

From all this, it is evident that there must be an essential difference between the music of our churches and that of secular places. Both have their right of existence, but each in its proper place. In both the highest achievements of musical art ought to be employed.

It is a false notion, that true church music is averse to the progress of musical art. Many of our best church compositions (here I speak not of the Masses of Haydn, Mozart, Beethoven, or such musicians. which are not true church music), such music, as, for example, the compositions of Stehle, Witt, Haller, Piel, Filke, etc., many of which, in the strictest sense of the word, are masterpieces of art. Familiarity with these leads us into a love for them, and gives an insight into the genuine spirit of piety that pervades them.

An Organ Builder's Complaint

R. M. D.

"I am a veteran of many years of hard-earned experience as an organ builder, who has carried on an intricate business from pure love of the art, without an adequate recompense for the mental strain and the capital invested. I have the same love for the art as in early years, and have kept in touch with all modern improvements in a practical way.

"One of the most discouraging things an organ builder meets is the lack of appreciation which many committees exhibit, after spending much time in answering their questions through voluminous correspondence, drawing plans, making estimates, and expenses of visitation.

"While I know that other builders are doing the same on the same prospective contract, it seems to me but fair that when the award is made, we unfortunate bidders, as a matter of courtesy, should receive notice from the committee, of the award, to save us suspense, and to enable us to cross off the prospect from our list of hoped-for trades.

"I am led to write thus because in several instances where I had been awaiting weeks for a response to my inquiries, no attention was given to my letters, after I had previously spent my time in answering questions which were acted upon in decisions where the successful builder received the benefit of my experience, the answer to these inquiries being solicited by the committees, my information being freely given, and no thanks acknowledged.

"In some instances a member of a committee will write privately to know what will be paid him in case the award will be made in my favor, which at once indicates that I shall lose the award because that method of securing contracts does not enter my system of organ building."

You have alluded to a common experience among organ builders which would be well for committees to consider as a matter of courtesy to all the manufacturers with whom they correspond, in notifying them of the name of the builder to whom the award is made. A charitable view to take concerning this neglect might be the fact that an organ committee is only a temporary organization appointed by a Society for investigation and securing an organ; its duties often cease when the legal trustees sign the contract. Organ builders have enough to contend with in carrying on an arduous business where the actual profit is not large enough above the actual cost of labor, material, and contingent expenses, to tempt those who only love dollars and cents to engage in it. Considering the amount of talent, experience, and mental effort employed, organ building is probably the most unremunerative of any vocation where the work is conscientiously performed.

The Vibrations of Organ Pipes

N. R.

"I am deeply interested in the science of musical acoustics, and should be much gratified if you would name a modern work on the subject which would enlighten me on the theory of the vibrations of organ pipes, showing the difference of vibration between open and stopped pipes. I have studied Helmholtz, and Tyndal on *Sound*, but wish for further information."

You will find additional help in the book entitled *Sound and Music*, by Sedley Taylor, published by Macmillan & Co., of London and New York.

Pedal Sharps

W. A. L.

"I think that we organists could attain better pedal execution if the sharps should be made ten inches long and extend inward with quite an incline toward the remote end. This would afford opportunity to use both toe and heel on the sharp keys, and although it would be an innovation in pedal technique, it could be easily tested by screwing on some strips to an old detached pedal board which every organ builder has on hand. Will some builder try this and let different organists execute upon such a keyboard?"

Greater Simplicity in Accessories

W. B. T.

"After playing an organ with simple couplers and composition pedals for years, on sitting down at a modern console with its bewildering mass of stop keys, pistons, pedals, switches, crescendo movements and triple balanced swell pedals, one might well fancy himself in a telephone exchange with its branch lines and switch movements. Now while I would not discourage any improvement which will advance an interest in organ music, yet I think that legitimate organ compositions may be artistically interpreted without such multitudinous accessory mechanism.

"I have known players of rare ability produce the most remarkable changes in registration by their skill in manipulating the stop knobs without any accessories excepting the plain Forte and Piano composition pedals belonging to the Great and Swell departments. I have heard no more remarkable effects produced from the modern keyboards by our present players. The simpler form of construction did not so tax the memory, and gave the educated organist greater freedom in interpreting the musical thought of the composer. Here is a point to be considered in this comparison, viz., the musical thought does not rest in the accessory mechanism of an organ, but in the capacity of the organ and the ability of the organist to interpret the idea of the composer, and also to develop true musical ideas in proper form through the cultivation of improvisation."

Light and Heavy Organ Touch

M. S.

"Which do you think is the better in organ practice, a light or heavy touch? The instrument I have been playing upon has a heavy and deep touch, and I find it difficult to play cleanly on an organ of light touch. What should be the dip of the naturals of the manual keys?"

A fairly heavy touch is best for strengthening the fingers in organ playing. You can regulate this strength by the use of the couplers in practice. Many players, where direct tracker action is used, prefer to play the Great with the Swell coupled in order to make the touch firm. With pneumatic or electric action the addition of couplers does not increase the heaviness of the touch. The trouble with young organists is that they do not devote time enough to scales and pianoforte technical studies to give better control to the fingers, and this lack of practice causes them to be defective in the ready execution of many passages, especially in sight reading, so essential in choir rehearsals.

The usual dip of the keys is three eighths, and a sixteenth of an inch, but four eighths is preferable, if the black keys are what is termed five eighth sharps, particularly with direct tracker action, in which there is a slight "render" of the action when the wind pressure is on, and the deeper touch secures a better opening of the valves.

Incomplete Stops

R. W. F.

"In contracting for a three-manual organ to take the place of our two-manual instrument, the amount of money at my disposal is so limited that in order to get much tone variety I have been anxious to make my means go as far as possible, and made my specification accordingly. By using a 16 ft. Tibia Major (stopped wood) instead of a 16 ft. metal Open Diapason, I saved enough to add an 8 ft. (Gemshorn) to the Great, to say nothing of the fact that the Tibia Major is as effective as the Diapason, and not only will give greater smoothness to the organ, but is a more useful solo stop, both alone and in combination with other stops.

"Theoretically in such an organ, I know that the stops ought to run all through, but practically it makes but little difference with some of them, hence I left off the lower twelve pipes of the Choir Dulciana, dividing the Melodia into Treble with a St. Diapason Bass to draw either for the Dulciana or Melodia, and save enough to add a 4 ft. Flute d'Amour, and by running the Clarinet down only to Tenor C, I saved enough to add the Piccolo. In the Swell, by dividing the St. Diapason into Treble and Bass and stopping off the Aeoline at Tenor C, I was enabled to add a Gemshorn Quint, which practically gives me a Quintadena stop in combination effects.

"Your suggestions in regard to the voicing I have carried into effect. I am not fond of mixtures and have used them sparingly, having had them voiced as you proposed, which makes them more useful than the old way, as I did not like to have an organ of this size built entirely without them."

CONDITIONS FOR SECURING TONE COLOR

ELEANOR P. SHERWOOD

IV

There is probably no one thing which so distinguishes the artist from the amateur as the power to produce, at will, a tone ever satisfactory as to quality, variety, and volume.

Even with fine natural touch there is too apt to be a deadly monotony, until the fingers become *informed* and sensitive to every demand of Musical Content. This is only possible where there is, first, the full conception of tonal delivery, and secondly, a technique adequate in resource to its expression.

As the painter has his palette of colors, so the pianist requires his *répertoire* of *touches*. And both must be "mixed with brains" before desirable effects can be produced.

Since there is nothing — from lightest comedy to most woful tragedy — which music, the all-embracing, international language of emotion, hesitates to attempt, it is evident that one cannot know too much of the character of a work before seeking to interpret its world-wide message through the medium of tone.

In instrumental music, unassisted by words, and unhampered, as well, the tonal spirit, or content of a piece, is discernible largely through its form — the phrase arrangement, *à tempo*, of its melodic and harmonic material. Tempo, quite as well as tonality, reveals much of the general style of a work, and consequently affords atmosphere and environment. I once had the misfortune to hear Beethoven's *Funeral March* in A♭ minor played like a lively Festival March. The effect of this misconception of tempo was a curious parody of its true and fitting atmosphere of gloom, and the deep import of the movement was lost entirely. As tempo is environment, so melody and harmony impart personality, and rhythm provides action to the picture. It is to the full appreciation of musical content, therefore, that touch is indebted for tonal ideals. These are, however, impossible of realization without adequate technical agency.

Quality in tone, of whatever sort or variety, depends upon the poise gained by a happy balance between extensor, or lifting, and flexor, or playing muscles and energies.

For the control of *all* touch there must be both the proper shaping, or adjustment of elbow, wrist, fingers, with regard to each other, — the details of which have been described in a former article, — and also the ability to *hold* a fixed shape or position, above a key or group of keys until the desired instant of touch. Any premature fall, by the dead weight law of gravitation, defeats control. The result may be a *thud*, as of hitting with a block of wood, or merely an indistinct or even inaudible effect, but, by no means, control over tone. To clog *any* muscular action by a dragging, sagging, heavy wrist, as though a cow were treading the keys, rather than to maintain the desirable conditions of elasticity and buoyancy, will ruin the quality of every sort of tone.

Dead weight, therefore, must be invariably avoided. Its preventive consists in the cultivation of extensor or lifting energy. Whatever the action employed, whether of fingers, wrist, or hand, separately or combined, there must be extensor strength developed, requisite to keep off of the keys and hold above them, in desired shape of position, until the playing, or flexor energy, may be directed with control and without haphazard dropping, flopping, or bumping against the keys. It is the difference between letting a trunk fall and of lowering it without a jolt.

All kinds of touch, therefore, depend, for their satisfactory *quality*, upon poise and appropriate shaping of position.

But for variety in touch, demanded by every degree and shade of tone color, there must be *deviations* from the "normal" in shaping positions. The day is past for teaching that the same degree of finger curve, one invariable height of wrist, one or two methods of finger and hand action, will suffice for all emergencies. On the contrary, "circumstances alter cases" without scruple, and variety in touch must depend upon variety in shaping and in action, and upon the power to vitalize and devitalize the finger tips, at will. Such is the range of expression in piano playing that there is a "time for everything" — except the loss of aim and poise. Ever subject to these main principles of control, variations in position-shaping and in degree and kind of action have directly to do with variable conditions of power, speed and nature of tone, and with close or extended key intervals.

In general, wide apart intervals and broad tonal effects demand expansion of finger curve, low level of wrist, and large, rotary action; while pianissimo and velocity in trills, cadenza, etc., with crisp, sparkling, frosty, scintillating, incisive, electric touch call for miniature shaping, close curves, finger vitality, and prompt action, of minute range and extreme flexibility.

For singing tone, varying from the dreamy, liquid, caressing tenderness of the pianissimo in Chopin's Berceuse, to heavy chord playing of infinite depth and sonority, the gradation in finger energy and sensitiveness is extreme. In the first case, there is great extensor strength and control of nerve to keep the weight suspended from the keys; the finger descending so gradually as to avoid all effect of percussion, and yet touching the key with just enough pressure and clinging power to make the string sing; and with the requisite sense of legato and shading to permit each sound to blend and coalesce with the next, in a manner to produce a *unit* of tonal flow throughout the phrase.

Satisfactory chord playing requires an open hand-about-to-grasp arrangement of palm and fingers, *together* with *double* forearm action, consisting alternately of a triple "down-out-in-over-keyboard" compound of a move, followed by lifting, the fingers keeping a firm hold upon their keys until the last, while the wrist (or forearm) rises.

Here, flexor and extensor energy seem about equalized. And where tone, of the true ring in quality, towers to a thundering fortissimo, massive with cubic contents of length, breadth, and thickness, piling climax upon climax through page after page, it is not amiss to have at command the reserve power of a giant, at least. Also, the intelligence of a general. For if such tone be at the expense of beauty in melody, and of perfect balance of voices in harmony, it fails in significance.

In addition to all that touch can achieve in chord playing, it is indispensable that the damper pedal *fit in exactly*, in a manner to produce the desirable sostenuto and legato, for the reason that there must be continual *breaks* in touch necessitated by inevitable transfers of position.

However, for less stalwart effects, the *gliding* action of fingers in legato chord and octave passages will do much towards smoothing the progress.

The most complicated conditions of touch occur in polyphonic playing where fingers of the same hand frequently have occasion to produce, simultaneously, tone varying in power and kind; and furthermore, to make use of holding, lifting, gliding, and repeating processes at the same instant.

Nor does it help matters that the *ear*, in this order of composition, especially, demands *constant flow and progression* for correct effect of the "incidental" harmony resulting from interweaving threads of melody which are rhythmically independent.

Of course the only remedy for such a contradictory state of things is mental calculation previous to manual effort.

In staccato, the position is generally "normal" and the action that of up-and-down hand, with fixed curves and aim of fingers. It is often desirable to change the *level* of the wrist for purposes of accent and inflection, as well as to relieve a tendency to stiffen. But this change of level must not take place *during* the up-and-down hand swing, or the tone will lack firmness. It is perfectly possible and frequently desirable to maintain uninterrupted staccato tone by *alternating* down-wrist, hand-swing, down-and-up, and up-wrist movements, in relation to accent, non-accent, and phrase divisions.

Whether *side* forearm action would apply, *between* these moves, would depend upon whether the key interval requires mere repetition or transfers of poise.

How much to do at a given fraction of a beat is also to be considered.

In groups of sixteenth notes, a staccato scale in octaves might demand: at *first* sixteenth, down wrist *and* side forearm; at *last* of the series, up wrist and side forearm preparatory to starting a new series; at each intermediate sixteenth, between

first and last of the same series would be, down-and-up hand and side forearm action. Thus, the amount to accomplish at a given fraction may easily vary.

Mezzo-forte may be considered the neutral tint of tone against which dashes of color, flashes of light, and depths of shadow stand out with their varying intensities; abruptly or in graduated shadings, according to the manner in which tone may be *molded* by tempo and phrasing.

Thin as gauze and light as air, volatile, evanescent as a fleecy cloud, delicate, shadowy, almost imperceptible; or solid, mighty, magnificent, firm as granite; or again, even, smooth as velvet —flawless of whatever texture — placid, calm, serene, brilliant, assertive or turbulent; plaintive, beseeching; stern, inflexible, commanding; sorrowful, or merry, rapturous, rollicking; infinitely tender and earnest, or jeering, harsh, relentless: *tone*, whatever poor adjectives of mortal invention aspire in vain to describe it, becomes, at the hand (and under foot) of an artist, satisfactory in quality, variety, and intensity, and of precisely the appropriate psychical significance as well.

The first-class piano is taken for granted — something of a liberty, no doubt.

This, together with a *répertoire* of touch and pedal effects, sufficient to embrace the entire firmament of tone color, will finally achieve the production of music's psychic paintings, having world-wide power to influence humanity.

IS THE PRESENT MINOR SCALE AN ANOMALY?—A SUGGESTION

JOHN CARVER ALDEN

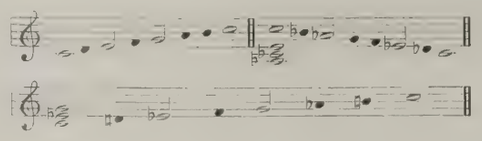
At the present day, when the prevailing tendency is to demolish ideas and beliefs sanctioned by custom and long usage, when even the writings of Saint Paul are no longer unquestioningly accepted, why should not music come in for her share in the general overhauling?

It would seem as if the possibilities of the scale tones in their present relationships were well-nigh exhausted and that the time was about ripe for the establishment of a new order of things. This question has, I know, been raised many times in the past, and each time a prophet has arisen to refute it. But the time may soon come when a change will be imperative, when we may have to recognize future, as well as past conditions. And where so well to begin as at the very foundation —the scale itself?

While it is pretty generally conceded that there is no such thing as an independent minor scale, I shall endeavor to show that its dependency, so long as the major scale is as it is, rests not upon the key that lies a *minor* third *over*, but rather upon the key that lies a *major* third *under* its tonic. This means, of course, the change from the minor mediant to the minor sub-mediant, and if music is an exact science, as so many of its exponents claim that it is, this should be no difficult task.

Having a rule, we are enabled to deduct from it both a premise and a conclusion, and the rule in question is as follows: —

MAJOR INTERVALS INVERTED BECOME MINOR

Premise. — If a series of intervals in a certain order in one direction produces the major scale, then a series in the same order in the opposite direction must produce the minor scale.

The ascending diatonic scale, relationing all the other tones to a common tone (this, of course, understands all the other tones lying *over* it), evolves a major scale section.

The descending diatonic scale, relationing *in like manner*, a common tone to all the other tones (this, of course, understands all the tones lying *under* it), evolves a minor scale section. In the key of C this lead takes us to D♭ as the super-dominant or second degree of the scale, which leads directly to C as a mediant, thus shifting the tonic to A♭, showing the last-named tone to be the parallel major tonic. The only possible way that E♭ can be considered as the parallel major key would be by introducing interpolated or secondary chromatic alterations in the ascending scale (*vide* example above) which, owing to its dissimilarity ascending and descending, would render it useless theoretically.

Although we may be obliged to hold fast to conditions already existing, may we not hope to find, by still further exploration, novelties in these newer relationships in the tonal art not yet thought of?

STRAUSS AND "SALOME"

LAWRENCE GILMAN

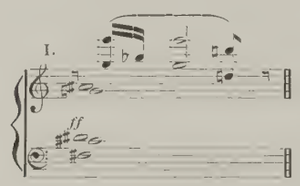
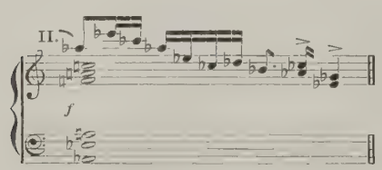
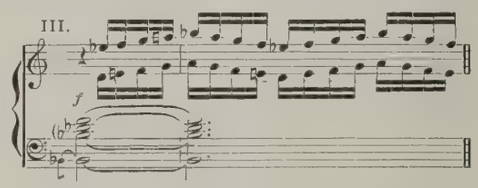
Has Richard Strauss, as the most zealous of his critical champions recently affirmed, entered upon an artistic decline? Are his latest productions, in the impatient phrase of Ernest Newman, truly the work of "an enormously clever man who was once a genius"? That the most adored and the most execrated personage in the contemporary tone-world should have become something very like a bore to his admirers and detractors alike is a curious outcome of one of the most fiercely waged esthetic battles in the history of any art. Let me say here that I, for one, have not the slightest wish to retract anything whatsoever that I have written, in my minor way, in praise of the great master who gave us his *Don Quixote*. Eight years ago, when Strauss presented to a somewhat indifferent world that marvelous tragi-comedy in tones, the few who gave attentive and eager heed to it recognized in its creator a genius who had achieved a quality of musical utterance quite without any precise parallel — a fulfilment of the magnificent promise disclosed by the author of *Tod und Verklärung* and *Zarathustra*. *Don Quixote* is indisputably one of the great things of music — a work charged to the brim with humanity, with eloquence, with essential beauty: there is nothing quite like it in the entire literature of the art. It marked the summit of Strauss' achievement. But what has come over him since? *Ein Heldenleben*, which followed *Don Quixote* some years later, was marred, for all its wonderful impressiveness, by evidences of a growing tendency on the part of Strauss to prostitute his great gifts — in the phrase of Mr. Newman, "to deface his picture by some piece of malicious folly; to thrust his head through the canvas and grin at the public." Of the incredible fatuity of the *Symphonia Domestica* one has not the heart to speak — a work in which triviality and ignoble burlesque do their utmost to obscure the glimmering of a persuasive and lovely motive.

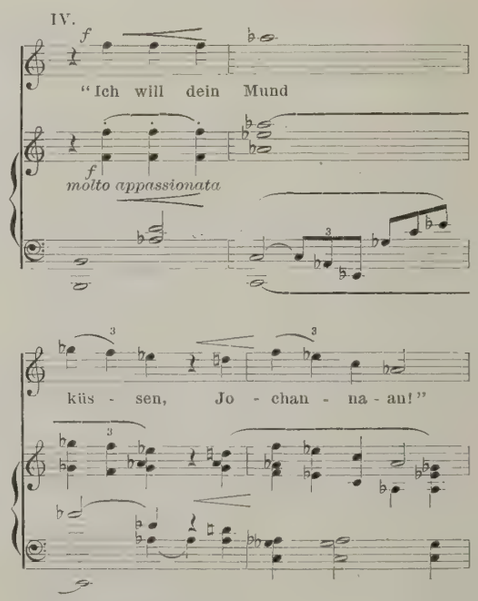
But if the *Domestica* proved an exasperation and a disappointment, *Salome*, the latest product of the Straussian intelligence, has almost the character of an affliction. His predilection for an unsuitable subject-matter, so flagrantly evidenced in the *Domestica*, has here reached what it is comforting to regard as its probable climax. Not content, apparently, with satisfying the impulse which led him to devote his incomparable abilities to depicting the incidents of an infantile day, he has gone to the sufficiently violent extreme of writing music for Oscar Wilde's revolting version of the story of the dancing daughter of Herodias and her imputed passion for John the Baptist. Like certain of the opera-makers of modern Italy, he has developed, it would seem, a *flair* for brutal and repellent themes. So far as the dramatic substance of *Salome* is concerned, the work is affronting, perverse, and artistically futile, despite its maleficent power. The conception of Wilde imputes to Salome a ruthless and consuming passion for the Prophet; and the drama reaches its climax in a horrible expression of this infatuation in its maddest and most ungovernable moment — Salome's voluptuous and insatiable caressing of the severed head of John.

Grotesquely impossible, however, as the subject is for musico-dramatic exposition, one's quarrel with *Salome*, in this instance, is primarily concerned with another matter: the essential emptiness and banality of Strauss' score. The decline in vitality and felicity of inspiration which had begun to make itself evident in the music of the *Domestica* is here undeniably manifest. One's objection to this latest score of the author of *Don Quixote* is not that it is cacophonous or unlovely, but that it is weak. It lacks both saliency and vividness. The musical thought never grips, never seizes the imagination, as it is seized and enthralled by many of the electrifying and unforgettable themes of *Tod and Verklärung*, *Zarathustra*, *Heldenleben*, and *Don Quixote*. The lack of distinguished invention in Strauss' thematic conceptions has been, from the first, a subject of critical comment; but never before has it been possible truthfully to say of him that his ideas lacked saliency and the power of graphic denotement. Hitherto, his themes have always gripped one, whether they delighted the ear or not. Consider the seizing quality of even so unprepossessing an idea as the phrase in consecutive fifths which, in *Ein Heldenleben*, limns the abhorred and abhorrent critics. It is, of course, intentionally preposterous; yet it

is a master-stroke of felicitous satire — it bears the authentic stamp of the creative imagination.

There is nothing of this in *Salome*. Its score is rich in the familiar audacities of Strauss' style, but they are without point, without grip. It may be said that it is not possible to base a just estimate of such a work upon the piano score alone; but this is true only in a measure. One cannot, of course, form any adequate conception of the effect of the color combinations and of the instrumental polyphony from the bare outline which the piano score affords; but one *can* appraise quite fairly the value of the thematic substance and its development: for in these matters, of course, orchestral color plays no vital part.

That Strauss has invoked in this score harmonic effects of the most daring order is apparent upon almost every page; and he employs them continuously, not merely for the appropriate enforcement of particular moods and situations. Here, for example, is one of his expedients, which I quote from page 53 of the piano score: —

And here is another, from page 54: —

Apparently, there is no dramatic reason of pressing importance which would justify these things; and it is unlikely that any one would maintain that they are either lovely or eloquent as mere music. Let me say at this point that I, for one, have not the slightest objection to any imaginable combination of tones, no matter how anarchistic and unprecedented, so long as it is either truly delineative or truly eloquent. Those amazing chords, for instance, which Strauss has contrived to denote the final shattering of Don Quixote's reason seem to me one of the most wonderful inspirations in all music, as do some of the academically unhallowed procedures in the superb passage which pictures the dejected home-coming of the broken-hearted Knight. These things, and many others much more audacious in the later works of such undaunted adventurers as Debussy, d'Indy, and Loeffler, are justified by their essential eloquence: they speak, they are vital and communicative. But it is not so with these newest cacophonies of Strauss. I shall be told, perhaps, that I do not apprehend them — that they are music of to-morrow, and that the pedestrian intelligence of to-day is incapable of perceiving their just value. The response is simple. Such things as I have quoted are neither subtle, ingenious, or expressive; they are perfectly easy of comprehension, and of duplication, by the most ordinary musical brain. If Strauss' incomparable ingenuity is to culminate in the simple expedient of, in Mr. Whistler's phrase, "sitting on the keyboard," his art has surely fallen upon evil days. It is the easiest thing in the world to sound a figure in A♭ minor over an F major triad, and let it go at that; but the result is neither recondite nor impressive — it is merely irritating and abortive. In *Salome*, even at moments when the tension and horror of the dramatic situation justify extreme means, the musical background fails to convince — as in the final scene of the drama, at Herodias' words — "Es wird schreckliches Geschehn!" where the orchestral enforcement consists of a reiterated scale passage in E♭ major against one in D minor, over a B♭ minor chord: —

If it were merely the futility of Strauss' cacophonies with which one found excuse to quarrel, the case would be less serious. But the barrenness and flaccidity of his thought is evident on almost every page of *Salome*. The music that he assigns to the Prophet is at times both apt and moving; but what is perhaps most surprising of all the surprising things in this disappointing score is the ineffectiveness of most of the music which is intended to voice the passionate utterances of Salome. What appears to be the theme which particularly characterizes her longing is inexpressive — almost commonplace. Here, for example, is the best that Strauss can do with one of Salome's most burning declarations: —



The most memorable pages in the score are those which comprise the concluding scene; yet even in the supreme moments of her amorous ecstasy, Salome's utterances and their orchestral reflection do not quite satisfy one — they lack that final and unforgettable felicity, that incisive power of characterization, that biting eloquence, to which Strauss has elsewhere accustomed us. Salome's horrible adoration of the severed head and her wildly triumphant chantings over it are denoted with an unmistakable power and a maleficent beauty which one does not soon forget; but the Strauss who speaks here is a minor Strauss — not he of the greater tone-poems, who swayed and enthralled us with a unique and resistless magic. In *Salome* there are but occasional hints of this earlier and towering genius, — *pace* certain clamorous critics of Dresden and elsewhere who have heard the work. But it is easy to understand that the gorgeousness and artistry of its orchestral investiture might, in a measure, blind one to the essential poverty and dulness of this remarkable music — remarkable for the definiteness with which it seems to mark an artistic decline of tragic proportions.

THE CURFEW IN RIPON

A custom which recalls a very distant past is still to be observed in the Yorkshire city of Ripon, where a pleasant variation from the more common curfew is performed at nine o'clock every evening in the market-place, opposite the town hall. The curfew in this instance is blown on a horn by a man dressed in a uniform reminiscent of a bygone period. In addition to this, the ordinary curfew is rung at the cathedral.

The horn blower blows three blasts, and such was the custom so far back as 1790, when the blower divided his attentions, first at the market cross and then at the mayor's door. — *London Daily Graphic.*

MUSIC BEFORE CARPETS

There appears to be a growing demand in Mexico for pianos and musical instruments. Many of those of American manufacture are popular with Mexican people, and American manufacturers of pianos and musical instruments of superior quality have a very fair opportunity for increasing their business in Mexico. The Mexicans are a musical people, and, as a rule, the so-called cheap instruments are not greatly in demand. It is a common thing there to find a high grade piano and several high-class musical instruments in a Mexican home where there are no carpets on the floor and where the furniture of the house is of the most ordinary kind.

STEVENSON'S ADDRESS

On one occasion Stevenson was asked to give an address to "Miss ——'s Sunday school," and was rather upset at the first sight of his audience, "for all the little pupils sit in front — a most uninspiring infant school, gazing at him with goggle eyes without a spark of intelligence in them." He took the parable of the talents for his text: —

"Then he told them that there were three talents at least that they all possessed and must try to make a good use of — tongues that they must use to cheer and make happy all around them; faces that they must keep bright as new shillings, so that they might shine like lamps in their homes, and hands that must be kept employed in useful work cheerfully done — and if they spent their lives in doing these things for the good of others they might be told at the last, 'Inasmuch as ye did it to the least of these, ye did it unto me.'"

BE AN OPTIMIST

If you find any one determined to talk failure and illness and misfortune and disaster, walk away, says an exchange. You would not permit the dearest person on earth to administer slow poison to you if you knew it. Then why think it your duty to take mental foods which would paralyze your courage and kill your happiness?

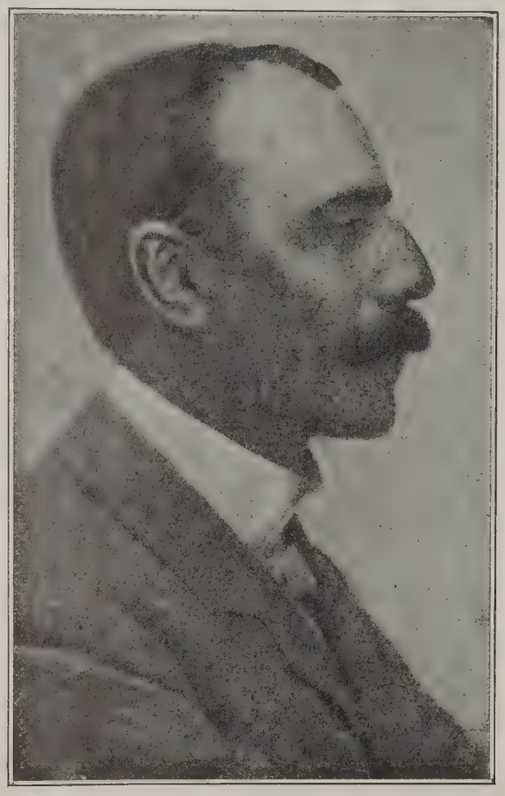
EDWARD ELGAR*

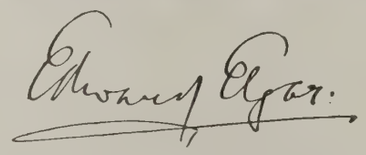
ERNEST NEWMAN

The English and the Americans are generally regarded as the two most unmusical nations on the face of the earth; but we have at any rate this advantage over the Americans, that *one* composer of purely English birth and English training has made a reputation, not only at home, but in all countries where music is cultivated. And this he has done not by any wire-pulling, or by the force of wealth, or by the influence of friends, but solely by the simple device of turning out good work and letting it speak for itself. A great impetus was indeed given to his reputation by the famous encomium of Richard Strauss, to which I shall refer later on; but as Strauss's eulogy came spontaneously out of his joy at having discovered that another man could write great music, it was really Elgar's work itself, and not any backstairs politics, that brought him this magnificent advertisement.

The social conditions in which music lives over here are so different from those of America that I must enlarge upon them for a moment, even at the risk of repeating a story that will be pretty familiar to most English readers.

Every one knows that during the late eighteenth and early nineteenth centuries English music was crushed by two influences — that of Handel's oratorios and that of the fashionable Italian opera. In the second and third quarters of the nineteenth century the malign influence of Mendelssohn was added to these. There was practically no independent musical life anywhere. London, where the bulk of the wealth and fashion of the nation was gathered, was then, as it is now, almost destitute of original spirit. London is and has always been merely a musical market. Everybody goes there, and music of some kind or other is always being produced there; but it is all just an amusement, — a modern variation upon the old gladiatorial show. London is too much interested in the mere outside of things to give birth to any serious and powerful musical movement. And while the metropolis was thus intent merely on getting a good show for its money, and clinging with pathetic persistence to two or three great names among the composers, the provinces were in an even worse state. Few of the large towns had any musical life at all that was worthy of the name, and even these were chronically a generation or two behind the times. Here and there periodical festivals were held. They were frequented then, as they are now, by a number of persons almost ignorant of the rudiments of music, who, in between the festivals, probably never listened to a note of first-class music from one year's end to another. Under these circumstances one can easily imagine how the typical "festival work" came into being, — a long piece of music constructed upon an accepted formula, usually written to a sacred text, with the composer keeping one eye on Handel and another on Mendelssohn all the time; a work hopelessly artificial through and through, quite divorced from real life, a mere repetition *ad nauseam* of time-worn platitudes. One has only to look through the catalog of Novello & Co. — who acquired practically the publishing monopoly of these works, — to realize the vast amount of utter trash that must have been written in those sad days, — and since. And we might have been writing it yet had not Elgar done two things. In the first place he himself, after bringing out three or four works that in themselves put the average oratorio or cantata in the shade, suddenly produced the superb *Dream of Gerontius*, that simply killed all the country-organist rubbish as the sun extinguishes a candle; in the second place the enthusiasm this oratorio excited both here and abroad did more than any other single factor has done to interest the English people in





English music, to make them believe that Englishmen *can* write music, and so to bring to the front a new breed of native composers, who speak of the ideals of the country organist with the most refreshing irreverence and contempt. Their enemies sneer at them for being under the influence of Wagner and Tschaikowski and Strauss. Well, it is better for them to be under these contemporary influences than under those of two or three generations ago; and after all, even a decent copy of *Tristan* or *Ein Heldenleben*, is better than the dull and ponderous imitations of Bach and Handel and Mendelssohn that have been inflicted on us by a number of gentlemen who shall be nameless.

The musician who achieved this revolution was born at Broadheath, near Worcester, on June 2, 1857. His father was organist of the Roman Catholic Church of St. George's in that town, and also had a music business. Young Elgar learned both organ and violin, but his general musical education was unsystematic. He was left very much to find things out for himself, — a fact to which we owe most of the originality, not only of his music and of his technique, but of his views upon musicians and upon the theory of the art. As he grew up he tried to master one orchestral instrument after another, and studied feverishly any scores upon which he could lay his hands. In 1872 he entered a lawyer's office, but left a year later. In 1879 he became conductor of the band of the County Lunatic Asylum, consisting of first and second fiddles, a flute, a clarinet, two cornets, a euphonium, a bombardon, a double-bass, and the piano. For this weird conglomeration he wrote and arranged a lot of music.

He was becoming better known in local circles, mainly, of course, on account of his violin playing. He was a member of Stockley's Birmingham Orchestra, which played an intermezzo of his on Dec. 13, 1883. In 1882 he had been appointed conductor of the Worcester Amateur Instrumental Society; and in 1885 he succeeded his father as organist of St. George's Church. Marrying in 1889, he resigned his organist's post and settled for a time in London. Here he studied hard and made the most of his opportunities for hearing music; but as a composer he found almost every door barred to him. So in 1891 he removed to Malvern, near his native Worcester, where he engaged in teaching.

It was about this time that he began to attract attention at the provincial festivals. In 1890 his charming *Froissart* overture was given at Worcester. I heard it again the other day, and was struck by the mastery of the orchestra that it reveals. Even in those days the young Elgar knew how to make his score sound well; even then there was something of the later sureness in the calculation of effects. In 1893 his cantata, *The Black Knight*, was given at Worcester. Then followed *Scenes from the Bavarian Highlands* (1896, Worcester), *King Olaf* (1896, Hanley), — the work that really made people begin to see that a new composer of power had come among us, — an *Imperial March* (1897), *The Banner of St. George* (1897), *Te Deum* and *Benedictus* (1897), and *Caractacus* (1899, Leeds). In 1899 also came two other works of great significance. At Norwich the *Sea Pictures* were produced; they are not all equally successful; but there are moments of exquisite beauty and deep feeling in them, while no one can deny the beauty of the scoring, or the general originality of outlook which they display. In the same year Richter brought out the "Enigma" Variations. The blindest could now see that there was a new spirit at work in English music; for scholarship of the best and most vital kind, beauty, fancy, imagination, and graphic power there was simply nothing in our English music of the time that could be named in the same breath with the Variations. In 1900 *The Dream of Gerontius* was produced at the Birmingham Festival. It was a difficult work, and had been insufficiently rehearsed, and at first its reception was cold. Elgar, who had put his

* Reprinted by request.

very life-blood into this music, was naturally depressed. But among the audience was Prof. Julius Buths, the conductor at Dusseldorf. He was so struck with the work that he translated it into excellent German, rehearsed it with the greatest thoroughness, and gave a fine performance of it in December, 1901. It aroused so much interest that it was repeated at the Lower Rhine Festival of May, 1902. Here Richard Strauss made his famous speech, in which he praised Elgar most highly, recognizing him as one of the "forward" men of modern music. This was sufficient to make Elgar the man of the hour in England; and from that time to the present, *Gerontius* has been perhaps the biggest "draw" that any concert-giver could announce. It is always certain of filling the house; and it is a gratifying sign of the times that at the last few festivals *Gerontius* has drawn larger audiences than the *Messiah* and *Elijah*.

Some smaller works followed *Gerontius*, — such as the *Coronation Ode*, the *Pomp and Circumstance* marches, and the *Cockaigne* overture; then, in October, 1903, came *The Apostles* (Parts I and II only; the remainder is not yet finished). It has moments of unquestionable grandeur; but on the whole it has not made its mark so emphatically as *Gerontius*. In March, 1904, a three-days Elgar Festival was held at Covent Garden, on which occasion another new work — the overture *In the South* — was produced. Last year Elgar was knighted; and a Chair of Music has been founded at the Birmingham University, to which he has been appointed as first professor.

Space fails me in which to discuss his music at adequate length. He is an orchestral writer in the sense that his scoring is invariably sure and beautiful; but on the other hand, he sometimes finds a difficulty in framing purely instrumental ideas — as in his overtures — into an organic design. Is he better, then, as a vocal writer? Yes, in the sense that a fine text always brings out the best of him; no, in the sense that he does not always handle words with an instinctive feeling for the poetic rhythm. (See, for example, the Angel's Farewell in *Gerontius*.) But take what I conceive to be his three best works, — the lovely String Serenade (Op. 20), the Variations, and *Gerontius* — and you cannot help recognizing the power and originality of Elgar's gift. The Variations are a collection of cunningly and preciously wrought gems, each perfect in itself, each perfectly set. The *Gerontius* is, I take it, an epoch-making work, — one in which the composer sings not merely himself but all the best aspirations and sorrows of his generation. But whatever may be the ultimate fate of Elgar's music, there is no doubt that his place in the history of English art is secure. He has broken the old tradition, — shown it in its real hollowness and worthlessness. He has raised English music to a degree of eminence that it would have taken many more years of weary struggle to reach without his aid. Owing practically nothing to London either in the way of education or encouragement, he has worked consistently to realize that dream of all our lives, — the decentralization of music in England, the endowing of it with healthy, independent life in every large and small town in the kingdom. He has not hesitated to express his views on this point with considerable freedom, — London was shocked a year or so ago to be told that it was not the real musical centre of England, — and now that he is Professor of Music at a provincial university, we may, I hope, expect a musical revival in the Midlands to which our past history affords no parallel. The most refreshing feature of his career is his freedom from all academic influences. He owed nothing to academic teaching; the academic rulers of things in the seventies and eighties would have none of him; he made his success in spite of them, in their very teeth; he owes his new appointment not to any academic circle but to the enlightened zeal of people who are not held in leading-strings by the academic cliques in London. Just over the road from his new university is Mr. Granville Bantock at the Midland Institute School of Music; and with two such moderns working in the one town for the same result, it will not be their fault if something is not done towards the decentralization of music in England.

MUSIC IN THE CINCINNATI SCHOOLS

WALTER H. AIKEN

In 1838, a young man, who had just graduated at Dartmouth College, imbued with an intense longing to teach music, and bubbling over with youthful enthusiasm for the art, left his New England home in quest of a people who were willing to open to the musician their doors and hearts.

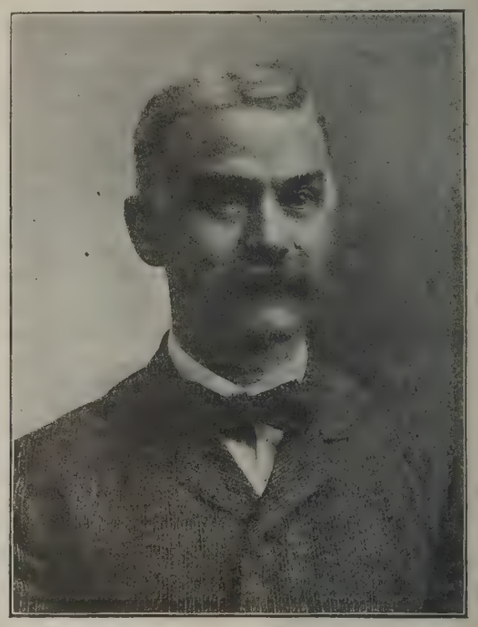
Nearly a year was spent in this itinerancy. In the log schoolhouses of Pennsylvania he finds it necessary to cut the bark from the logs in the schoolrooms to provide a surface on which to draw his staff.

In Kentucky he ventures to introduce to his patrons Mason's *Sacred Harp;* but alas for the success of the experiment! the community, still acutely mindful of the Morgan outrage in New York, was ripe for despising and rejecting anything or anybody that smacked of the word *Mason,* — thus proving that Shakespeare was certainly nodding when he queried, "What's in a name?" and so "Mason's Harp" was metaphorically hanged upon the willows, where, doubtless, the fiery "Corncrackers" would have literally hung its author, had he chanced to have been at hand. The young man, somewhat alarmed at the temper of his singing class, quietly disappeared from the troublesome neighborhood and arrives in the fall of 1839 at Cincinnati, where he makes the acquaintance of that prominent physician and musical amateur, Dr. Reuben D. Mussey, and introduces himself as Charles Aiken of Goffstown, N. H.

Mr. Aiken's stay in Cincinnati was of short duration, and availing himself of the river route, went to St. Louis, where he spent three years as a leader of a choir and teacher of music; when through the influence of that earliest and staunchest of Cincinnati friends — Dr. Mussey — he returned to Cincinnati in 1842 and immediately organized a music class for adults in the basement of the old Sixth Presbyterian church.

It was in this class, which was taught free of charge, that Mr. Aiken inaugurated the movable Do system of musical instruction, which, according to the judgment of the leading musicians of the then young city, was eminently adapted for public school usage.

It was some three years, however, before the wise Solons of the Board of Education — who laughed at the thought of teaching fifty children to sing at the same time — and the public generally, were satisfied that vocal music was a wholly practical and desirable branch of study for the youth as well as the adult; but Mr. Aiken finally gained the consent of the Board of Education to allow W. F. Colburn — who had been a student of his methods at the Presbyterian church — to go into the schools and teach music to the children of the upper grades. This consent was obtained under the promise that he would act as examiner and adviser to Mr. Colburn and would give this service without compensation. This was in the fall of 1846. Mr. Colburn acted in this capacity for two years, when Mr. Aiken succeeded him in 1848. Hardly had the study of music been introduced generally into the schools, than the insufficiency of the singing books then available was sorely felt. This early lack of material was sought to be partially counteracted by blackboard exercises, which he prepared for the particular needs of his various classes. But this method had its defects, involving, as it did, very considerable preparatory work on his part, and the consumption of no small portion of the already limited time of the class for musical instruction. A fuller remedy was sought, which was realized in 1860, by the appearance of a nicely graded music book, in two parts, called *The Young Singer.* This was followed, some six years later, by an amended and enlarged work entitled *The Young Singer's Manual.* And this again was supplanted, in 1875, by series of music books known as *Cincinnati Music Reader.* It was these books that became the most potent and direct means of reducing the musical instruction of the schools to a thorough rational and normal system.

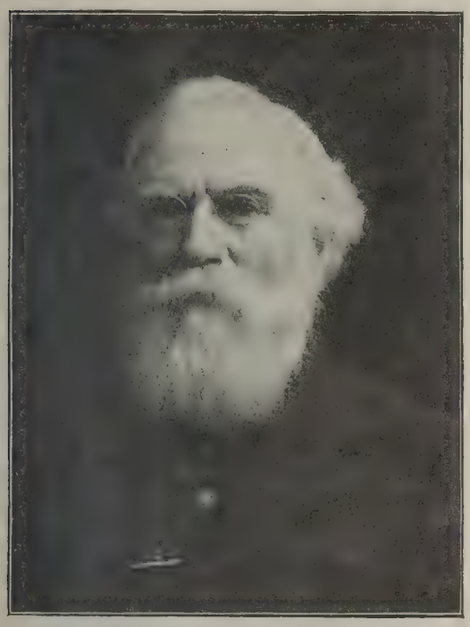


WALTER H. AIKEN

These books, however, were only adapted to the needs of the pupils of the primary schools. A similar want in the high schools was supplied by the *High School Choralist,* — a work published in 1866, by Oliver Ditson & Co., of Boston. And when this work had served its day of usefulness, *The Choralist's Companion* appeared in 1872 from the publishing house of John Church & Co. As one runs his eye down the tables of contents of these two works not a name of those eminent among composers will occur to his mind that is not to be found there represented by some worthy and characteristic specimen of his genius. The sweet Mendelssohn, the sublime Handel, the profound Beethoven, the sparkling Mozart are the most conspicuous and the most frequently heard members of this distinguished choir.

Educated in the midst of such company as this, was it possible that the young people of the high school could go hence uninfluenced by the best in impulse and example that the science of music is capable of bestowing? And as in time these youth identified themselves with the various choral organizations of the city, was it not inevitable that they should, in a measure, at least, shape the course of those organizations in harmony with their own pure and high training? It is a recognized fact throughout the nation that the people of Cincinnati possess an extraordinary love and aptitude for the highest grade of musical

culture, and that its achievements in this direction are not a little wonderful. And in casting about for the causes of this preeminence, while some of them are to be traced unmistakably to the divers musical societies that have always existed in the city, it would seem justifiable to assign



G. F. JUNKERMANN

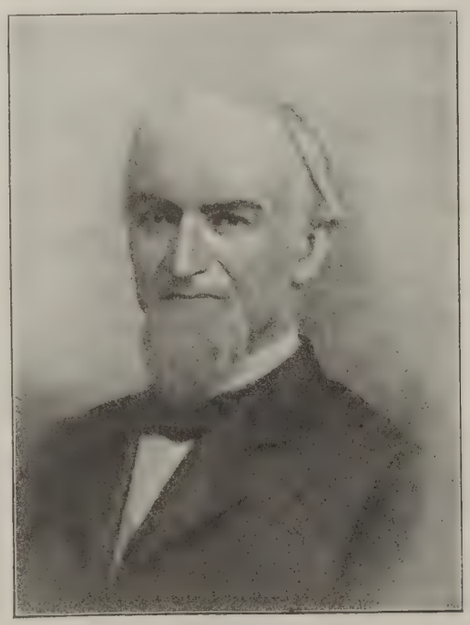
as the chief cause of the present ripeness, the sweetening and mellowing influence of the long course of judicious training in the public schools.

For it is there that the large majority of the present chorus singers have received that elementary, at least, if not that more advanced, discipline, which now enables them to read with fluency and to appreciate readily the sterling and classical music they are called upon to render at the great festivals. And if this be so, then to those who have labored in the past and given their lives to the uplifting of the community and have striven to supply us with the best of musical models and text-books the community owes a debt as large as the local achievement is eminent and as enduring as our reverence for the art itself.

G. F. Junkermann, who had been teaching for some five years under the supervision of Mr. Aiken, succeeded to the office of Superintendent of Music in September of 1879. Mr. Junkermann was born on December 8, 1830, at Bielefield, Westphalia, Germany. He was the scion of a prominent family of that province, his father having been connected with the government. Mr. Junkermann received a very thorough education in the classic schools of his home. Being a youth of exceptional spirit and high ideals, he became involved in the revolutionary movements that spread all over Europe in 1848 and filled the minds of the liberty-loving people with dreams of a European republic. But these dreams were scattered when the reactionary elements became victorious, and the best blood in the country was ruthlessly sacrificed for the cause of liberty. The activity of Gustavus F. Junkermann in that struggle made him a marked man, and with many others he was captured and condemned to be shot. However, he was more fortunate than others. Through the assistance of true and daring friends, he managed to escape the night previous to the hour of his execution, and embarked for England. On board of the vessel that carried him from his native land he read a detailed report of his own execution. After many years had passed, through the influence of his father his pardon was obtained from Emperor William, but he never went back to his native land to live, but made several visits to his former home. In Germany he had studied in order to become an architect, and when he came to the United States it was natural for him to try to embark upon that profession, but he found no occasion to do so. His first work in this country was the arduous labor of pitching hides in a tannery, and later he was employed as a bricklayer.

Upon his coming to Cincinnati he was engaged as a teacher of German in the Jewish schools, and later held the position as a principal of the Vine St. and Camp Washington schools. While principal of these schools he was closely identified with the musical interests of the city. It was while playing at the National Theatre that he organized the first complete orchestra in the city. Soon after leaving the schools as a principal he went to St. Louis, where he followed the musical profession, and then to Memphis, where he became interested in mercantile business, but was so outspoken in his sympathies for the negroes that his business was ruined and he was compelled to leave the city. From Memphis he went to New Orleans, where he played the 'cello in French opera. He returned to Cincinnati in the early seventies and sought a position in the music department of the schools. To this position he was appointed in 1872, and being a man of refined taste and a painstaking teacher, he was chosen to guide the musical forces of the schools upon the retirement of his predecessor.

Mr. Junkermann was emphatically a liberal-minded eclectic. During his twenty-one years of dealings with his colaborers, suggestions were not only permitted, but welcomed and even solicited from each member of his musical cabinet; and it was only after free and full discussion of measures that any particular policy was adopted. While the distinctive lifework of Charles Aiken closed in 1879, and G. F. Junkermann in 1900, it would take an uncommonly astute forecaster of human influences to fix the future limit of the duration of their wisely conducted services. That they taught is not more true than that they still teach; and both are sureties of the fact that, in the gradual unfolding of the vital and hardy seed that they sowed up and down the virgin furrows of a community for fifty years of incessant activity, will continue indefinitely to exercise a clearly discernible influence upon the musical status of Cincinnati. Upon the retirement of Mr. Junkermann from service Walter H. Aiken was appointed as his successor. Mr. Aiken came to the office credited with five years of training from his father and twenty-one years under Mr. Junkermann.



CHARLES AIKEN

Mr. Aiken has a force of nine men, trained for their work, to counsel with him as to conditions that obtain in different parts of the city. They are ever mindful of the grade teacher, lightening her load wherever possible and bringing to her aid such expert service as is within their power to render.

With the grade teacher lies the secret of the success of the Cincinnati schools. It is questionable whether any city in the world places the requirements higher for primary and secondary teachers than Cincinnati. Not only must she be a high school graduate, but she must afterwards spend five years in preparation for her work — in the university and as a cadet — before she can even be considered for appointment. During this time — or a portion of it, at least — she receives instruction in the special branches, including music, as well as the regular work of the school curriculum. She then appears before the city examiners to be tested as to her powers of reading new music at sight or writing what may be sung to her.

With this increased power of the grade teacher a still brighter future is promised to the schools; for then, and then only, will the music master be enabled to turn aside from drills which can be done by others and devote more and more of his time to the art phase of his subject.

It certainly would be pleasant, as Tennyson says, to sleep a charmed sleep, and every hundred years to "wake on Science grown to more" and see what the results may be when the woods and cobwebs of old habit and fond prejudices are cleaned away by the sure, though gradual, hand of Time and Evolution from the path which is being opened by the pioneers of a "more excellent way." Some may say that there is no Royal road to Music, but there are some ways more than others that hold the clue to the overgrown path through thorny mazes to the inner recess where lies the Sleeping Beauty, only waiting for the "right voice" to waken her.

NOTES

Max Schillings has finished his new opera, *Moloch*, based on Hebbel's poem of that name. The work will be produced in Vienna and Dresden next season.

* *

The Schubert Club of Providence, an organization composed of teachers of music, primarily piano, has recently become a member of the National Federation of Musical Clubs. Mrs. Carrie L. Smith, the president, has been made State Director for Rhode Island. The club this season has taken up such subjects as, "The Metronome, Its Uses and Abuses," "How shall we make Careless Pupils Accurate?" "An Ideal Course of Piano Study," "The Financial Side of Teaching," "How to train Abnormal Hands," "The Teacher's Attitude toward the Pupil," and other equally valuable topics. Mrs. Emma Winslow Childs addressed the club upon "Key Study." Albert T. Foster, one of the members, has recently joined the faculty of Wellesley College as head of the Violin Department.

* *

Bertram Shapleigh, an American composer, formerly of Boston, now residing in England, achieved a great success on March 26 at Wolverhampton, when a new work of his for chorus and orchestra was performed for the first time by the Festival Choral Society of that city. The following is from a review of the concert which appeared in the Birmingham *Daily Post* of March 27.

"The second part of the program began with a choral piece, *The Song of the Dervishes*, by Bertram Shapleigh. Of this composer we only recall some remarkable songs, but this piece increases the good opinion already formed. The poem is by Heinrich Stieglitz, the English version by the composer's wife. It is mystic, and relates apparently to the worship and the dance of the Dervishes. The music, based on short motives, is Oriental, descriptive, characteristic. The scoring brilliant, with abundance of percussion. The performance was spirited, about the best work of the chorus during the evening. The fiery themes were relieved by a lyrical strain at *Let flute tones tremble*. There is imaginative power in the composition, which created a great effect. The composer, who was present, was called to the platform at the close of the performance, and received an ovation."

LONDON LETTER

ORTON BRADLEY

For the first time on record the management of the Royal Italian Opera at Covent Gardens has published an official list of the *répertoire* for the forthcoming season. Hitherto the list of operas in contemplation has been supplied only to the press, and this year is the first occasion when the names of the operas for the season have been included in the prospectus. The outlook is most encouraging and the publication of the list would seem to be an official guarantee that the operas named therein will really be mounted. Besides two series of the *Ring*, Wagner will be represented by the *Meistersinger*, *Tristan and Isolde*, *The Flying Dutchman*, and *Tannhäuser*. *Don Giovanni* alone of Mozart's operas finds a place, and the rest of the list of twenty-six operas contains more or less familiar names except the following: Gluck's *Armide*, Cornelius' *The Barber of Bagdad*, Tschaikowsky's *Eugen Onedin* (which was last heard in London in 1887), Massenet's *Le Jongleur de Notre Dame*, and Poldini's *Der Vagabund und die Prinzessin*. The names of the company include Melba, Destinn, Donalda, Giachetti, and Kirkby Lunn among the women, as well as one or two newcomers. The tenors and basses are headed by Caruso, Burrian, Sammarco, Scotti, and Van Rooy. The conductors will be Richter, Messager, and Campanini. As usual no operas of English origin are among those selected for performance, although in other countries British operas sometimes meet with appreciation. At the Stadt Theatre at Leipsic a new opera by G. H. Clutsam, entitled *die Narrenkappe* (*The Fool's Cap*), has been recently produced, and Ethel Smyth's *Les Naufrageurs* has been accepted at the same theatre for production in September. This evidence of musical exchange with Germany is strengthened by the fact that a new scheme is on foot to take about three hundred singers from Leeds, Sheffield, and Huddersfield with one of the best English orchestral combinations, for a week's tour in Germany during the autumn or early winter of this year. In London Viennese music seems likely to receive considerable recognition this season. The famous Vienna Philharmonic Orchestra with Schalck as conductor is to give a series of concerts here during the month of June, and in a less serious vein a new Viennese comic opera, *Die Lustige Weibe*, by Franz Lehar, has recently been acquired by George Edwardes for production in London.

The details for the Birmingham Festival next October are being arranged in a manner which augurs well for all concerned. Elgar's new work in continuation of *The Apostles* is to be produced. It will be remembered that *The Apostles* was written for the Birmingham Festival, 1903. By the way, the work has recently been given by Professor Georg Schumann at the Sing-Akademie at Berlin with most enthusiastic success, a further illustration of the *entente musicale*. The other works for Birmingham that have been already decided upon are Granville Bantock's new choral setting of words from Fitzgerald's *Omar Khayyam*, four dramatic ballads (new) for chorus and orchestra by Joseph Holbrooke and a new orchestral work by Percy Pitt, with *Elijah*, *Messiah*, and Beethoven's Mass in D.

The past months have produced nothing in London of greater importance to musicians than the new edition of Grove's Dictionary, the second volume of which has now made its welcome appearance. The work has been so well done by the new editor that it cannot fail to fill the place which the first edition with all its great merits just managed to miss, owing to certain less worthy work which was included in it. Among the artists who are contemplating long tours this year is Kubelik who is going to Australia and will visit Melbourne at the beginning of September. The following autumn, that is in 1907, it seems likely that Madame Clara Butt will undertake an Australian tour.

It always seems doubtful if these long tours are really beneficial to the great artists. Of course, from a financial point of view there is nothing to be said. The artists generally return from a well-organized concert tour with several years' income to the good. It is with reference to the health of the artist that there seems to be a doubt, and in any case there is no doubt that the modern musical life does not tend to longevity. Our oldest musicians — such as Manuel Garcia, who has just celebrated his one hundred and first birthday, or August Manns, who is just twenty years younger — are not among those who have shared in the modern system of rush. Their nerves were not shattered at forty and they had not to retire from work at an early age. The name of a Mr. James Robson was mentioned recently as a man of ninety-six years of age who, until a few days ago, was teacher of vocal music at the Hutcheson school for boys at Glasgow. He resigned his appointment with the words: "I find there is no help for it but to acknowledge that like others I am growing old." These examples are, of course, exceptions to the general rule, and one might reasonably suppose that the examples of breakdown are exceptions also, if they were not all too frequent in these days. There is MacDowell, for example, whose case has excited so much sympathy in both continents, and Paderewski, who, every one is glad to hear, has now quite recovered from his illness of last year and has finished his new opera, which will probably be produced in Paris or Vienna. It is reported that Paderewski will soon reappear on the concert platform at a series of concerts in Italy.

It is said also that Nikisch finds his health not sufficiently strong for all he has undertaken, and that he has resigned the direction of the Leipsic Opera House. However, when one man is at the same time director of the Leipsic opera and of the Conservatoire, and conductor of the Gewandhaus concerts as well as of the Berlin Philharmonic and the new Concert Orchestra at Hamburg, his health may well be expected to compel him to give up something. Again Weingartner has announced his intention of retiring entirely from public life on the score of impaired health. The modern musician may well feel some little discouragement, and the news of the death of Arenski at the early age of forty-four is calculated to add still more to his melancholy forebodings were it not for veterans such as I have just mentioned and others like Saint-Saëns and Joachim, who still continue to lead the strenuous life.

The month's news from Paris includes accounts of a very successful piano recital by Ferruccio Busoni, two appearances of Madame Schumann-Heink with Colonne, and a cycle of Beethoven programs at the Lamoureux concerts.

At the Opéra the rehearsals for the production of Massenet's *Ariane* (poem by Catulle Mendès) have begun, with the following principals: Lucienne Bréval, Louise Grandjean, Lucy Arbell, Muratore, and Delmas. At the Opéra-Comique is to be recorded the production of *Aphrodite*. The receipts of the first performance are to be devoted to the fund for the relief of the sufferers at Courrières.

The opera in rehearsal is Massenet's *Marie Madeleine* with the following cast: Ackté as the Magdalen, Cocyte as Martha, Salignac as Jesus, and Dufranne as Judas. The work has already been staged recently at Reims with very great success. One of the latest additions to the *personnel* of the Opéra is Geraldine Farrar, who is forsaking Berlin for Paris with a three-years contract, and will make her début in Capoul's opera *Clown*.

Paris will very soon be able to decide as to the success or otherwise of the musical salon which has just been arranged in connection with the annual exhibition of pictures by the Société Nationale des beaux Arts. The jury of thirty-eight eminent musicians, headed by Camille Saint-Saëns, Gabriel Fauré, Vincent d'Indy, Claude Debussy, Alfred Bruneau, Messager, Charpentier, Leroux, Widor, and Colonne have with much difficulty, and be it whispered, many differences of opinion, selected a hundred works for performance. Every Wednesday and Friday afternoon a program chosen from these works will be presented. It is a most interesting experiment, and has at least the merit of novelty.

Berlin has now a Russian opera company at the Theater des Westens performing *Nero*, *The Demon*, and *Macchabées* of Rubinstein, with other works by Tschaikowsky, Seroff, and Dargomyski.

In St. Petersburg, musical life is beginning to be resumed in normal fashion. There are to be two opera companies this season, one at the Petit Theatre and the other at the Conservatoire. A monument to the composer Glinka has recently been inaugurated with much ceremony, and in the presence of the Grand Duke Constantin and the Grand Duchess Miliza Nicolaïevna. Two new operas have been produced at Monte Carlo: Saint-Saëns, *L'Ancêtre* and Bizet's *Don Procopio*, which has waited on the shelf for nearly fifty years.

The Theatre des Westens has also recently produced a most successful new comic opera by Hermann Kirchner, a young Thuringian, and will presently give Richard Strauss' *Salomé*, it is supposed, by way of contrast.

Other new operas have been de Lara's *Sanga* at Nice, which has brought him a commission to set to work on another opera for Madame Calvé, Alfano's *Resurrection* at the Scala, Milan, and Franchetti's *La Figlia di Jorio* at the same theatre, where they have also recently revived *Freischütz*. At Frankfort Widor's new opera, *Les Pêcheurs de Saint Jean*, is now in rehearsal.

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Whose recent death in Finland has been reported.
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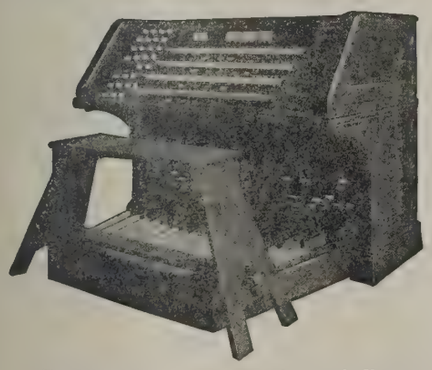

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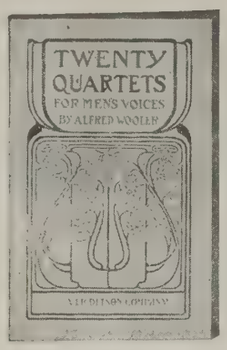

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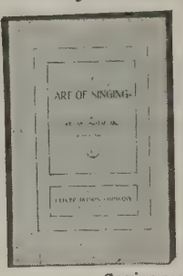

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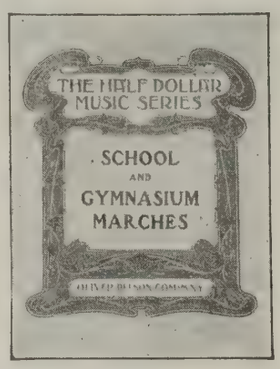
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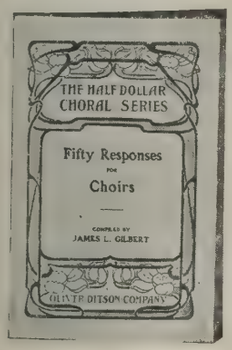

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Create in Me a Clean Heart, O God	*B. F. Gilbert*	Jesus is Our Shepherd	*Henry Smart*
*Father, hear Our Humble Prayer	*James L. Gilbert*	Lord, bless the Hearts of Men	*Everett E. Truette*
Father, hear Us While We Pray	*James L. Gilbert*	Lord, Jesus, think on Me	*Everett E. Truette*
†Father, hear Us While We Pray	*James L. Gilbert*	May the Grace of Christ	*B. F. Gilbert*
Father of Mercy	*John Henry Willcox*	Nearer, My God, to Thee	*Arthur Sullivan*
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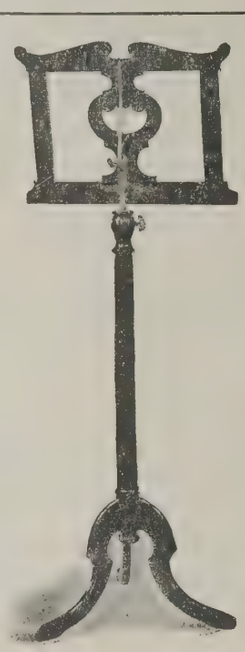

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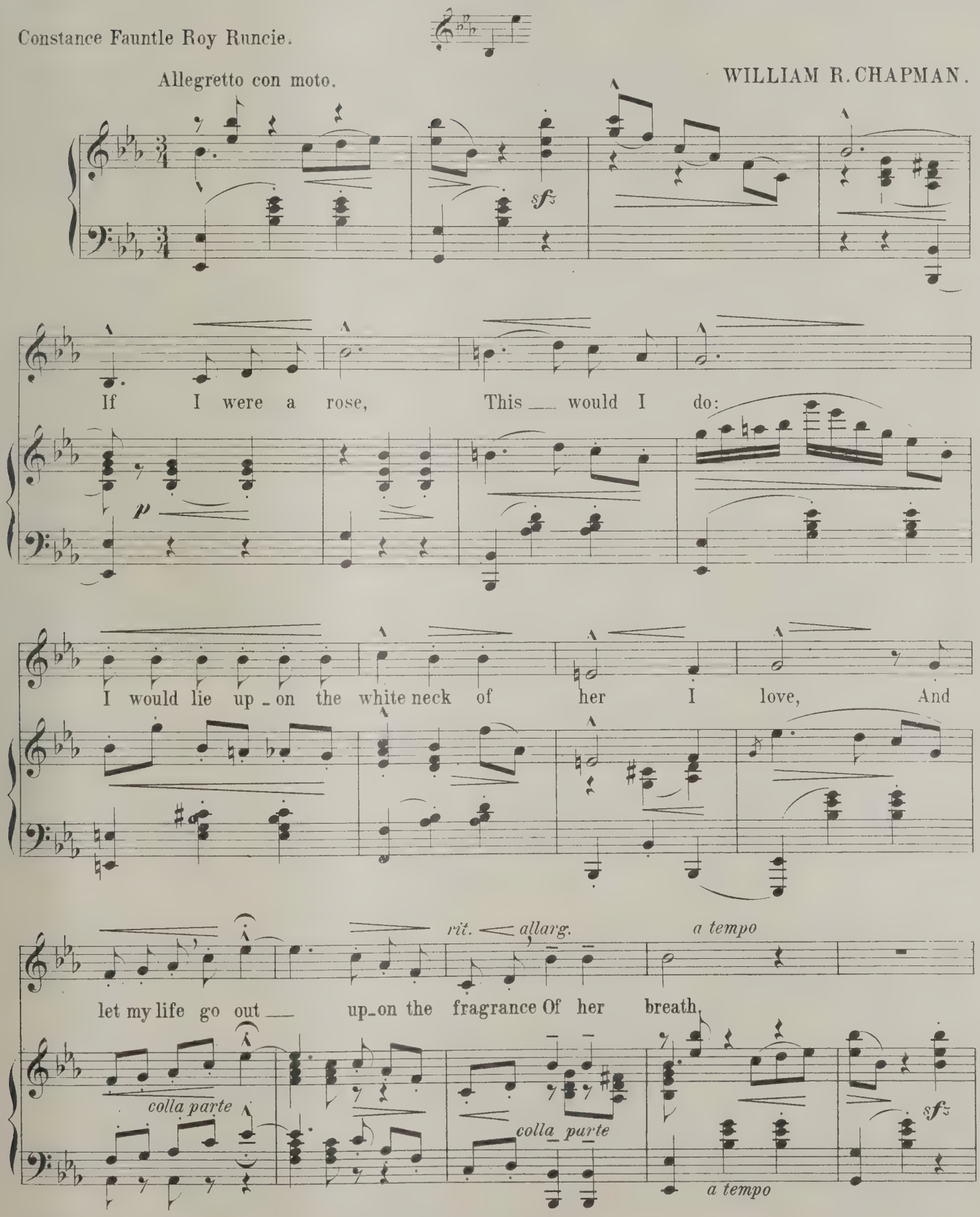
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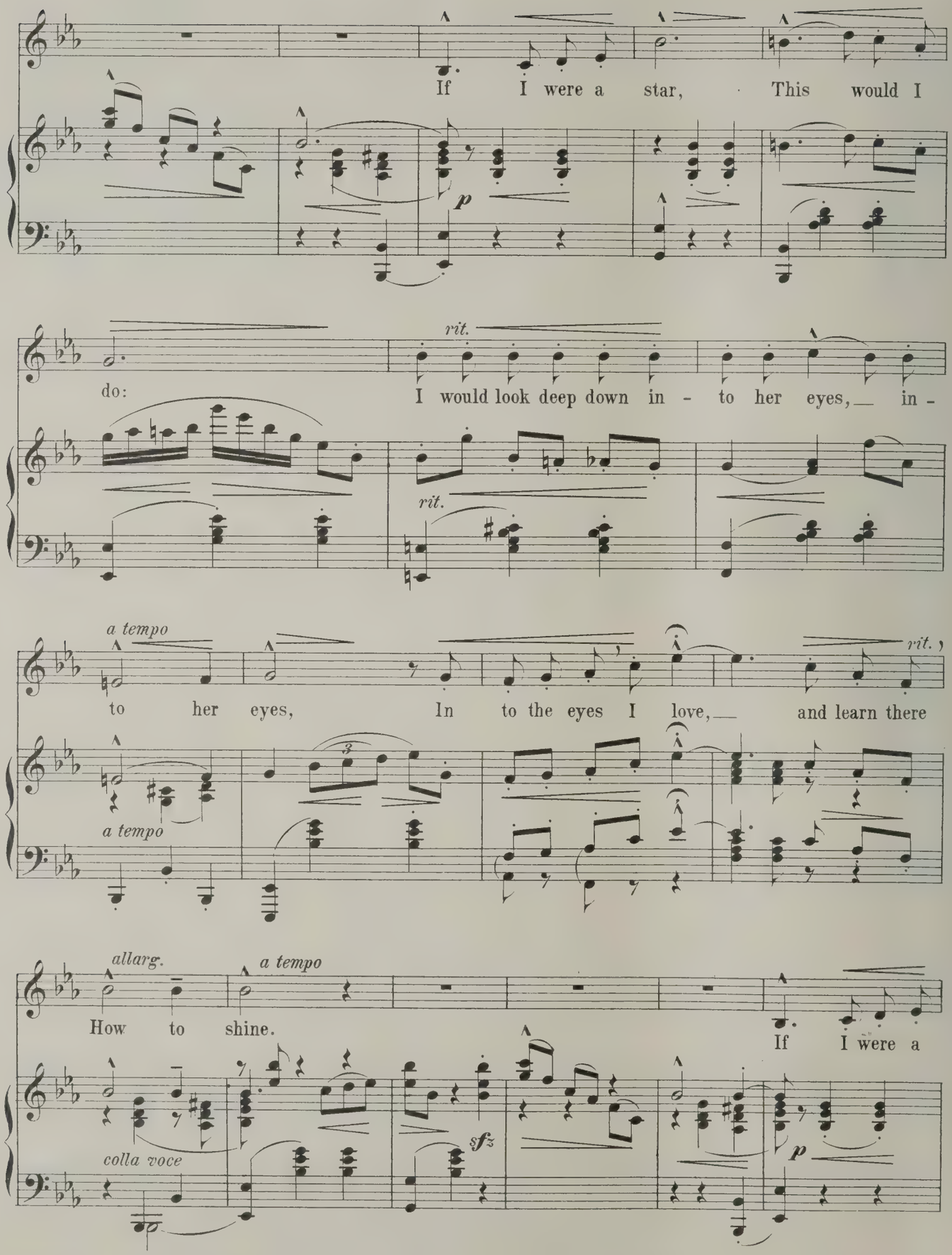
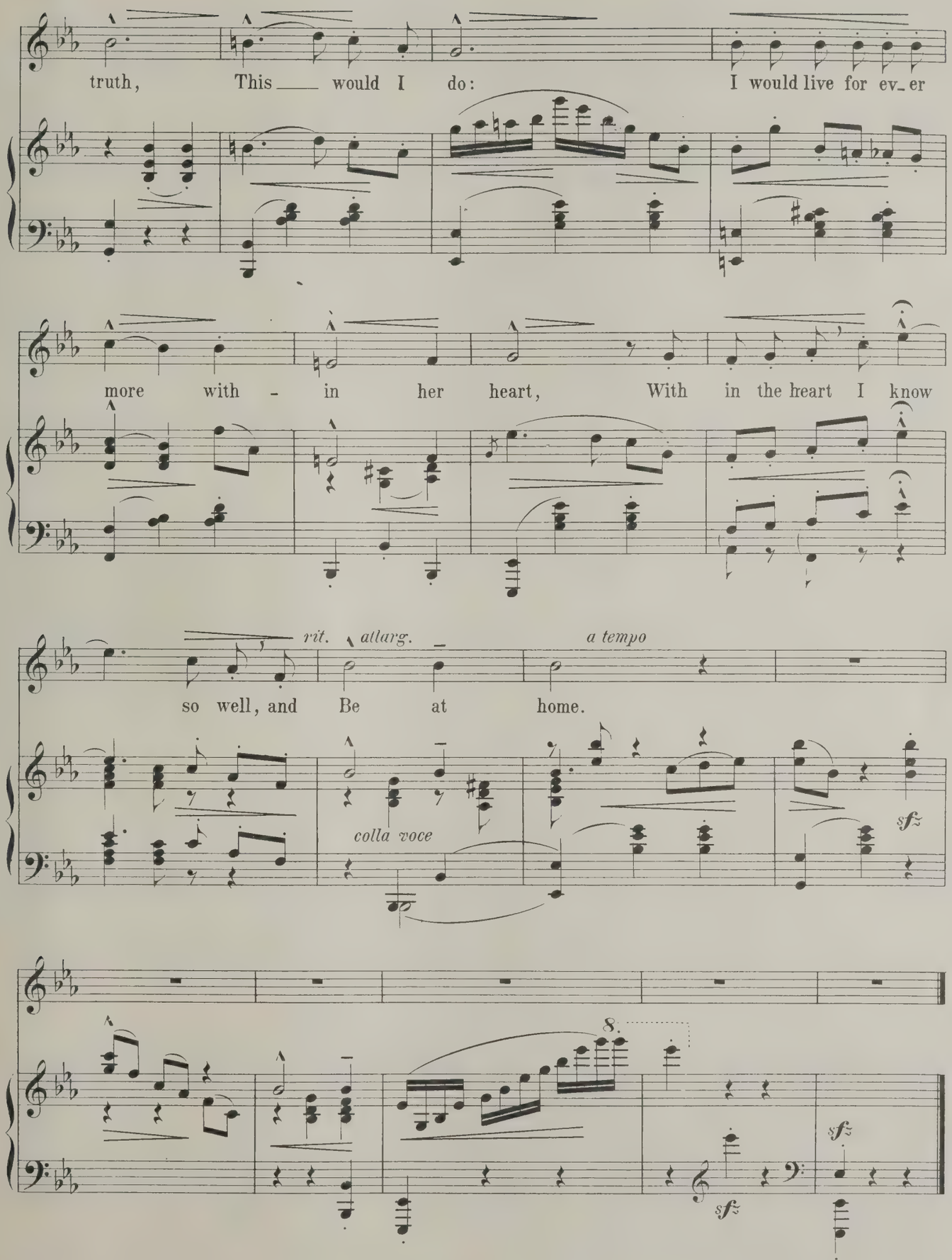

If I were a star, This would I
p
rit.
do:
I would look deep down in - to her eyes, in -
rit.
a tempo
rit.
to her eyes, In to the eyes I love, and learn there
a tempo
allarg.
a tempo
How to shine.
If I were a
colla voce
sfz
p

truth, This would I do: I would live for ev_er
more with - in her heart, With in the heart I know
rit. allarg. a tempo
so well, and Be at home.
colla voce
sf
8.
sf
sf

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Lento quasi Recit.

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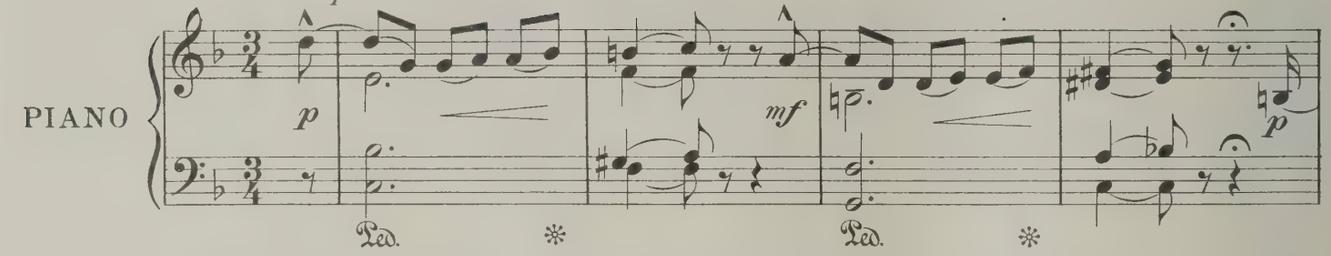
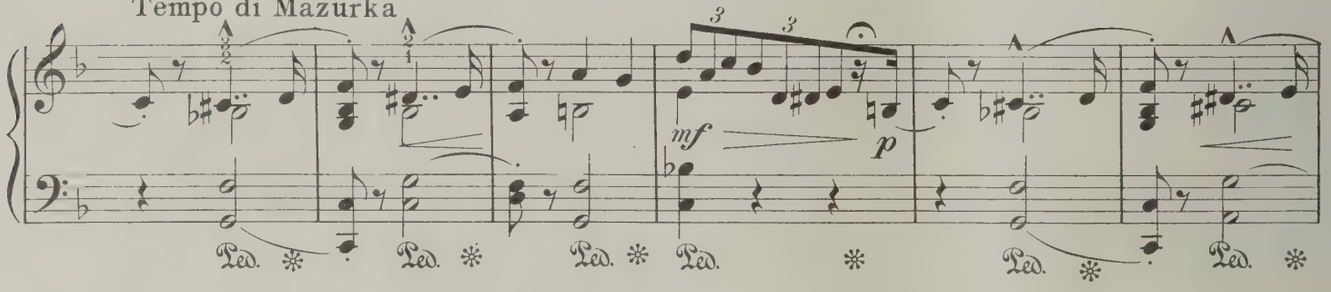
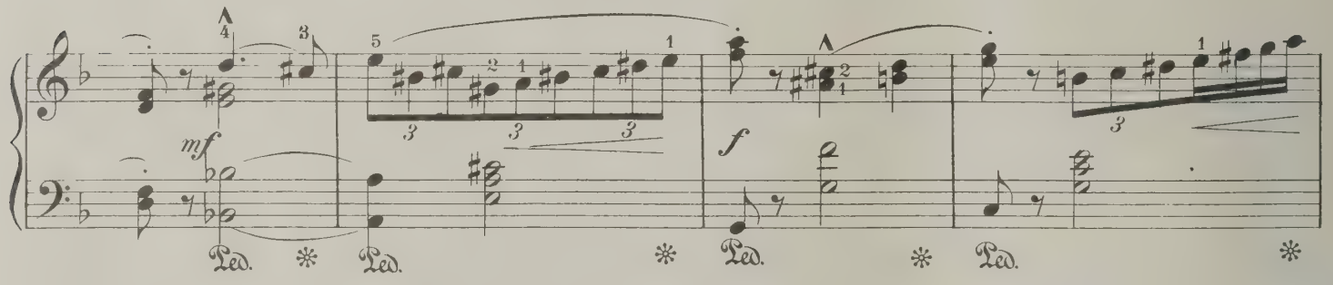
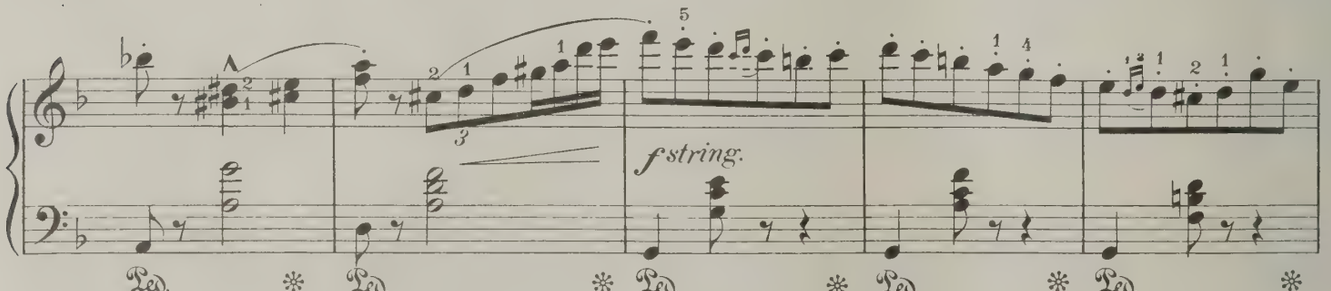
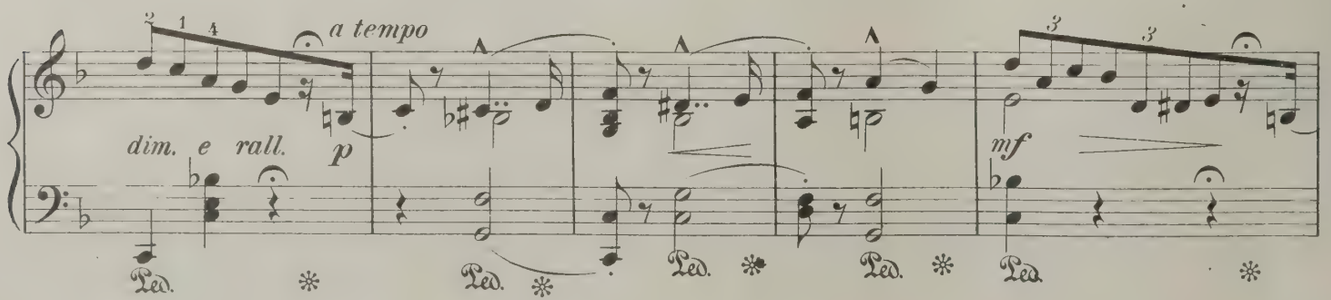


Allegretto ♩= 138

Tempo di Mazurka



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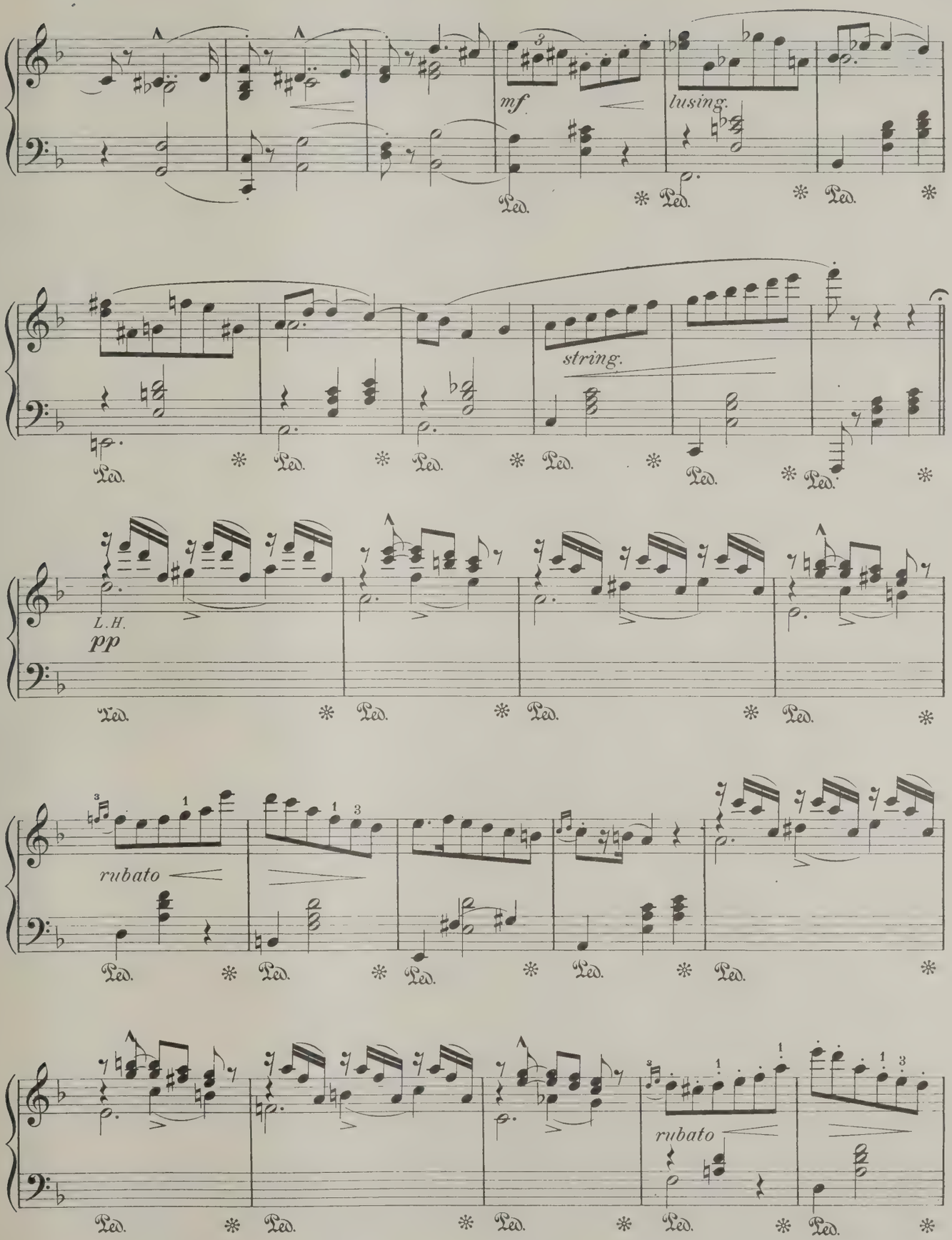
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lusing.
string.
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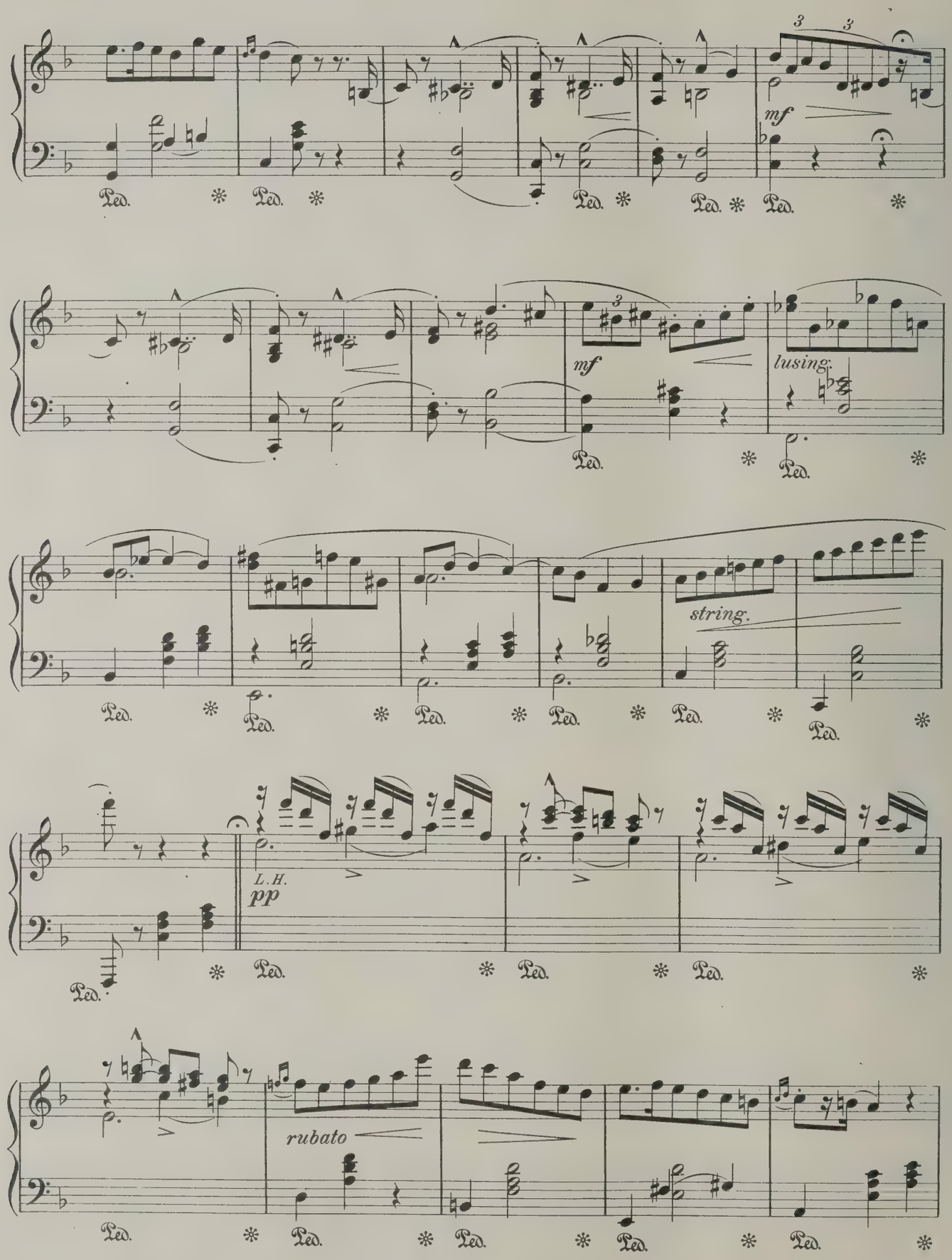
pp
rubato
rubato
Ped.

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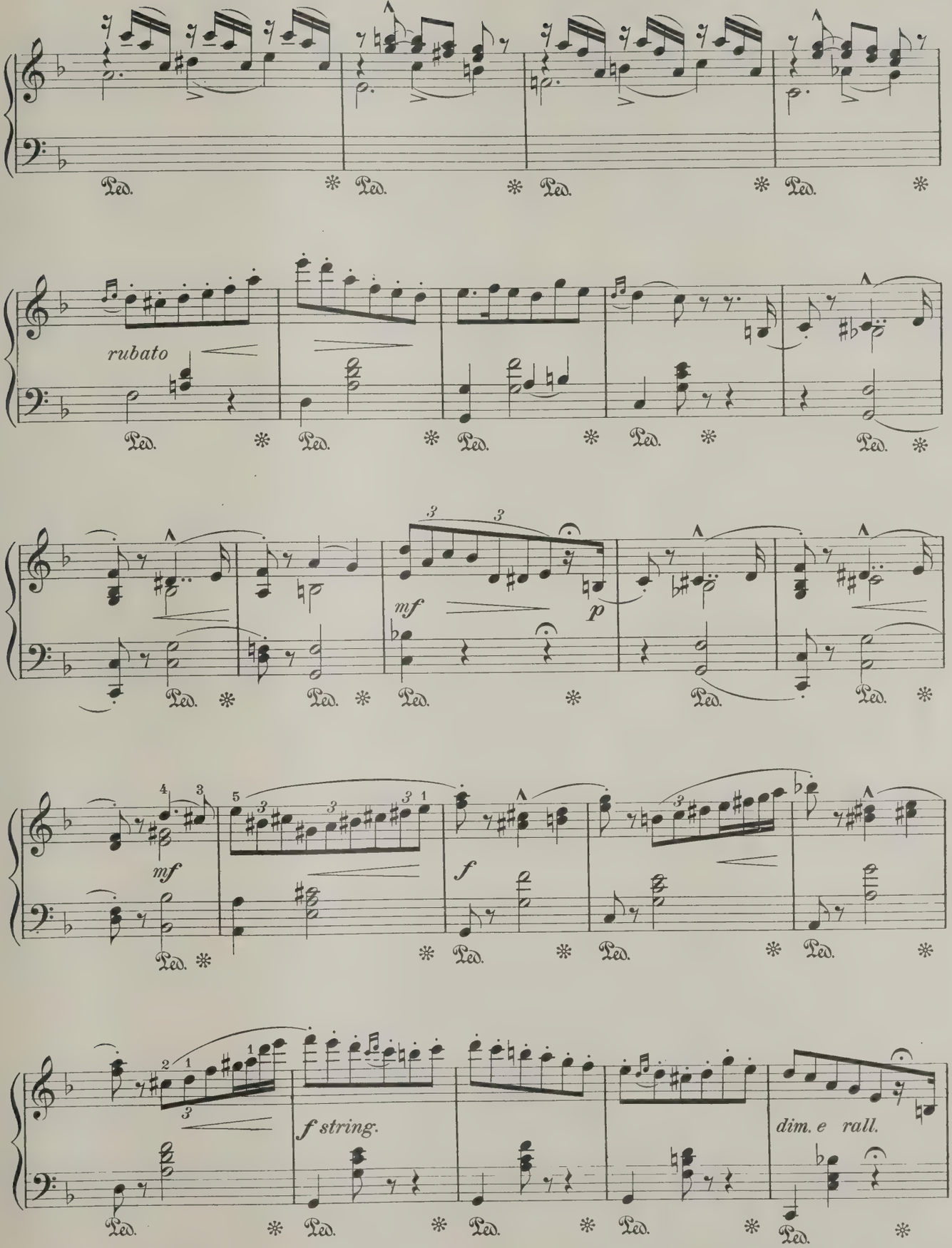
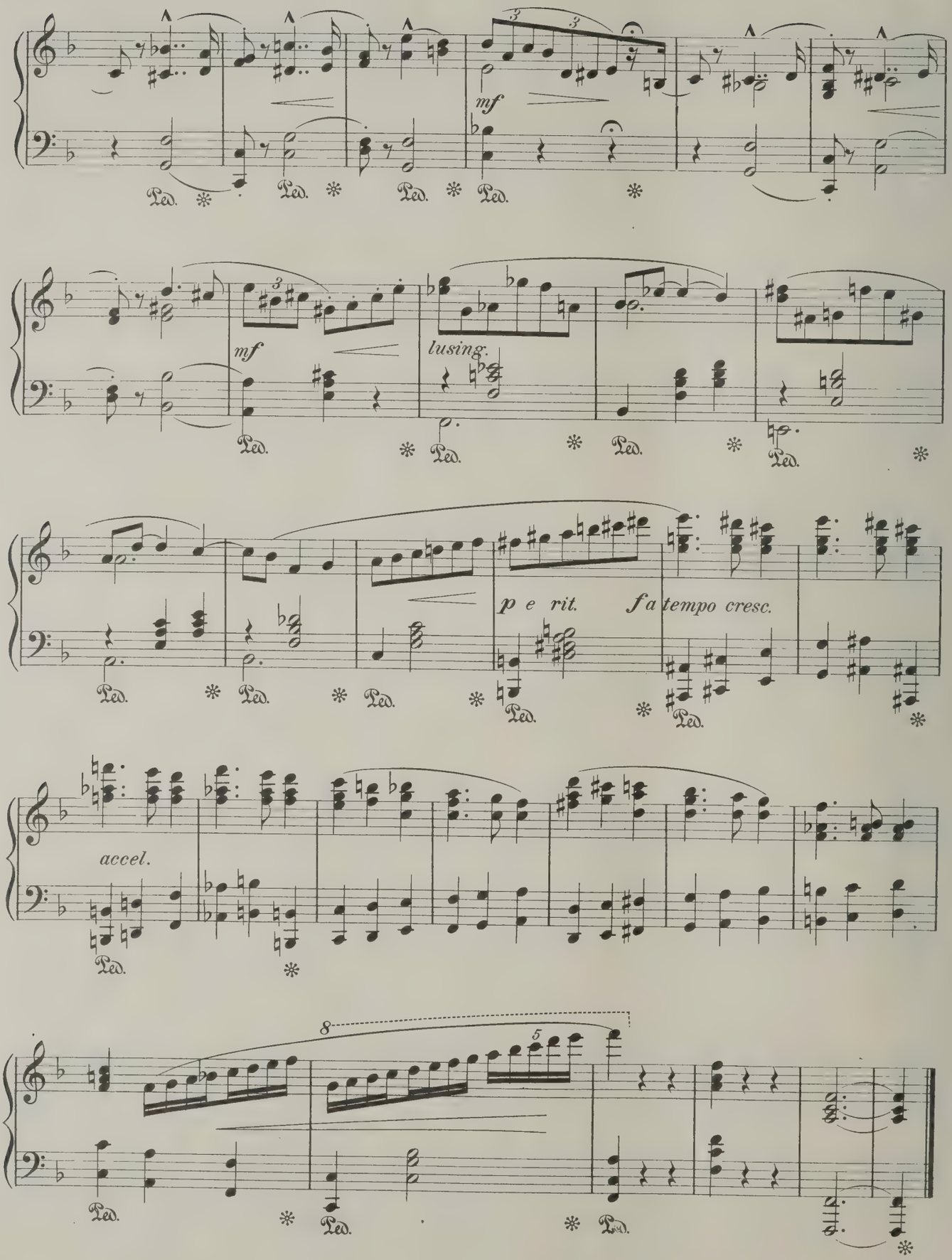
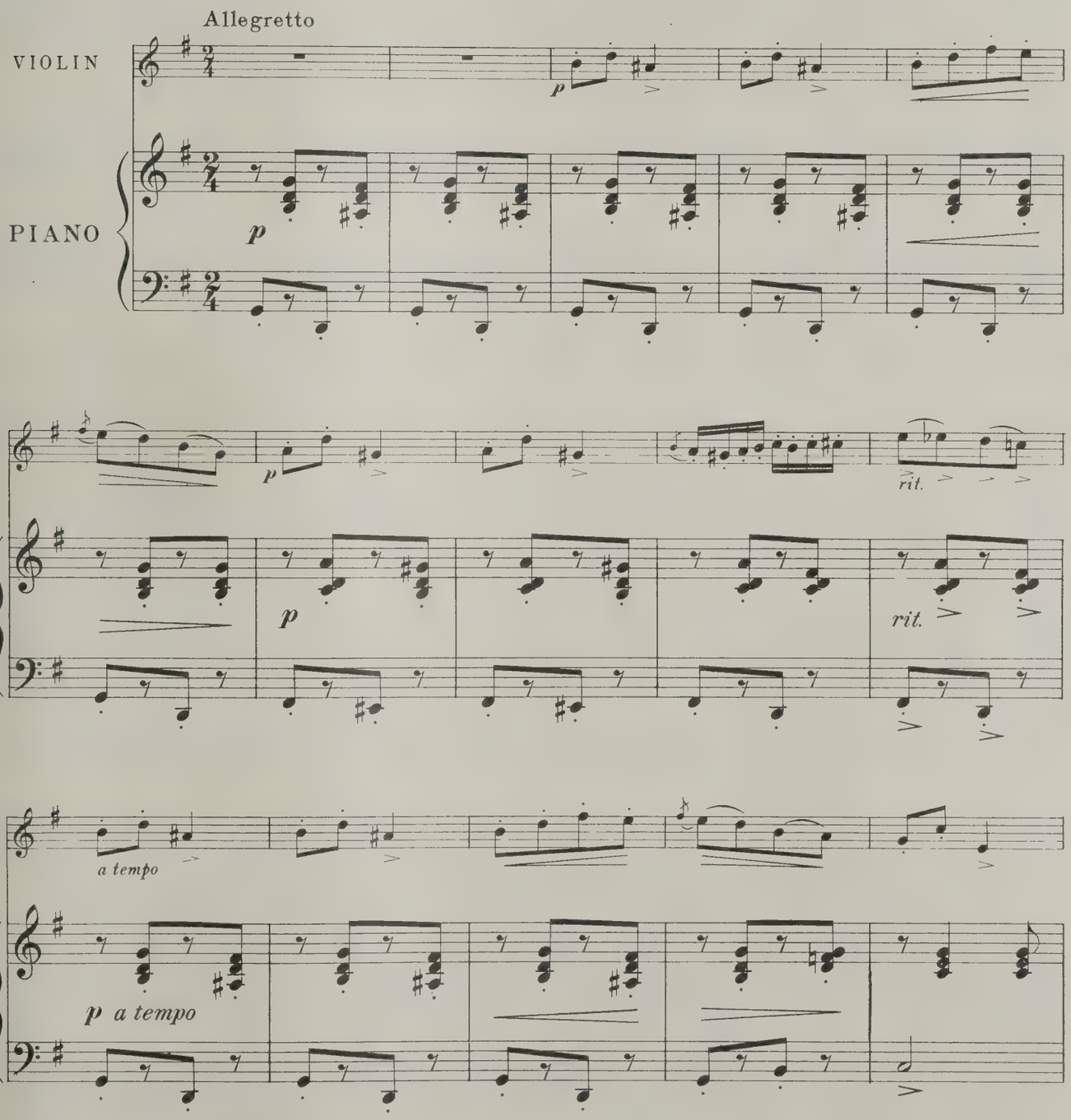
rubato


Ped.
rubato
mf
p
f
f string.
dim. e rall.


mf
mf
lusing.
p e rit.
f a tempo cresc.
accel.
Ped.

BADINAGE

HENRY LINCOLN CASE

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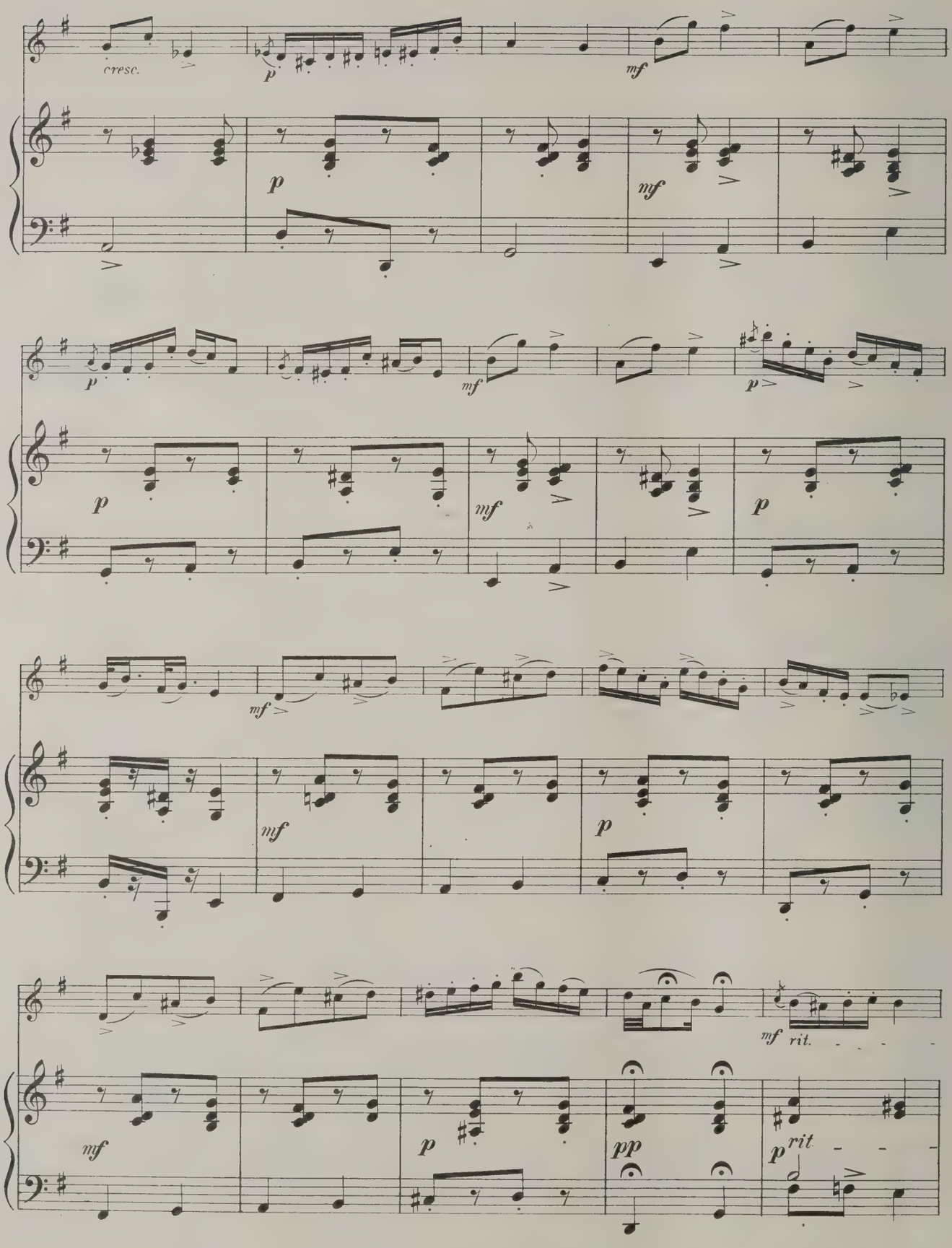
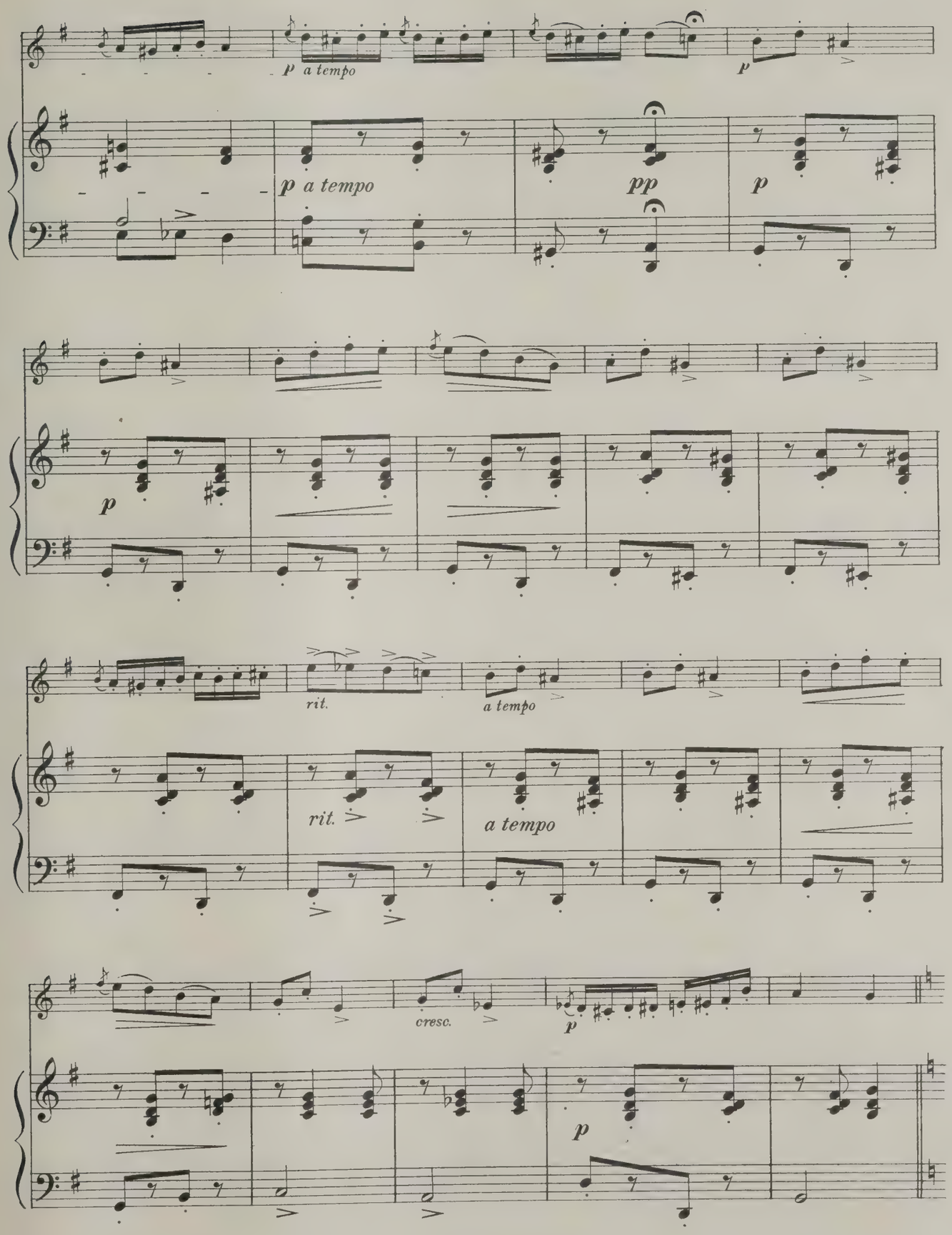
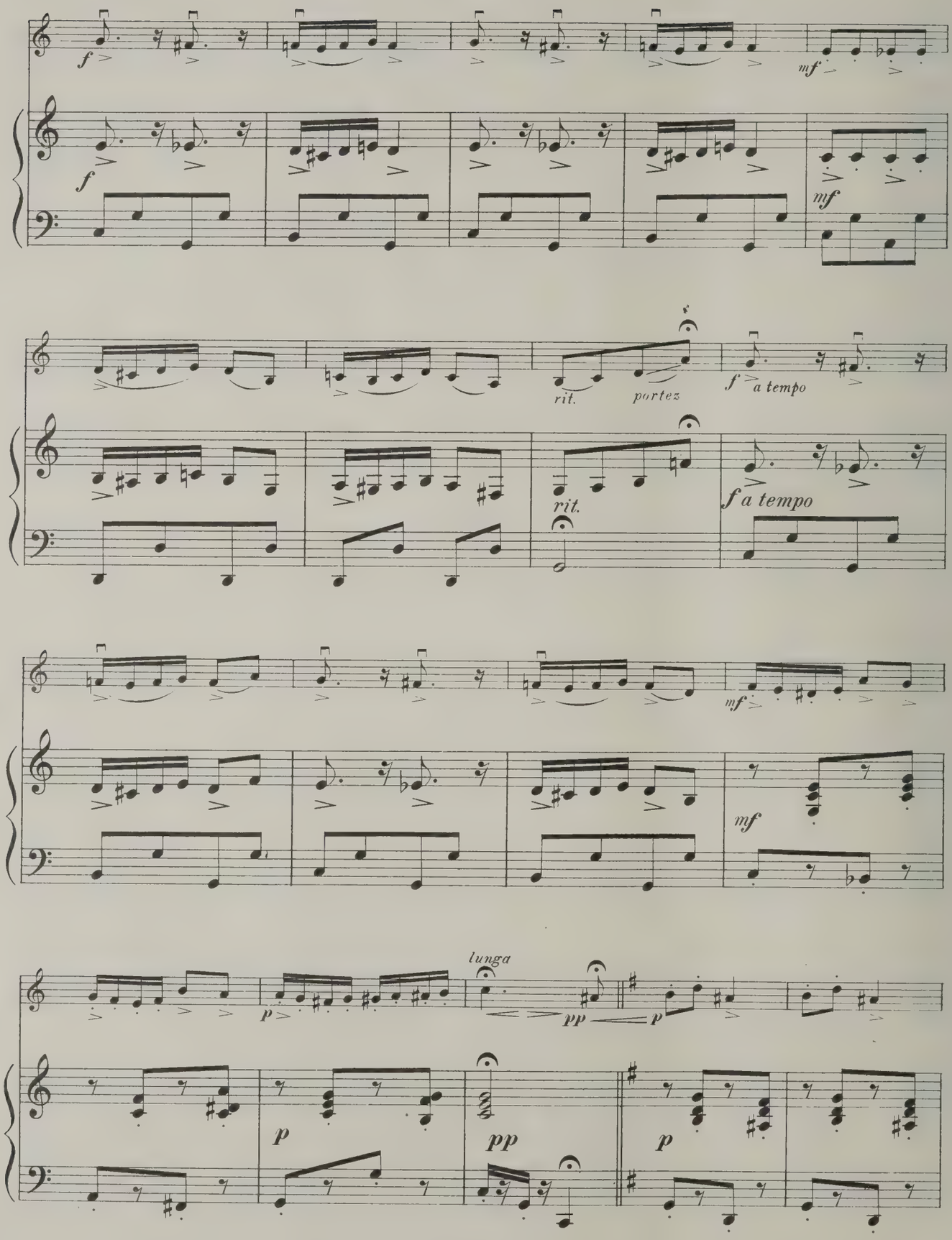
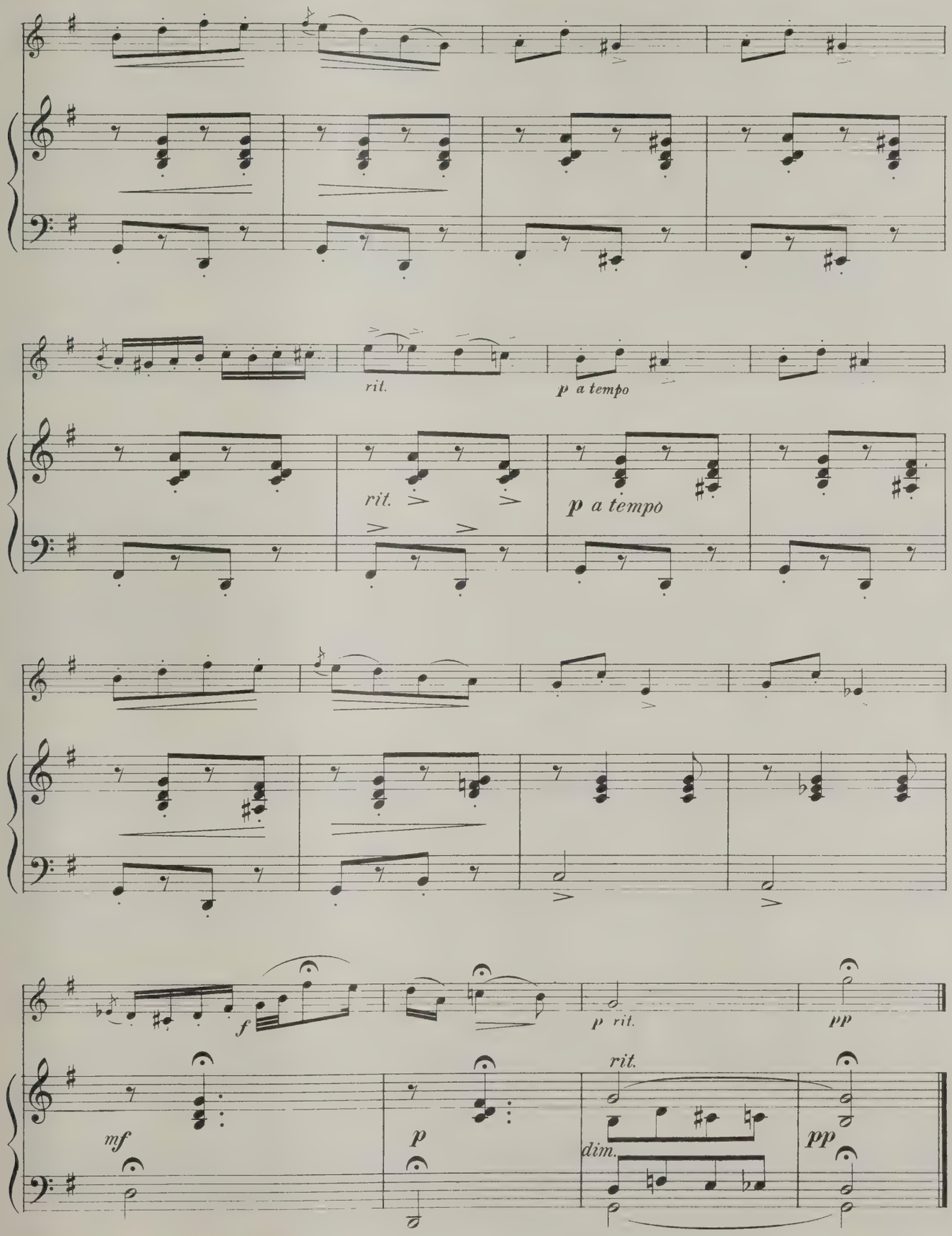

cresc.
p
mf
p
mf
p
mf
p
p
mf
p
mf
p
mf
rit.
mf
p
pp
p
rit.


p a tempo
p
p a tempo
pp
p
p
rit.
a tempo
rit.
a tempo
cresc.
p
p

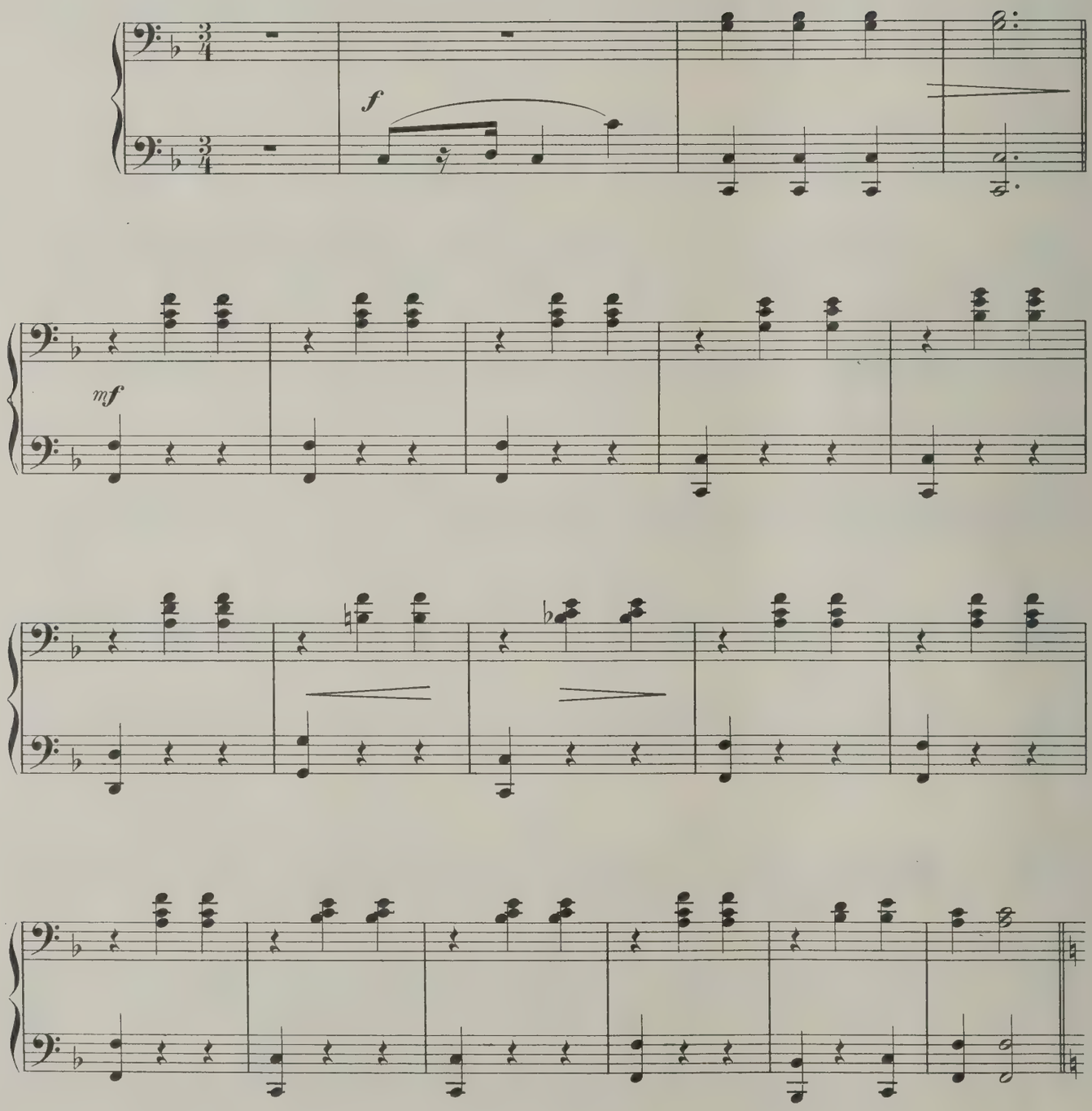

f
mf
rit.
portez
a tempo
lunga
pp
p


rit.
p a tempo
rit.
p a tempo
f
p rit.
pp
mf
p
rit.
dim.
pp

Light of Heart

SECONDO

E. FERRATI

Allegro moderato

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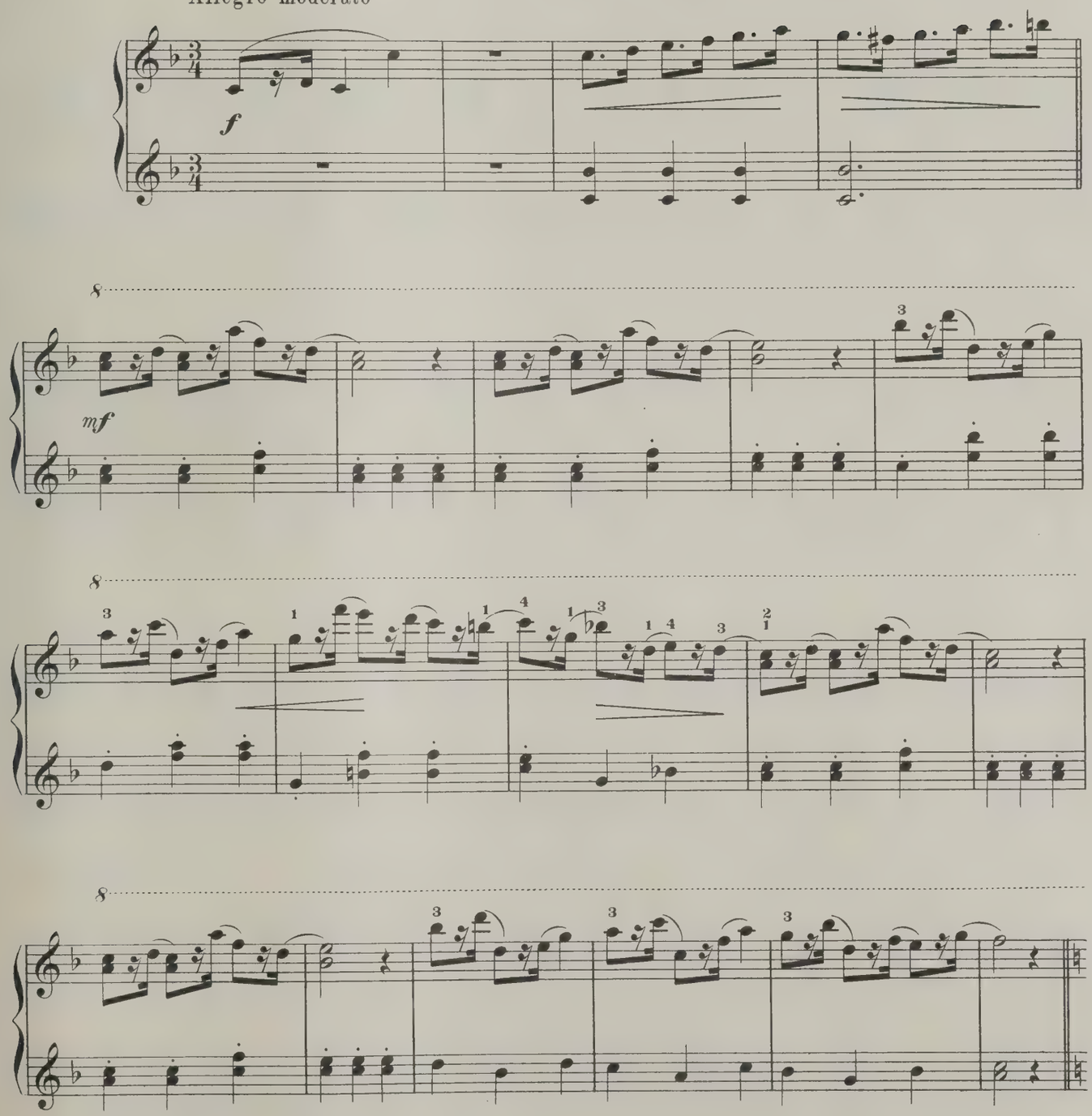
Light of Heart

PRIMO

E. FERRATI

Allegro moderato



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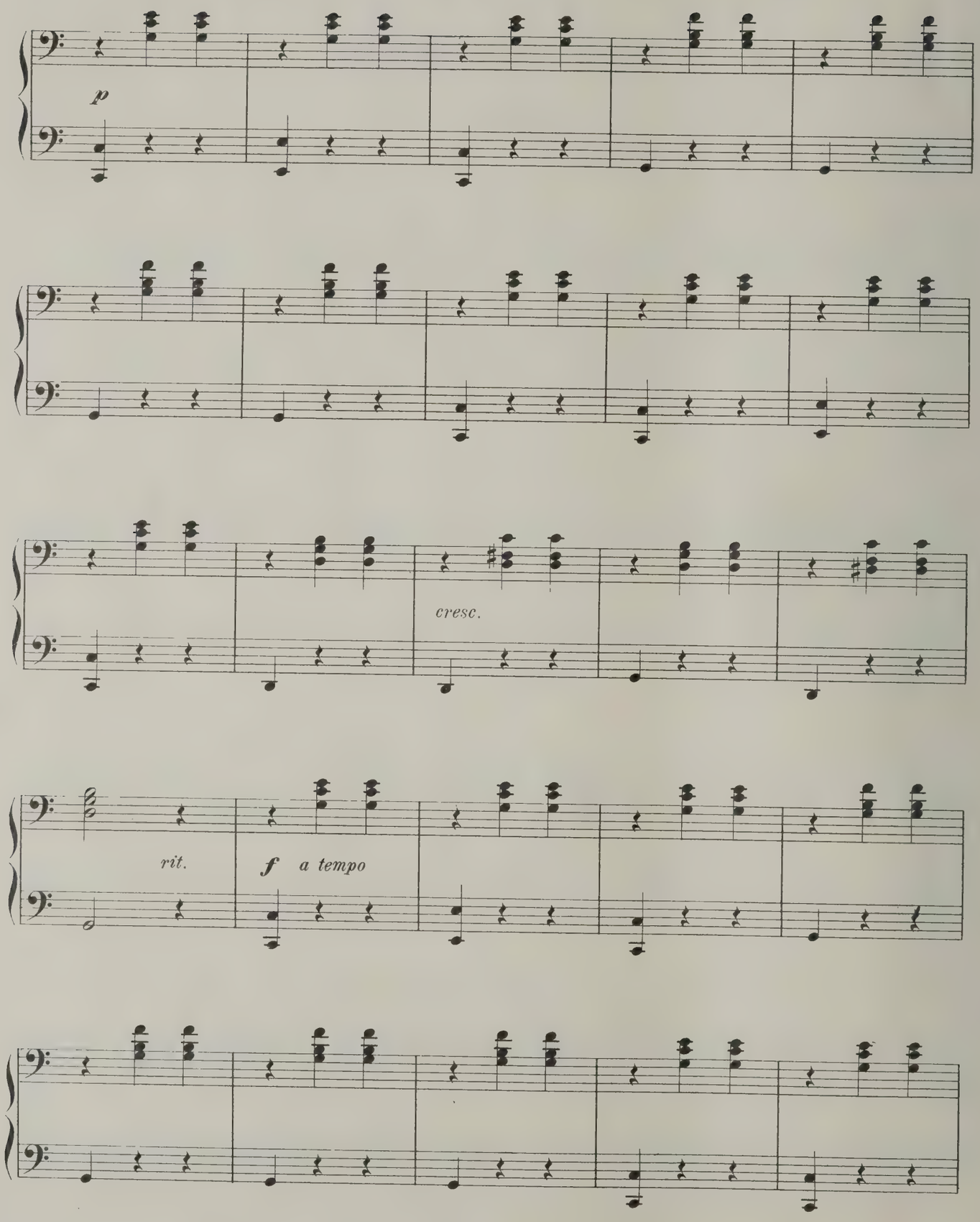
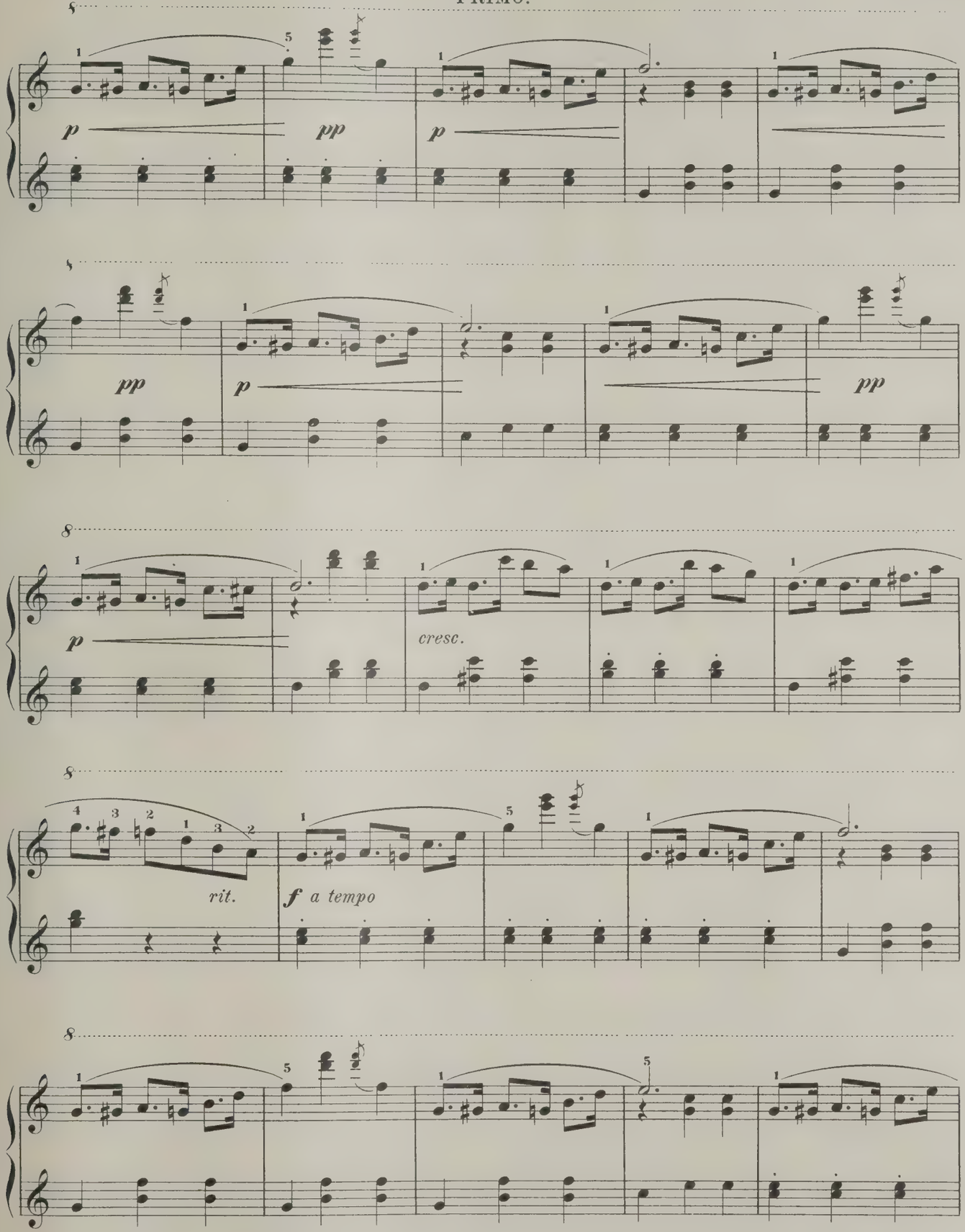

p
cresc.
rit.
f a tempo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pp
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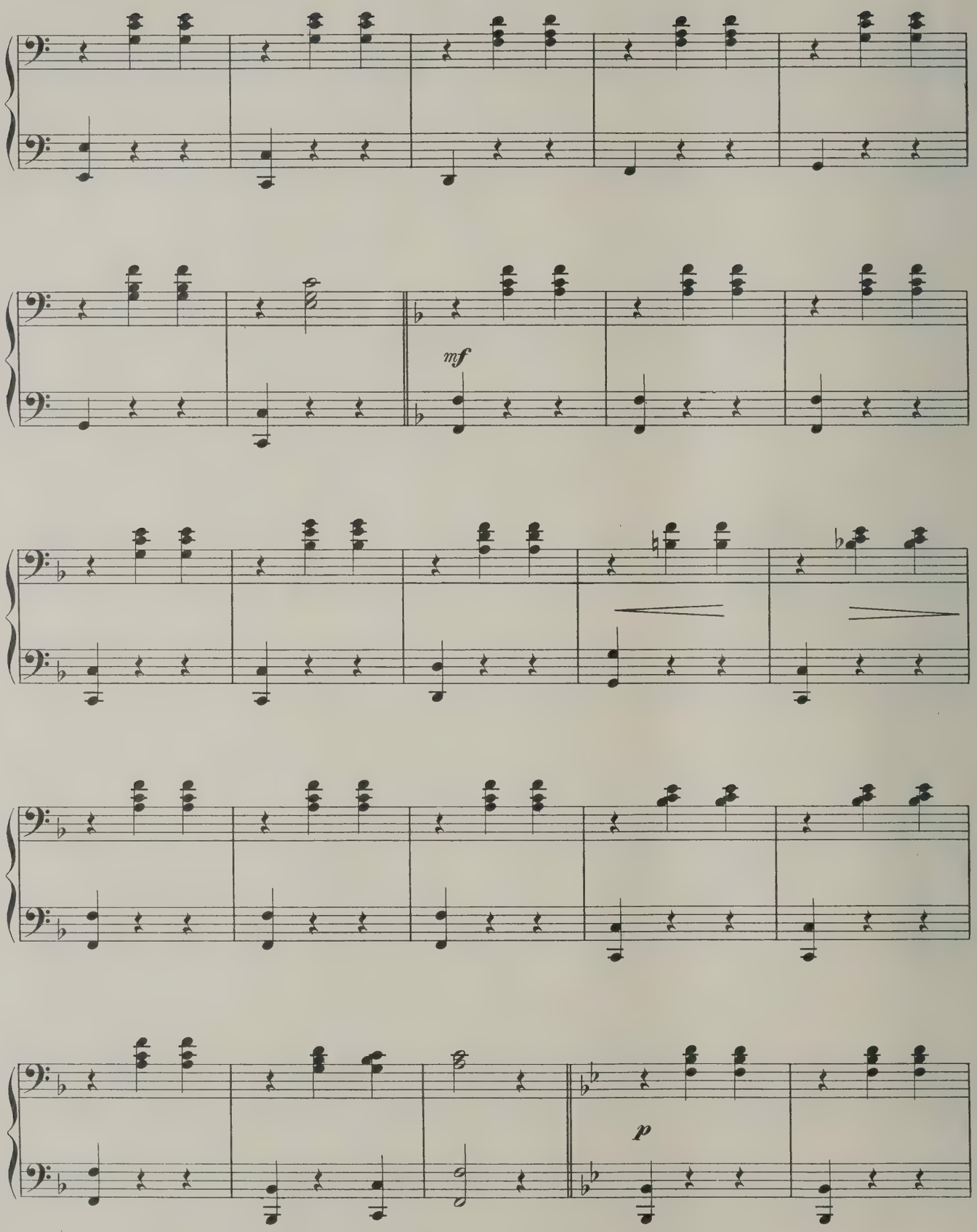
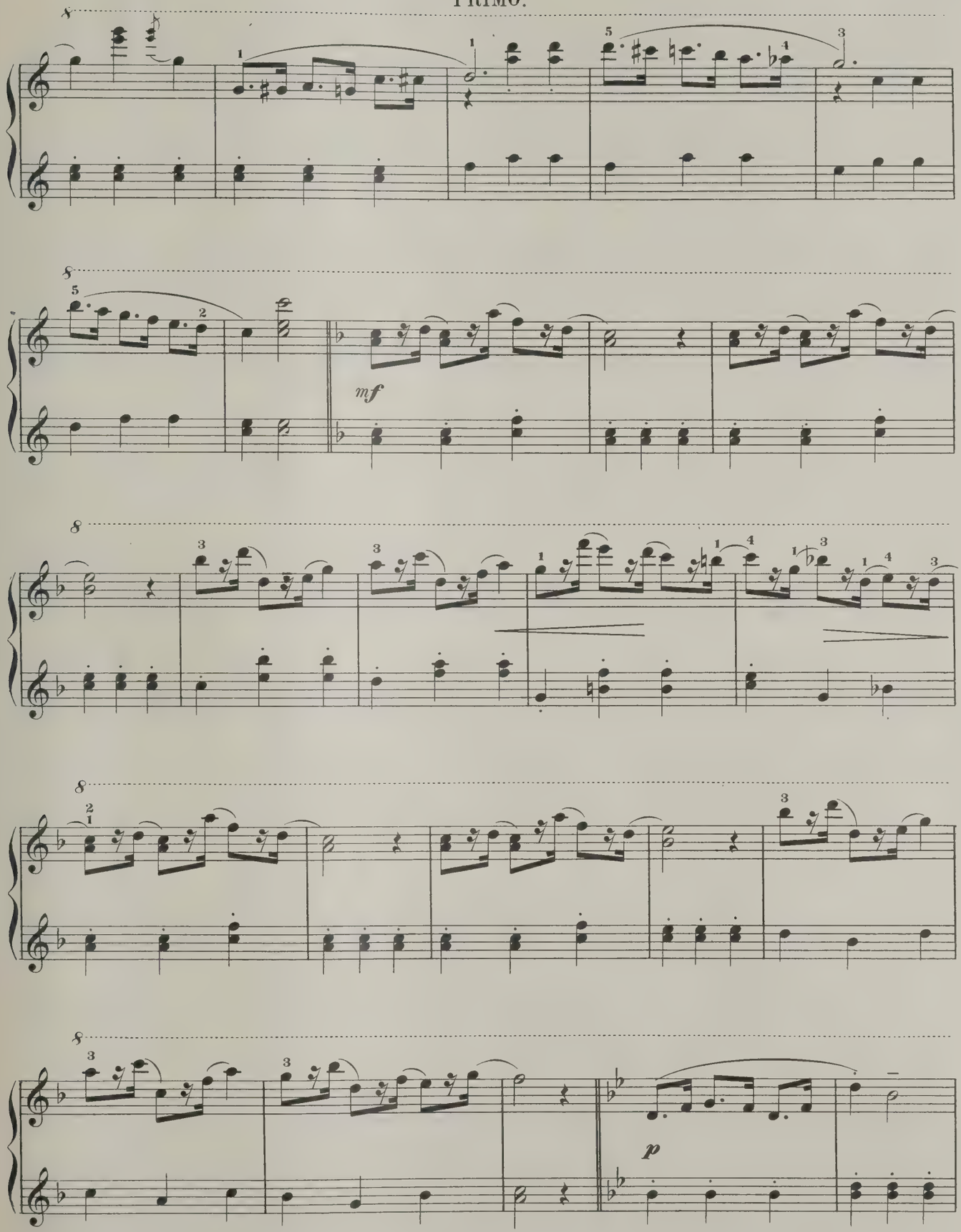
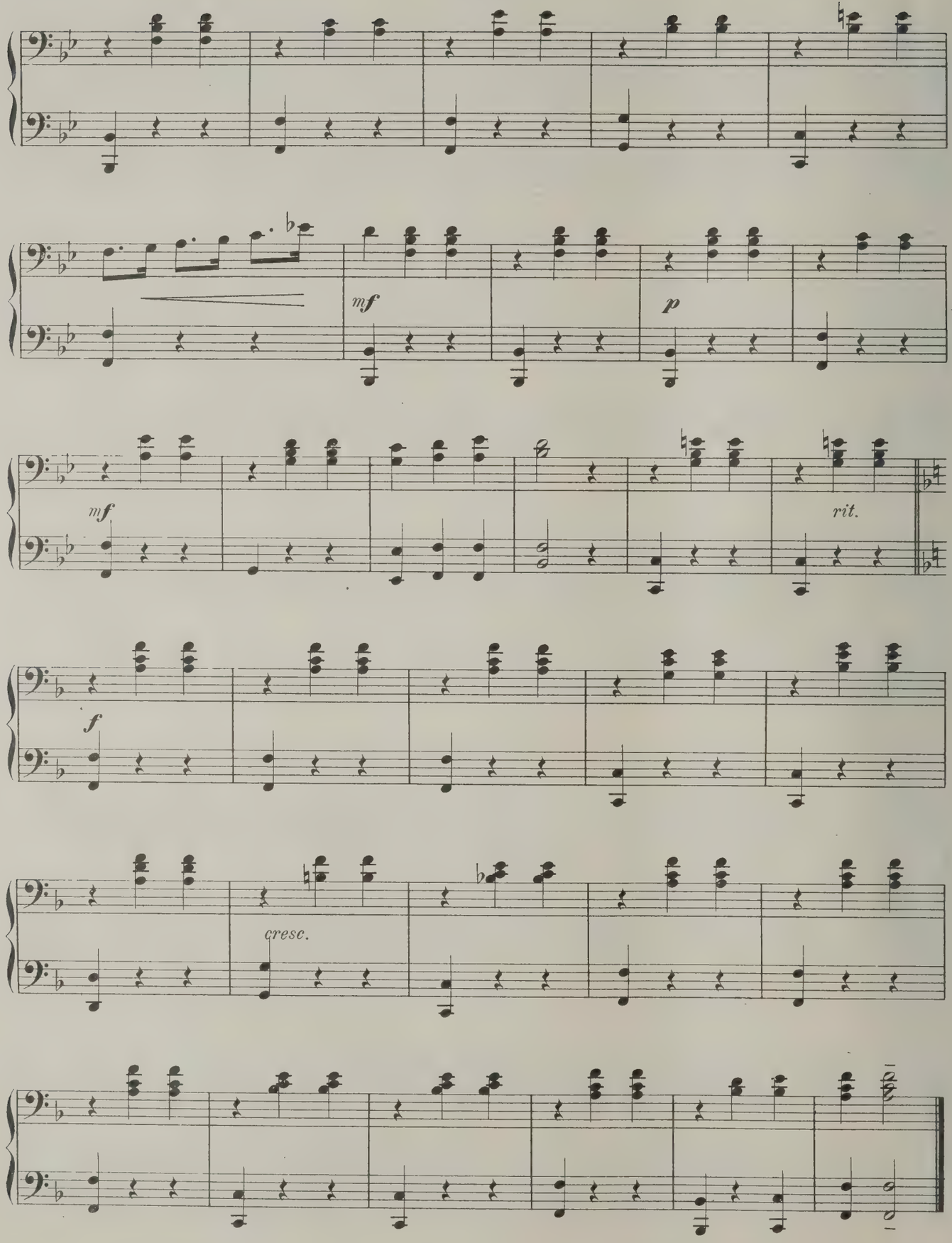
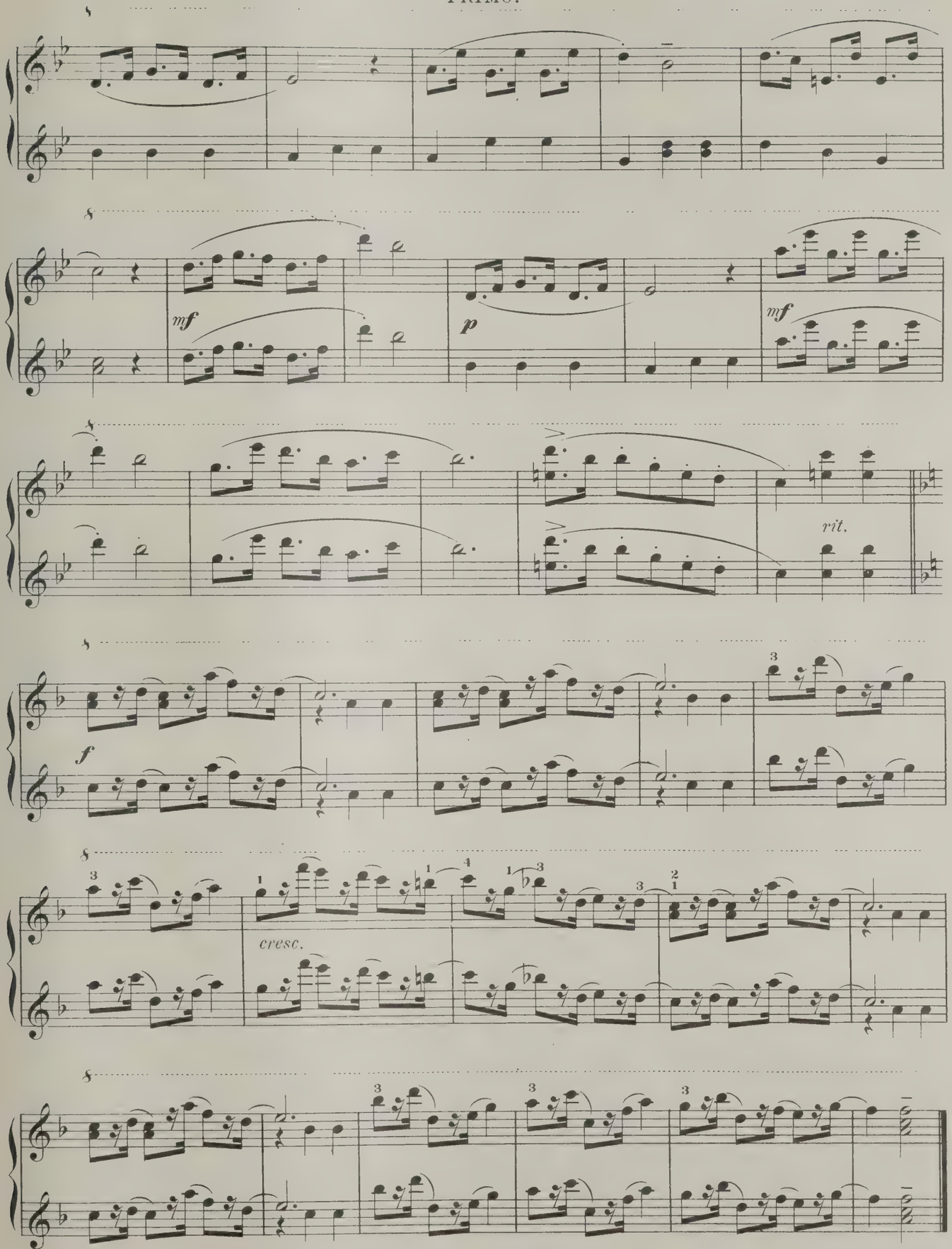

mf
p


mf
p


mf
p
mf
rit.
f
cresc.


mf
p
mf
rit.
f
cresc.

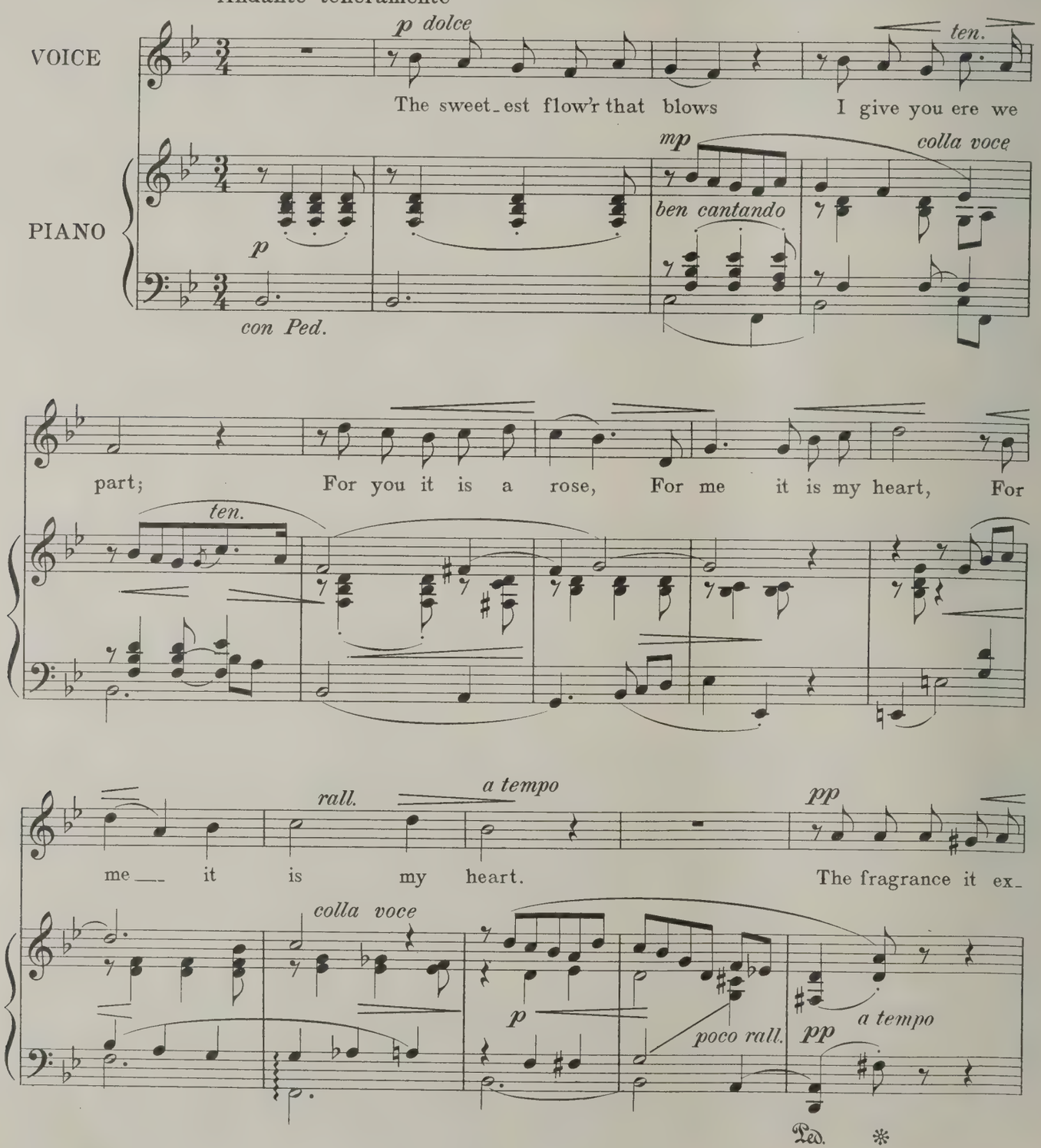
A TOKEN

(*Original Key*)

Dr. FREDERIC PETERSEN

CHARLES FONTEYN MANNEY
Op. 17, No 2

Andante teneramente



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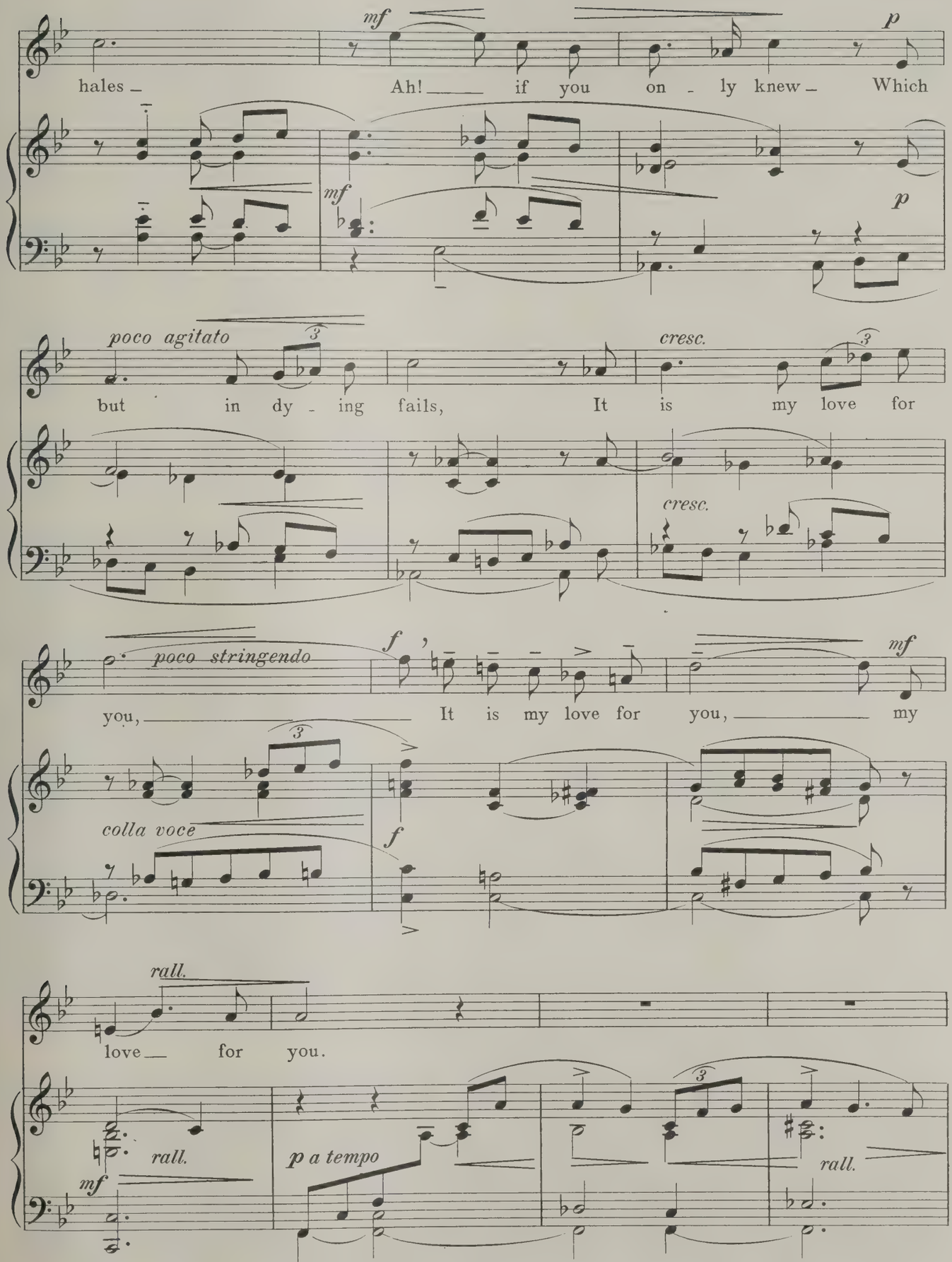
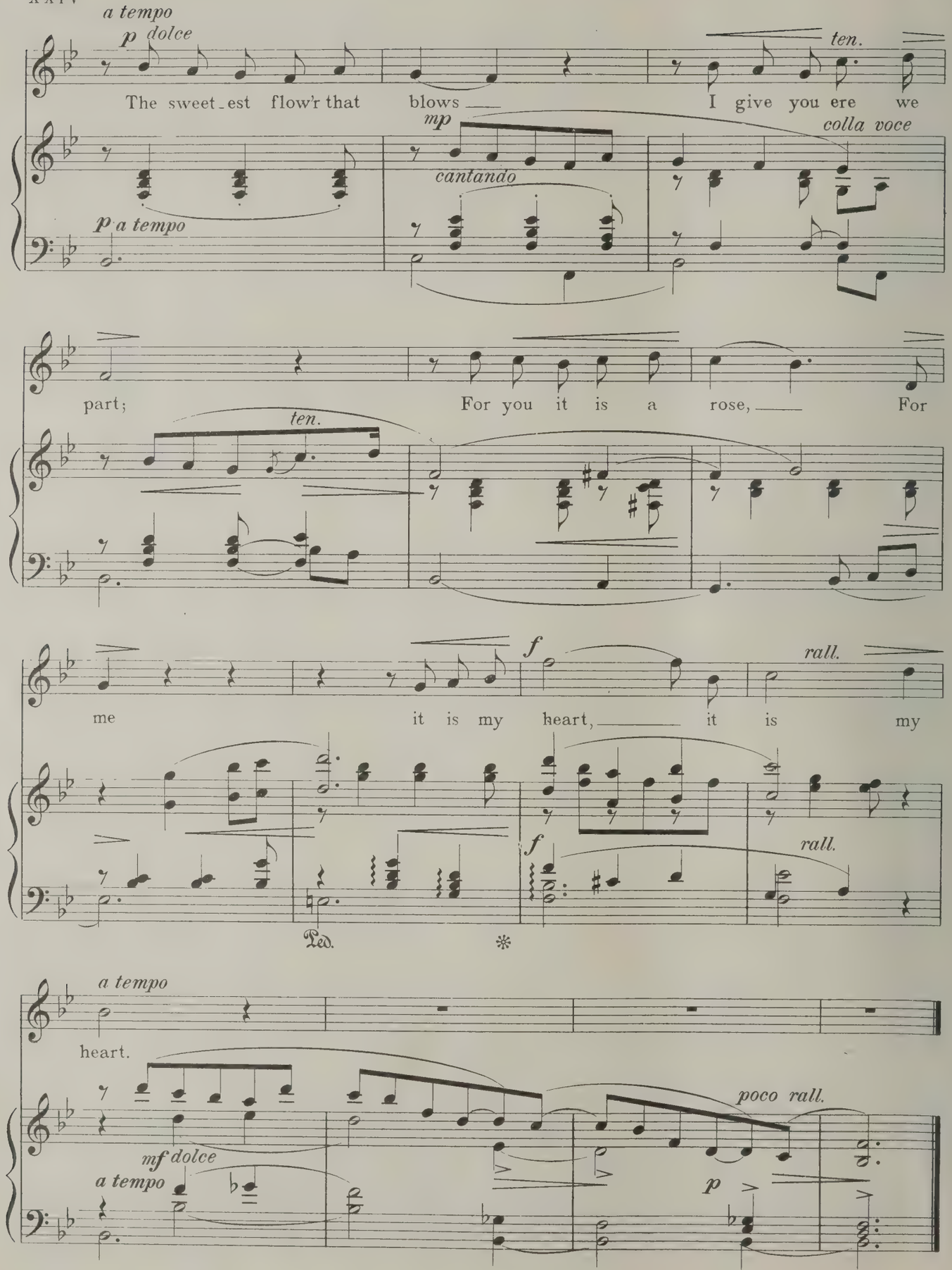

mf
p
hales – Ah! if you on - ly knew – Which
mf
p
poco agitato
cresc.
but in dy - ing fails, It is my love for
cresc.
poco stringendo
f
mf
you, It is my love for you, my
colla voce
f
rall.
love for you.
rall.
mf
p a tempo
rall.

a tempo
p dolce
The sweet-est flow'r that blows
ten.
I give you ere we
mp
cantando
colla voce
p a tempo
part;
For you it is a rose,
For
ten.
me
it is my heart,
it is my
f
rall.
Ped.
a tempo
heart.
mf dolce
a tempo
poco rall.
p

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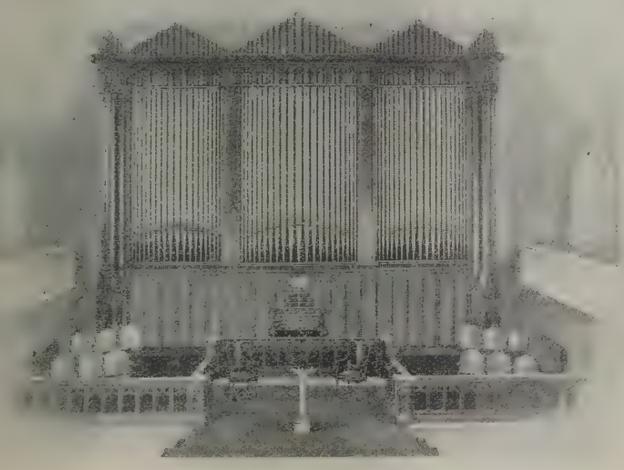

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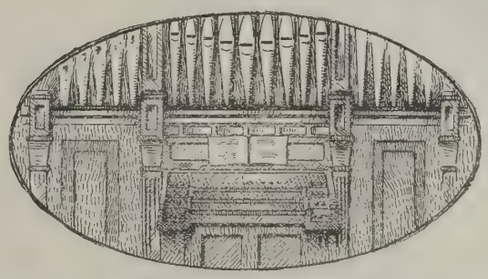

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We decline to be responsible for unsolicited manuscripts. We shall always be glad to consider them for publication in THE MUSICIAN, and we will return them if postage and full address are enclosed.

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PUBLISHERS' NOTES

FANTASY PIECES BY SCHUMANN

The eight splendid tone pictures which together compose the *Phantasiestücke* (*Fantasy Pieces*), Op. 12, were written in 1837 and belong to Schumann's earlier period,—the period of his most genial, sometimes even boisterous humor, of his most emotional dreaming. Broader in conception than the *Davidsbündlertänze* with which they were contemporaneous in composition, they approach, perhaps they realize, the ideal of delicate piano creations. The soulful *Des Abends* (*At Evening*); the passionate and stormy *Aufschwung* (*Soaring*); the tender, heart-felt *Warum* (*Why*); the *Grillen* (*Whims*), full of humor; the deeply fanciful *In der Nacht* (*In the Night*), which attains the height of art; the *Fabel* (*Fable*) with its strongly contrasted emotions; the poetic *Traumswirren* (*Restless Dreams*); and the genial *Ende vom Lied* (*Epilogue*): in these exquisite products of his genius the great tone poet shows himself in his most characteristic and compelling moods. It is the Schumann of the *Papillons* who stands before us again in the *Phantasiestücke*, but with more profound emotional depth, greatly enriched expression and ripened art. The occasional harsh crudities in melody and harmony have vanished; and the spirit of romance breathes a subtle perfume over all, whether it be daring humor or tender reverie which finds wondrous utterance.

We are about to issue a new edition of Schumann's *Fantasy Pieces*. It will be edited by Xaver Scharwenka, and will be No. 81 of the Ditson Edition. The book will contain a biographical preface by Charles Fonteyn Manney.

The price of the book will be 50 cents, but in advance of publication we offer it for 20 cents, which includes postage if cash accompanies order.

THE FIRST SIX MONTHS ON THE ORGAN

It is said that Mendelssohn acquired his remarkable mastery of the organ by diligently practicing the great concert fugues of Bach. Such a heroic measure is of course out of the question with the average beginner. Contrapuntal studies, however, are absolutely necessary for the attainment of perfect control of the hands and feet.

The First Six Months on the Organ by George E. Whiting serves as an introduction to the instrument for those who have studied the piano. The work was first published over thirty years ago. It consisted of twenty-five studies and was designed for the organ course at the New England Conservatory of Music.

A new edition of *The First Six Months on the Organ* is now in preparation. It will contain five additional studies. Some of the numbers in the first part of the book have been transposed, and notation of smaller value has been used in several exercises in order to facilitate reading. The registration and fingering have been altered so as to better adapt the work to the average church organ of the present day.

These studies may be used on two or three manual organs. The pedal parts are not difficult. A preface has been provided by the author containing advice to young organists and suggestions as to the use of stops.

The book will be No. 100 in the Ditson Edition and the price will be $1.50. In advance of publication we offer copies for 60 cents, which includes postage if cash accompanies order.

REED ORGAN SELECTIONS FOR CHURCH USE

Reed Organ Selections for Church Use, compiled and edited by Hans Lichter, will contain pieces suitable for ordinary use or special occasions. There will be thirty selections in all, including many well-known compositions which have not been available heretofore for this instrument. The collection will also prove of value to teachers.

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Popular Dance Collection, Vol. II, containing waltzes, galops, marches, schottisches, polkas, etc.; twenty-five selections suitable for dancing and as solos for occasional playing.

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CALIFORNIA MUSIC TEACHERS

If you are establishing a new address on account of the recent earthquake, forward it to THE MUSICIAN, for free insertion in the July and August issues, and accept the favor with our best wishes for the reestablishment of your professional activity.

THE MUSICIAN, 150 Tremont St., Boston, Mass.

We are informed that Dentacura Tooth Paste sells largely in England.

THE MUSIC IN THIS NUMBER

Heart Dreams. F. Ora Gamble.

The mood is one of revery, retrospection, with much sentiment, which the singer must appreciate in order to interpret successfully. Although written for high voice, preferably a tenor, there are few notes in upper register, For the most part technical difficulties are not numerous. and what there are can be overcome easily by one of fair vocal experience. The rhythm is suggestive of the waltz song, with the time not fast, with motion and expression.

The episode in B♭ major may suggest difficulty to the eye, owing to the accidentals, but the difficulties here are more apparent than real, and offer excellent practice to the pianist in sight reading. The climaxes are on pages 5 and 7.

Up Grade March. Adam Geibel.

The important point to be observed as to the general interpretation of this march is exact decisive rhythm, with a light elastic staccato. To this end a firm, flexible wrist is very essential. In such as the opening measures, both hands must be played absolutely together in the manner of a hymn tune. On page 3 the left-hand melody in F major must be given out firmly, observing the emphasis on the half notes, as indicated, with the right-hand accompaniment distinct, yet always subordinate. The latter pages of the piece are to be played similar to the first.

Clematis. Intermezzo. John Francis Gilder.

This is the Op. 76 of a well-known pianist and composer of concert and drawing-rooms pieces of the kind that never fail to please when played by a pianist of fluent technique and finished style. This is among the easier of Mr. Gilder's compositions, but is one requiring considerable study for expression and rhythm. In the first principal section the melody is mostly in the right hand; occasionally it is in the left, which passes over the right, at other times a secondary melody appears in conjunction with the first. The second section, D♭ major, should be given with a swinging motion, faster than the first section, combined with firmness and decision. The wide arpeggio chords should be played distinct, smoothly and without suggestion of effort, which results will repay careful practice and study.

La Capricieuse. Felix Borowski.

This is for pianists who have reached the fourth grade in technical proficiency. The points to be observed are rhythm and staccato with the time moderately fast, with graceful motion. Observe also that the passage work is frequently varied, single note phrases against broken chords, alternating between the hands, both possessing melodic interest. The general character often suggests the mazurka or Polish dance, that requires a fine sense of rhythm, a light, yet decisive touch, with repose and grace of manner, on the part of the pianist. Too often the mazurka is played as if one were dancing "with leaden feet." This is manifestly erroneous; a fault against which the pianist should guard himself carefully.

Dear, did You Know. Eugene Cowles.

This is one of a large number of songs by a composer who is a well-known operatic and concert basso. The character of the text is a tender, refined sentiment, the music in the rhythm of a waltz *moderato*. The singer will find this song in comfortable compass, free from awkward intervals or other technical difficulties often found in modern songs.

The pianist will find in the accompaniment frequent duplication of the voice part in the left hand, which must be distinct, yet never obtrusive. The episode on page 4 D minor, modulating through A back to the original key, is more animated, but always expressive. A characteristic portion of the song, brief, but effective, in contrast to what precedes, leading to a return of the original thought. Observe the climax of the final measures commencing *p*, gradually increasing to *f*, where there is an F *ad libitum*, to be used, however, whenever possible, by the singer.

CALIFORNIA EARTHQUAKE

Mr. P. La Villa, Professor of Singing, formerly of 546 Sutter Street, San Francisco, is located for the present at 13th Street and Broadway, Oakland, Cal., care Sherman, Clay Music Co.

NOTES

There is a possibility that Richard Strauss will visit New York next season to direct performances of his much discussed opera *Salome*, — that is, if Mr. Conried decides to produce the work.

* *

Thomas Tapper, editor of THE MUSICIAN, gave six lectures recently at the Institute of Musical Art, New York City. Some of the subjects included *Music as a Culture Study, What the Public School needs in Music*, and *Music as a Municipal Investment.*

* *

The income of the new James Loeb Scholarship Fund will be available to students of the Institute of Musical Art, New York, after October, 1906.

* *

Orton Bradley gave an interesting lecture not long ago before the London Incorporated Society of Musicians, on the subject *American Musicians*, assisted by the Arthur Payne String Quartet, Miss Grainger Kerr, Charles Ellison, and Ivor Foster.

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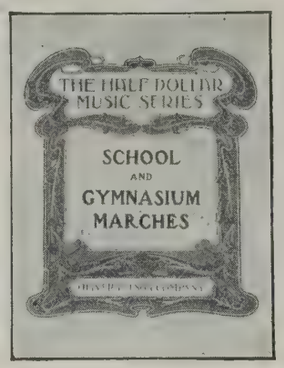
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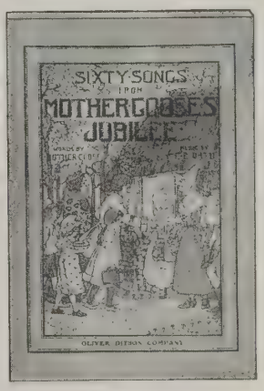

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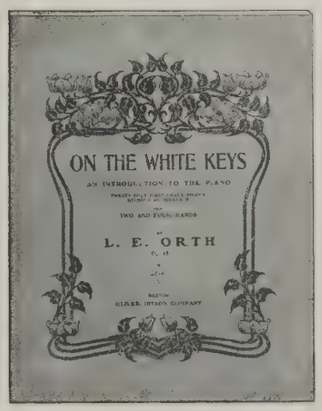

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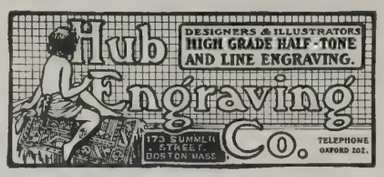

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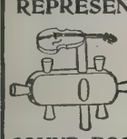
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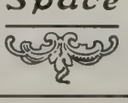
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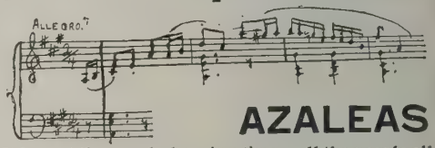

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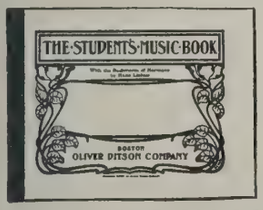

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WILLEM MENGELBERG

EDWARD BURLINGAME HILL

A young conductor of great distinction and acknowledged European reputation is Willem Mengelberg, the conductor of the Concertgebouw Orchestra of Amsterdam, who made so strong an impression when he directed the first concert of the New York Philharmonic Society during the present season. The Concertgebouw Orchestra is not merely the leading Dutch orchestra, it is one of the most celebrated in Europe, and especially famous for its interpretations of the works of Richard Strauss. It gives three or four concerts every week in Amsterdam, subscription series in Rotterdam, the Hague, Haarlem, Arnheim, and Nijmegen, besides single concerts in smaller Dutch cities such as Leyden, Utrecht, Groningen, Leeuwarden, etc. The orchestra has also played beyond the confines of Holland, in Brussels, in Liège, by the invitation of Edward Grieg at a Norwegian musical festival, and finally, when the Richard Strauss Festival was organized at London in 1903, the Concertgebouw Orchestra was engaged not only on account of its intrinsic merit, but owing to its renown as an interpreter of Strauss.

Willem Mengelberg was born at Utrecht, Holland, March 28, 1871, and thus is barely thirty-five. His father is a well-known architect, and a distinguished authority on matters pertaining to Gothic architecture. On account of his unusual qualifications he was chosen to superintend important restorations on Cologne Cathedral, and he has performed similar services for numerous churches, museums, and municipal buildings in Holland, Germany, and even as far as Italy.

Young Mengelberg's talent must have made its appearance early, for he began to conduct a chorus at the age of seven, standing on a table! He began his first musical studies at Utrecht, later studying for six months at Berlin, but the solid foundation for his later attainments was laid at the Cologne Conservatory. Here he studied composition and conducting with Wüllner, piano playing with Isidor Seiss, theory with Jensen, singing, the organ, etc. Until entering the Conservatory Mengelberg had only led choruses; he now studied conducting an orchestra "as well as it can be studied in a conservatory" as he says in a letter to the writer. He also adds modestly, "To my teachers at the Cologne Conservatory I owe much, and if I ever become a good musician I must thank my instructors, Franz Wüllner and Isidor Seiss, unhappily both dead, who were teachers of rare ability, such as are seldom met with." Before he was twenty-one Mengelberg accepted his first position as director of the town orchestra in Lucerne, Switzerland. In 1895, when he was twenty-four, he became conductor of the Concertgebouw Orchestra, which he has thus led for more than ten years. He also conducts the chorus of a society called the "Maatschappy tot bevordering der toonkunst" (society for promotion of musical art) which numbers about six hundred voices. Every Palm Sunday this society performs the Matthew Passion music with the most celebrated Dutch soloists, and every May the *Ninth Symphony* and Beethoven's *Missa Solemnis*. Between this

WILLEM MENGELBERG

society and the orchestra Mengelberg's time is fully occupied with rehearsals, studying new scores, and constant fulfilling of concert engagements.

Mengelberg's partiality for Strauss' compositions dates from many years back. His acquaintance with the composer began in the most amusing way, as follows: "I met Richard Strauss while I was still a student at the Cologne Conservatory. He was holding a rehearsal in the Gürzenich hall for the first performance of his *Don Juan* (in Cologne). The glockenspiel player could not manage his part, and at last Strauss, turning in despair to Dr. Wüllner, called out, 'Lieber doctor, this will never do.' Dr. Wüllner motioned to me to take the part. I was ready enough, sprang on the stage and played the instrument at once. Strauss, now quite merry, called out laughingly to me, 'There, now it really goes famously.' Yes, it went, *at rehearsal.* I counted my rests scrupulously, beginning letter so and so, a hundred and so many measures, rest — and I come out all right. But in the evening at the concert, I was naturally in a state of nervous excitement to be playing under Strauss whom already I admired extravagantly, and when the evil place came, I missed it, for *I made a mistake in counting.* I was horribly ashamed of myself, and now every time I conduct the *Don Juan* I think of my solo on the glockenspiel. I made a vow then never to play in concert on an instrument without previous experience, and this promise I have kept up to now!"

Mengelberg's natural aptitude for conducting is evidenced by the clearness and rhythmic vitality of his beat, and the obvious enthusiasm with which the orchestra carry out his wishes. On the other hand, his preeminent mastery of the art of conducting is due chiefly to his capacity for hard work, to his persistent efforts to improve, and to his constant willingness to profit from experience. "Fortunately a man is never too old to *learn*," are his words on this subject. The Strauss interpretations which have made his orchestra famous are his own, without suggestion from the composer; indeed Strauss once heard the Concertgebouw Orchestra play his *Death and Transfiguration*, and after the performance he rushed excitedly to Mengelberg to discover how certain effects were produced that pleased him. He even marked these details in the score for his own future use. "Yet," said Mengelberg, "after all that is all the conductor is for, to bring out the beauty that is there." In talking of conducting he said, "There are two main elements to be considered in the interpretation of orchestral works, the intellectual and the emotional. The conductor who is merely intellectual or merely emotional fails on account of sheer one-sidedness. For artistic success a skilful, well-balanced fusion of these two different attitudes is necessary."

Mengelberg's most conspicuous musical characteristic is the comprehensive breadth of his musical tastes which are restricted neither by school or period. He says, "I love passionately all that is beautiful and big in our art, such as Bach, Haydn, Mozart, Beethoven, Brahms, and Wagner, not excepting also Mendelssohn and Schumann." He is an admirer of the modern French school, whose chief works he has played. Indeed the first performance of d'Indy's *Istar* variations was given by Mengelberg, although it is generally credited to Ysaye. He also has a distinct leaning towards the modern Russians. Of Strauss' works he says, "I love especially — each one; I also prize Gustav Mahler highly. I consider him one of the most

significant symphonists in the evolution of music. For the average public his music is somewhat obscure, but time will assuredly bring comprehension."

Mengelberg's personality has the simplicity inseparable from achievement. He is modest, unassuming, genial, and exceedingly courteous in his willingness to talk on musical matters. He is as cosmopolitan in his life as in his musical tastes. His conducting is the natural outcome of his temperament, it is quiet and restrained in gesture, intense in conviction; he carries out his effects simply, without a trace of affectation, so that they show solidity of outline, vigor of accent, and emotional eloquence. That he has a magnetic effect upon an orchestra may be inferred from the fact that after six months' vacation, with its relaxation from discipline, the Philharmonic Orchestra gave a superb performance of Strauss' *Heldenleben* after three rehearsals. His interpretations of Schumann and Brahms would attract attention anywhere, but his reproduction of the *Heldenleben* was so colossal as to place his reading in a class by itself. Under his leadership the *Heldenleben*, which under other conductors seemed a chaotic medley and a vast confusion, surprised by the logic of its construction, the coherence of its development, and its deeply poetic eloquence and human sentiment. The complicated orchestral polyphony was given with marvelous restraint of the subordinate parts, the essence of Strauss' interpretation, and a point where even able conductors fail. It is not surprising to learn that Strauss is content with the performances of his works by Mengelberg and the Concertgebouw Orchestra, to whom the *Heldenleben*, incidentally, is dedicated.

The policy of the New York Philharmonic Society in familiarizing us with the art of Safonoff, Colonne, Wood, Weingartner, and others has been most fruitful. It has enabled us to increase our knowledge of European standards of orchestral conducting, and to appreciate the extraordinary pitch to which orchestral performance has attained. But the Philharmonic may well congratulate itself in securing the services of Willem Mengelberg, for one who combines the vitality, the poetry, and eloquence of youth with the restraint, the catholicity of appreciation, and the breadth of intelligence generally associated with middle age, is rare indeed.

MUSIC AND MUSICIANS

GEORGE FREDERIC HANDEL

Learn all there is to learn and then choose your own path.

How can you expect a musician to write beautiful vocal music without beautiful words?

I should be sorry if I only entertained them. I wish to make them better.

I think I did see all heaven before me and the great God Himself (on composing the *Hallelujah Chorus*).

The Twelfth Annual South Atlantic States Music Festival was given on April 25-27 at Spartanburg, South Carolina. The engagement of the New York Symphony Orchestra, Walter Damrosch, conductor, and eleven artists, covering the fields of piano, organ, violin, violoncello, and vocal music, marked an epoch in the history of the Festival.

THE COMMONPLACES OF VOCAL ART

A Statement of the Philosophy of Singing from a Modern Viewpoint

*Third Paper**

LOUIS ARTHUR RUSSELL

Local Effort vs. Automatism

Local Effort. — Local effort, or more particularly, its avoidance, is the watchword of many theorists of the rational school of voice culture.

If one wills to lift with the right hand and arm a weight of considerable resistance, he will localize (place) the effort by direct will in the muscles of that hand and arm and lift the weight; again, if one wishes to walk across a room, he *will simply will* to go to the opposite side of the room, quickly or slowly as the impulse directs, and his legs take him there without a thought of how they move. In the first instance there is local effort in the hand clasp and the tension of the muscles of the arm, which prepare themselves for the resistance of the weight, in the second case the thought is directed to the result alone.

If one wishes to say the syllables *oo oo oo*, *e e e*, and he puckers for the *oo* and spreads his lips as in grinning for the *e*, he will localize the effort, giving direct attention to the place of vowel sounding; while, if one says in the normal colloquial way, "Do me the favor," with the mind directed upon the thought and not upon the manner of its expression at the lips, there will be no local effort, the will being directed to the result. If one desires to sing a song, and begins his singing by wilfully contracting the diaphragm, spreading the ribs, raising the shoulders and fixing his throat muscles in certain ways, this process would be through local effort; while, on the contrary, if he knows how to sing and simply thinks of his song and its musical beauty and its sentiment, he will direct his voice only toward the final result, without thought of how he reaches it; and this is the reverse of local effort.

Let these statements be carried in the mind for future reference. Briefly stated, local effort in singing wills the *manner of reaching a result* in muscular action, the true process in art is to *will the result only;* how it is done is not to be considered. *To avoid local effort is a result of advanced culture; the novice, in seeking results, must first localize his efforts.*

Automatism. — The very antithesis of local effort is automatism. *Automatism is subconscious habit in control of processes.* Conscious effort is local effort. Through the practice of specific muscular action, with the will directed to the place and the manner of action, automatism is finally induced. If the mind be occupied with the thought of how the physical conditions are being operated, the art work is defective, because of mental distraction. In art the mind should be allowed all possible freedom from restraint and distraction, that it may devote itself entirely to the expression of the thought, and this can never occur unless the physical means of expression be, so to speak, self-acting, automatic; a condition which can only obtain when subconscious control has taken the place of conscious local effort.

Automatism is the final result of physical culture toward which all voice study should tend. Without it, freedom can never exist, and the art product will be defective, stiff, awkward, and will fail to be reaching or emotionally truthful. Without correct automatic habit, everything we do displays the effort and destroys the illusion, so necessary in art, of spontaneity; the result is crude and carries the impress of uncouthness. It marks itself at once as *amateurish.*

Freedom vs. *Stiffness.* — *There is no personal expression without effort.*

It is the requirement of the artist to conceal the effort, and to give no evidence of anything but of the spirit, in free expression of its emotion. Under great emotional excitement the action of the heart is accelerated, the breath comes in quick respiration, the bosom heaves, etc., and every action appears to be the result of the emotion. The cry of fright finds its carrying power through intense muscular action, but it is all an unconscious effort on the part of the affrighted one. So all feigned or simulated emotion in artistic expression depends for its power and its expressional character upon muscular tension; but to be effective, this power of muscle must be in perfect freedom, unrestrained, else the result will feel the effects of *stiffness*, the great hindrance in all expressional art.

The uncultured singer or public speaker is never able to reach emotional climaxes in his work without ill result of some sort, because of lack of freedom. The woodsman who fells a tree without a perfectly free sweep of the arm controlling the ax, will waste much tissue in his awkward action, and realize less of force from his stroke and also less of accuracy of blow; he will soon tire, will suffer from overstrained muscles, and possibly injure himself physically through sheer awkward overtension, while his fellow-worker makes every stroke count; he relies on the ax's weight for some of the force needed; he frees himself from all restraining effort, he avoids all interfering muscular tension, and fells his tree in less time, with much less effort, and in a much more finished way than the other. This is all the result of freedom.

By freedom (in art) we mean *non-interference of unneeded muscles.*

* The first and second chapters of this series of essays appeared in the February and March numbers of THE MUSICIAN, under the titles *Primary Vocal Law* and *Sane Commonplace Vocal Physiology.*

Stiffness is due to an attempt to use muscles not required for a desired result. A muscle under tension contracts and thickens; this thickening (bunching of the tissue) of unneeded muscle interferes with the needed muscles, by pressure against them; thus the necessary muscles at the moment have not only to perform the required duty, but they also have to resist this restraining pressure of the interfering muscles. Let us consider this multiplied energy. First, there is the energy required to put the *necessary muscles* in tension. Second, there is the energy consumed by the tension of the *unnecessary muscles* (the interfering muscles are often in the greatest tension). Third, there is the additional strain upon the necessary muscles, *resisting the pressure of the interfering tissue*, against which odds the former must perform the work in hand. Fourth, there is what is called sympathetic tension, which extends sometimes throughout the muscular system. This latter class of contraction is often so extreme as entirely to stop the action of the muscles under the direction of the will, and the result is absolutely no action whatever. The needed muscles are clogged by contracting tension. This is seen in complete stage fright, or in the effort to walk a narrow pathway over some dizzy height, etc. There is no need of carrying the explanation farther; it requires no great penetration to see how the required effort is doubled or quadrupled when the muscular system is not under perfect and automatic control. Great results require great efforts, but *the effort must never exceed the requirement, and no unneeded muscle must interfere through tension, else the balance is destroyed and what we call equipoise is lacking.*

Poise, Counterpoise, and Equipoise. — *There is no artistic balance or poise without counterpoise.* To stand erect indicates a certain balance of forces. Released from all tension of muscle, inertia ensues and the body sinks to the ground; under too great a tension of muscle, the body also loses its balance, and is either deprived of all power of moving from its fixed position, or topples over one way or another.

From Inertia, through Relaxation to Buoyancy. — *The mastery of a true equipoise* is one of the final accomplishments of the singer; it is a delicate operation, and so subtle in its sensations as to mislead many theorists into the belief that it is quite a natural thing, or at worst an easy accomplishment. Buoyancy is the opposite of inertia; in art, relaxation does not mean complete release from tension, for that is inertia. By relaxation in art (referring to singers) we mean the relaxing of all extreme tension, and the *entire release of unneeded muscles* from any tension whatever. This latter condition, however, is purely elemental, for in artistic poise every muscle of the body is in more or less of sympathetic activity, always ready to respond to any call of the will, though not necessarily in constant contraction (tension). *Bodily buoyancy is the perfection of equipoise.* The healthy child has it while at play; it makes the body lithe, it causes the eyes to sparkle, it induces what we term lightheartedness; the body fairly floats in the air; the feet seem but lightly to touch the ground; we feel as if, were there but a little more of the condition, we could veritably lift ourselves into space.

There is no interfering muscular tension, yet every nerve and every muscle feels as if in activity; we "fairly tingle," as with an electric current passing through us; momentarily at least, the body, the spirit, and the mind are in perfect health, ready for any call of the will. This is equipoise, this is buoyancy, the body can move in any direction, every joint is free, every muscle firm, but elastic.

Elasticity in Firmness. — *This elastic firmness* is one of the physical paradoxes. Everything is in activity, all is tension; there is a certain sort of relaxation, but nothing approaching flaccidity; the body is in elastic muscular tension, evidencing firmness, but there is no rigidity anywhere; every part of the body is alert, ready for action. When the call comes from the will to "do," there are no undue tensions to be relieved, every muscle is quickly responsive; the chest has its position, the head is properly poised upon the neck, the neck is flexibly firm, the body is joyously expanded, buoyant, free, elastic, resting, as it were, upon the hips as lightly as if it were but an inflated balloon. The throat is open, the nostrils fairly dilate in the most free sort of respiration, the breath seems to ebb and flow as lightly as a babe's; everything waits upon the mind in absolute freedom from restraint.

These conditions are not secured by the student without culture; a close study of specific details *with local effort* is essential to bring about this buoyant sensation, which must be the automatic habit of the singer if he wishes to have free scope for the expression of his emotions in song.

Tension without Strain. — One of the most delicate thoughts regarding the physical phenomena of singing is "how shall we have tension of muscle without strain," and here follows a vital question, one which must be comprehended completely by the singer, else his work will never be spontaneous. We are often told that to sing is to "breathe easily, naturally," and to "use correct enunciation," "just open the mouth and without effort let the soul express itself." This all sounds easy, and were it true, would be a delightful condition of affairs, making it possible for the whole world to sing, for all have souls, and all can readily learn to breathe without effort and to speak their mother tongue intelligibly. But, unhappily, we cannot sing by mere breathing and opening of the mouth and letting the soul express itself; this fact appears to me to have been clearly demonstrated in the preceding paragraphs. *There is effort in singing; it is not simply a natural process*, but is the result of culture leading to *a complete control of energies.* Now the questions arise, What are the singing efforts? What muscles do the work? How can we control a proper effort? How can we prevent any interfering effort? How shall we know the amount of effort required, and how avoid overeffort, or strain? The main singing effort (physical) is that of breath control; another singing effort is correct position of body, neck, head, and of the limbs; another singing effort is that of control of the mouth and upper throat. All of these centres of control require certain physical conditions, without which the result in art is injured. Of course we know that all physical effort is by muscular tension. There is a certain amount of muscular tension which is almost functional; the balance of the body in standing, walking, or, in fact, in sitting, the poise of the neck supporting the head, every habitual position of the body or its members, the merest closing of the lips, requiring, as it does, the holding of the chin up, etc., all are due to tension of muscle; release this tension entirely and the body sinks to the floor, the chin drops, we are as if dead. This "ordinary" tension differs with individuals; some walk erect, and with elastic step, others "stoop" at the shoulders and walk in a "slipshod," laggard way. We all know which of these conditions is preferable, and which indicates vitality. The processes of art require that these normal conditions of tension shall be further vitalized, and the question at once arises, How much more of tension is required for breathing when singing than for the everyday activities of life?

The tendency, when increasing the tension for any purpose whatever, is to "overdo," to make a prodigal use of muscular force, and while in some lines of activity the purpose may be accomplished in spite of overeffort (as, for instance, one may, in lifting one hundred pounds, exert enough energy to lift two or three hundred pounds), the result is accomplished, but there is great waste of tissue. In singing, however, overtension causes not only waste of energy, which is perhaps a negative wrong, but it positively injures, and perhaps forbids, the result sought. If we contract the breathing muscles to too great a tension, a stiffness ensues which hinders the singing process; if we open the front mouth or the back of the mouth too wide, the muscular effort stiffens the entire throat and neck, and prevents the tone's proper emission and correct formation into a beautiful musical phrase. If we hold the chest *rigidly* high, the muscles are in too extreme tension and the throat is interfered with, to the detriment of its freedom, so necessary in singing. So we see that we must have vitality, tension beyond the normal, if we are to sing; we must not, however, have too much nor too little; *we must have just enough.* Too little tension is *flabbiness* through which artistic expression never can come; and on the other hand, too much tension is stiffness, strain, which also acts as a barrier through which the true voice cannot come. How then shall we know *how much of tension* is necessary and how shall we differentiate between correct and sufficient tension, and too much tension?

WHY BELLINI IS ALMOST FORGOTTEN

While it is not true that Chopin asked to be buried by the side of Bellini, it is true that the great Polish pianoforte composer greatly admired the operas of his Italian friend. Hiller relates that once at a performance of *Norma*, in which Rubini sang, he saw tears in Chopin's eyes. Why, then, has the music of Bellini passed away, while Chopin's is the most popular ever written for his instrument? Because Chopin was infinitely more of an artist than Bellini, — a master of all the secrets of music, — while Bellini wrote nothing but soft sentimental airs, and even those without much regard for their significance or poetic associations. Hence it is that his operas can be endured to-day only when sung by such consummate artists as Sembrich, Caruso, and Plançon. — *New York Evening Post.*

CLUB PROGRAMS FROM ALL NATIONS

XII. DENMARK AND SWITZERLAND

ARTHUR ELSON

In every issue of THE MUSICIAN this department will present an elaborate study of a national school. The purpose will be to give a correct chronologic summary of the school, its principal representatives, to indicate a practical club program, and to review the presentation of the subject by means of a list of queries.

Clubs planning to use this material may address correspondence concerning any feature of the work to the EDITOR OF THE MUSICIAN. Every assistance will be given to clubs, classes and private students. The editor will be glad to lend help to those desiring to secure speakers on topics relating to music.

The music of Denmark is a comparatively recent product, dating almost entirely from the nineteenth century. Yet an earlier art can be found, if diligently sought, both in the contrapuntal and the popular school. In the sixteenth century the Danish court music, like that of nearly all Europe, reflected the style of the Netherland school. Among Danish musicians of a later time we find the famous organist Buxtehude, a worthy member of the school that culminated in Bach. It was this same organist whose daughter found so little favor in Handel's eyes; for Buxtehude, when ready to retire, had made it a condition that his successor should marry his daughter, and Handel, after seeing her, declined to try for the post.

With the growth of more modern music, Denmark, like Russia, subsisted for some time on the imported article. Italian opera flourished in both countries, in spite of the nearness of Germany. From her influence on so many forms and schools of music, Italy has been called the "cradle of music," even though, according to Hanslick's caustic remark, she "remained the cradle," and did not keep abreast of the other nations. Yet many foreign influences played their part in Denmark, for she numbered among her visitors John Dowland, the English lute player, Heinrich Schütz, the pioneer of German opera, and in a later century the great reformer Gluck. The last named, who conducted for a time at Copenhagen, was succeeded there by Johann Peter Schülz, who remained until 1794. Schülz was a song composer of marked originality and influence, and many of his operas became widely popular.

One of Schülz's pupils was Christoph Weyse, who spent his life in Denmark, though born in Germany. He produced several operas in Copenhagen, and wrote a symphony, overtures, sonatas, études, and many sacred and secular cantatas. He became renowned as a teacher in the Copenhagen conservatory, where he numbered Hartmann and Gade among his pupils.

Johann Peder Emilius Hartmann, born in 1805, has been called the real father of Danish music. Of German descent, his grandfather had become one of the royal chamber musicians at Copenhagen, while his father was an organist and teacher of some note. Like many another musical genius, Hartmann was destined for the legal profession, and held a public office, even while assisting his father as organist and teaching in the conservatory. It was in the later place that Weyse noticed his ability, and encouraged him to go on in a musical career.

In 1832 he made his operatic *début* with *The Raven*, following this first success with *The Golden Horn* and *The Corsairs*. In 1836 he went to Germany for further study, producing his first symphony, dedicated to Spohr, in 1838, at Cassel. Returning to become director of the conservatory, he led a long career of activity and usefulness, lasting almost to the present. In opera, *Liden Kirsten* (Little Christine) marked the zenith of his success, in 1846, after which his star began to pale before that of Gade. Yet he did not lack triumphs in later life, such as his jubilee concert in 1874, or his honorary degree five years later. His works, the first to show any real northern coloring, include overtures, incidental music, symphonies, cantatas (including one on the death of Thorwaldsen), a violin concerto, song cycles (*Salomon and Sulamith* and *Hjortens Flugt*), and piano pieces, including the *Noveletten*. These compositions, though known in Denmark, have not yet met with the recognition they deserve in other countries.

Emil Hartmann (1836–1898) was a son of Johann, and studied with his father and Gade. At twenty-five he was a full-fledged organist, and ten years later received the royal appointment. Compelled by ill health to retire after two years he devoted himself entirely to composition. His works have been more successful than his father's in reaching foreign audiences, and Germany especially has welcomed them. They include the *Nordische Volkstänze*, for orchestra; *Lieder und Weise im Nordischen Volkston*, the well-known *Nordische Heerfahrt* overture; three symphonies, including *Aus der Ritterzeit*, Op. 34; a *Scandinavian Suite*, the choral work *Winter and Spring*, several operas and a ballet, violin concerto, another for 'cello, piano trio, chamber works, and lesser pieces, — altogether an imposing array.

But undoubtedly the most prominent of Danish composers was Niels Wilhelm Gade (1817–1890). Born at Copenhagen, the son of an instrument maker, he was

NIELS W. GADE
(Early Portrait)

brought up in his father's trade. His rather desultory instruction in piano, violin, and guitar was intended merely to aid him in his work, and his first teacher was a martinet who cared chiefly for mechanical accuracy. Yet in spite of these adverse conditions he developed such talent that it was deemed wise to let him follow a musical career, under Weyse and other lights of the conservatory.

Gade soon secured admission to the royal orchestra as violinist, and his training there shows in his later scores, which are always practical and fluent. He composed much at this time, but few of the works were preserved. At last his first great opportunity came, when the Musical Union offered a prize for an orchestral work. The *Echoes of Ossian* overture won not only the prize, but the friendship of Mendelssohn, who played it at the Gewandhaus concerts. The work is an excellent example of the romantic school, and holds its own unto the present.

This success aroused the interest of the Danish king, Christian VIII, who enabled Gade to travel abroad for further study. The composer at once went to Leipsic, where Mendelssohn aided him to bring out his first symphony, in C minor, and the Ossianic cantata *Comala*. After an Italian trip, Gade became director *pro tem.*, of the Gewandhaus orchestra, during Mendelssohn's absence. A return to Copenhagen brought him no position of any worth, so he resumed his Leipsic duties as Mendelssohn's assistant conductor, becoming chief director after the latter's death.

In 1848 Gade settled permanently in his native city, where he became in rapid succession organist, leader of the musical society and temporary director of the royal orchestra. In 1861 the death of the chief conductor left the post open for Gade, and from that time his life was spent in the happy activity of conducting, composing, and teaching in the conservatory. Gade married a daughter of the elder Hartmann, so that the music of Denmark became largely a family affair. He rarely left his native land, the two exceptions being a trip to Birmingham, in 1876, to conduct his *Zion* and *The Crusaders*, and another English voyage six years later, during which he directed his *Psyche*.

In the musical world Gade occupies a position midway between the classical and the newer romantic school. A disciple of Mendelssohn, he reflects the suave and gentle side of that master's art. The reproach of calling him "Mrs. Mendelssohn" is not entirely deserved, for Gade shows enough originality to stand on his own feet, and his use of northern folk song coloring, if less bold than that of Grieg, is still praiseworthy. His cantata, *The Erl-King's Daughter*, is almost entirely founded upon the melodies of his native land.

Of Gade's eight symphonies the first is the greatest, though the fourth, in B♭, is sometimes given in concerts today. The overture *Im Hochland* (*In the Highlands*) shows the sombre character of the earlier *Ossian*. Other overtures by Gade are *Hamlet* and *Michael Angelo*. A quintet, sextet, and octet for strings, also two violin sonatas, are the best of his chamber works, while the *Noveletten* and *Aquarellen* are but few of his many pleasing piano works. But his chief claim to renown rests upon his cantatas, *Fruhlings-Phantasie* and *Fruhlingsbotschaft*, which are perennial favorites. *The Crusaders*, with its varying scenes and pictures, shows more versatility than is usual with Gade, though it scarcely reaches the height of *Comala*. *Zion* is another strong work, and *Psyche* is attractive, but palls at times by its excessive sweetness.

Eduard Lassen (1830–1904) was known in all lands as a song-composer of rare gifts, but he has worked in the larger vocal and orchestral forms also. Born in Copenhagen, he went to Brussels with his parents, and received his musical education in the later place. The Prix de Rome, which he won in 1851, started him on his travels, which lasted for six years. They culminated in the friendship of Liszt, who aided him to produce his opera *Landgraf Ludwigs Brautfahrt* at Weimar. This success obtained him a court appointment, and from 1861 to 1895 he held the position of court Kapellmeister, succeeding Liszt. One of his triumphs as conductor was the production of Wagner's *Tristan* in 1874, soon after its first performance at Munich.

As composer, Lassen has produced other operas, among them *Frauenlob* and *The Captive*. He has written incidental music to *Faust*, *Oedipus in Colonos*, and other plays; an orchestral Te Deum; several cantatas, among them *Die Künstler*, two symphonies, and half a dozen overtures. But he is best remembered by his songs, whose consummate melodic beauty and expressive feeling have charmed two continents.

August Enna, who has won much national renown with his operas, was born at Nakskov, in 1860. Though his grandfather had been in Napoleon's army, his father was only a poor shoemaker, and he received little beyond the most ordinary education, even when the family settled in Copenhagen. With the exception of a few mediocre violin lessons, he was entirely self-taught, even in the difficult subject of orchestration.

Not being proficient enough to enter the royal orchestra, he traveled to Finland with a smaller organization. There he played several instruments, even including a bass drum, in front of a circus tent. On his return he played for dancing lessons, and taught piano for the munificent sum of twelve cents an hour. Too poor to buy much

dance music, he would often improvise the dances. In 1880 his operetta *A Village Tale* was performed, but laid aside; while the operas *Areta* and *Aglaia* were accepted, but never given. The latter, in fact, is no longer in existence, for in the days of extreme poverty the composer was forced to use the manuscript for fuel.

But better days were in store. A symphony, a suite, and several lesser works won the favor of Gade, and Enna soon received a traveling scholarship. This gave him some much-needed leisure, and resulted in the creation of his chief opera, *The Witch*. Accepted by the royal theatre, this also was laid aside, and would have remained in oblivion, but for an accidental inspection by Svendsen, who was charmed by its beauty, and spared no pains in having it produced. It met with an unparalleled success, and aroused wide-spread admiration for the boldness and skill with which the young composer handled his orchestral masses and produced his dramatic effects.

After this triumph came *Cleopatra*, which failed at first, but gained some success under better stage conditions. *Aucassin and Nicolette* followed, while *Lamia* won its meed of praise, but a new name awaited the composer in the field of fairy opera. If Humperdinck did well in setting one of Grimm's tales, certainly Enna chose wisely in selecting the works of his countryman, Hans Christian Andersen. *The Little Match-Girl* won decided appreciation, in many countries besides Denmark, for its simple pathos and appealing beauty. *Die Erbsenprinzessin* and other works of the same nature followed, and the composer is still working in this field at present. He is now the chief living composer of Denmark, and the only one widely known outside of his native land.

Victor Bendix (1851–) is another pupil and protégé of Gade. After the usual conservatory education he became leader of a choral society, and won decided notice as a violin virtuoso. He is also a pianist, and his piano compositions show remarkable merit. In the larger forms he has written three symphonies, the first entitled *Zur Höhe*, while the second is the interesting *Sommerklänge aus Südrussland*.

August Winding, of an earlier generation (1825–) is now director of the Copenhagen Conservatory. His numerous and well-known piano works include genre pictures, travel scenes, studies, preludes, waltzes, rustic pictures, and other *salon* pieces. He has produced also a concerto for piano, and one for violin; a string quartet, violin sonatas, and a number of violin fantasies.

Karl Attrup (1848–) another pupil of Gade, succeeded his master as organist. His fame as a composer rests on some valuable organ studies and songs. Otto Malling, also connected with the conservatory, receives much praise because of his excellent piano works. Joachim Andersen (1847–) won renown as a flute virtuoso in Berlin and St. Petersburg, afterwards becoming court conductor at Copenhagen. He composed many pieces for his instrument. Hans Lumbye (1810–1874) has been called the *Northern Strauss*, on account of his popular dance music, while his son, Georg, wrote an opera, *The Witch's Flute*. Johann Hornemann (1809–1870) composed short pieces of some merit, and Emil, his son, is responsible for the overtures *Aladdin* and *Heldenleben*.

August Hyllested (1858–), though born at Stockholm, was the son of Danish parents. He became a child prodigy on the violin, appearing in public at the age of five, and making a successful tour at eleven. His studies brought him to Copenhagen, where he soon became Cathedral organist. Later he became a pupil of Kiel and of Liszt, and soon afterwards came to this country and became assistant director of the Chicago Musical College. His symphonic poem with double chorus, entitled *Elizabeth*, was given in London as well as Chicago, while the composer numbers among his other works an opera, *Die Rheinnixe*, and a *Suite Romantique* for orchestra.

Even better known in America is Asgar Hamerik (Copenhagen, 1843–). Son of a preacher, who discouraged his musical tastes, he was self-taught at first, though he afterwards came under Gade, von Bülow, and others. At the first Paris Exposition he received a gold medal for his *Hymne de la Paix*, and a little later entered the operatic field. In 1871 he was appointed director of the Peabody Conservatory in Baltimore, and leader of the Peabody symphony concerts, since when he has been considered a loyal American. In 1890 he was knighted by the king of Denmark. His works include three operas, a festival cantata for the new Swedish constitution (1866), a *Trilogie Judaique*, a *Christliche Trilogie*, five symphonies, five *Nordische Suiten*, and many lesser compositions.

Another eminent Dane who has expatriated himself is Ludwig Schytté (1850–). Originally a druggist, he made music his vocation when twenty, studying with Neupert, Gade, and Liszt. He settled in Vienna, where he now resides as pianist, teacher, and composer. His works, which number beyond Op. 100, are mostly for piano. They include the *Charakterstücke*, the *Naturstimmungen*, *Pantomimes*, *Danish Melodies*, *Swedish Dances*, and many others, also a concerto and about sixty songs. In recent years the composer has won some recognition on the stage. His one-act *Hero* was well received at Copenhagen, while the burlesque *Circus-Damen*, the very successful *Atelderspuck*, and *Der Mameluck* have added to his fame. *Die Schwalbe* is his most recent operatic production.

From the work of these men it will be seen that while Danish music is not so distinctly local in flavor as that of Norway or New Russia, it is still sufficiently national in character to command respect and arouse interest. The folk music, also, partakes of the same character, being less striking than that of the other Scandinavian states, but still possessing a distinctive note and showing the charm of artless simplicity. For the collection of the best of her popular songs, Denmark is indebted to Andreas Berggreen (1801–1880), who spent his life in Copenhagen as a successful teacher.

In recent years Switzerland, too, has felt the force of the national movement, and now possesses a number of native composers, with at least one really great genius at their head. Hans Huber, the most prominent musical figure of the little republic, was born at Schönewerd in 1852. His studies brought him under Richter and Reinecke, at Leipsic. After teaching in Alsace, he was called to the music school at Basel, where he became director in 1896.

The list of his works is long and imposing. There are two operas, *Kudrun* and *Weltfrühling*, orchestral works with chorus and soloists, such as *Pandora* and the *Nordseebilder;* choral works such as *Aussöhnung* and *Meerfahrt*; three symphonies, including the *Wilhelm Tell*, No. 1; two concertos for piano, and one for violin; a *Karneval*, a *Serenade*, and other orchestral pieces; and a great quantity of chamber works, piano pieces, and songs. Huber is best known in the United States by his second, or *Böcklin*, symphony, Op. 115. This work, inspired by the noble pictures of the Swiss painter, Arnold Böcklin, is well worthy of its great subject, and shows a control of massive effects and expressive power that win it a high rank among the very few great modern symphonies.

Emile Jacques-Dalcroze (1865–) was born at Vienna, of Swiss parentage. His education, musical and otherwise, was received chiefly in Geneva, where he produced a comic opera, *La Soubrette*, at the age of seventeen. Further study in Paris resulted in an operetta, while a year in Algiers was marked by the one-act *L'Ecolier*. He then studied with Bruckner at Vienna, where he wrote another one-act piece, *Par les Bois*. After reverting to Paris and Delibes, he became professor of composition in the Geneva Conservatory. He soon brought out the cantata *La Veillée*, and the opera *Le Violon Maudit*. Other dramatic works by him are the lyric comedy *Jonie* and the four-act *Sancho*, a Wagnerian setting of a subject from *Don Quixote*. He has composed various instrumental works, among them a violin concerto, but is best known by his *chansons* and children's songs. His orchestral works show some of the modern tendency toward vagueness and dissonance.

Among many who are working to make Switzerland known, Gustave Doret, a friend of Saint-Saëns, shows much passionate strength in his *Hymne à la Beauté*. Rudolf Ganz, of Zurich (now settled in Chicago), is developing into a mature talent, while Otto Barblan is another composer who shows marked originality. Volkmar Andreae and Friedrich Klose are winning fame in Germany. Georg Haeser, of Zurich, has done some excellent choral work, while Lothar Kempter, of the same place, is not far behind. Combe, of Geneva, and Denereaz, of Lausanne, have shown skill in the smaller orchestral forms; while in chamber music and lesser works mention should be made of Niggli. Suter, Franck, Lauber, Hegar, Reymond, and many others.

From these brief reviews, it will be noted that the end of the nineteenth century was marked by a widespread movement toward nationalism in music. Wherever the folk songs of a nation showed any degree of real musical beauty, composers have arisen to fashion them into schools of well-marked character. Such has been the case in Norway, Sweden, Russia, Hungary, Bohemia, and to some extent Denmark. Those countries whose folk music showed little distinctive flavor, or belonged to the past rather than the present, have had to build anew, by encouraging broad musical education and imitating good models. Among these are Italy, France, England, the Netherlands, Switzerland, and our own heterogeneous America. Germany possesses many styles and models of her own; but there, too, we see a return to the simpler style in the fairy operas.

What will be the music of the future? It is hard to predict. The gorgeous harmonic crashes of Strauss will rule for a while. After them, what? Perhaps nothing new. Every art has its periods of growth and decline, of fruition and decay. The literature of Imperial Rome languished after the Augustan Age. Athens lost her lustre soon after the glorious Age of Pericles. Germanic poetry has reached its climaxes at intervals of six centuries. It may well be that music, too, has reached its present limits; that we shall have in the immediate future many talents, but no great geniuses. When art becomes widely known, it grows commonplace; and there is no incentive for the creative impulse. Yet there are still many beauties to be found. The modern painter does not throw aside his brush because Raphael and Rembrandt lived; and the modern composer need not despair of success if he translates emotion into tone faithfully, and according to the standards of our later day.

Questions

1. Tell what you can of the early music of Denmark.
2. Who is called the real father of Danish music and what was his chief opera?
3. Who was Emil Hartmann, and what were his chief works?
4. Who was the most prominent Danish composer, and what German composer became his model?
5. What are the chief works of Gade, and what characteristics do they show?
6. Where did Lassen pass his life, and what are his best works?
7. What is the most successful Danish opera, who wrote it, and what struggles did he have in early life?
8. In what field of music did the following work, — Bendix, Attrup, Winding, Schytté, Andersen, Berggreen?
9. Give a brief biography of Asgar Hamerik.
10. Give an account of the life and works of Hans Huber.
11. Name as many Swiss composers as you can.
12. What part does good folk music play in a national school?

Programs

I. Easy

1. Six Miniatures for Piano, Op. 5 . . . *Jacques-Dalcroze*
2. Danish Folk Songs. (*a*) Jutland Dance.
   (*b*) Unhappy Love.
3. Selection from Fleurs Exotiques, for piano . . . *Schytté*
4. Songs. (*a*) With Thy Blue Eyes . . . . . *Lassen*
   (*b*) Es War Ein Traum . . . . . *Lassen*
5. Melody, Op. 49, No. 3, for violin . . . . . *Huber*
6. Songs, from Lieder von Burns, Op. 27 . . . . . *Malling*
7. Marches for Piano, four hands . . . . . *Gade*

II. Difficult

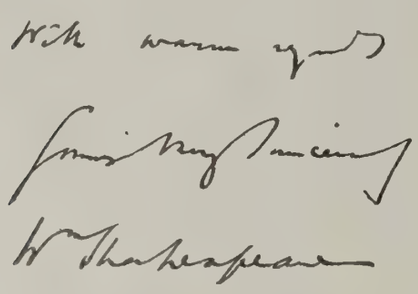
1. Night Songs, Op. 22, for piano . . . . . *Huber*
2. Songs from Engelsk Lyrik . . . . . *Malling*
3. Selection from Piano Sonata, Op. 26 . . . . . *Bendix*
4. Solo: They Softly Sleep. From "The Crusaders." . . . . . *Gade*
5. Violin Sonata in D Minor . . . . . *Gade*
6. Songs: Peregrina-Lieder, Op. 32 . . . . . *Huber*
7. Selection from "Lyric Symphony," arr. for piano . . . . . *Hamerik*

THE VOICE

Conducted by WILLIAM SHAKESPEARE

All communications regarding the Voice Department of THE MUSICIAN should be sent directly to the Editor-in-Chief. Students who follow the work which is outlined in this Department may write freely regarding any further helps and hints that they need. If there is any point in your study or teaching which you desire to have discussed here, please communicate with us about it.

In acting for a time as Editor of the Voice Department of THE MUSICIAN, *I feel that I must first express my admiration of the earnestness of purpose and high standard of this journal, in which I have read with the deepest interest many valuable articles.*



PHRASING AND SUMMARY

WILLIAM SHAKESPEARE

In former papers we have already alluded to the fulness of tone, to the absolutely unerring tuning, to the legato, to the perfection of pronunciation and to the expression (the facial freedom) of the good singer; also to the grand attack in the forte accents which in time becomes dramatic even in large halls and theatres.

Perhaps the highest characteristic of perfection in the "Art of Singing" is *the crescendo and diminuendo* always to be observed in the phrasing of the true artist.

With the rise of the melody is heard the crescendo, with the close of the phrase the diminuendo, at least if the composer understands what phrasing is and how to write for his instrument so as to adapt the melody to the sense of his words. The significant or sensitive notes of the melody are accented by the true artist who produces the greatest effect in his aria or recitative without betraying the effort by which he achieves the most forcible results.

It has been said that phrasing is a lost art. On the contrary, there are still singers who phrase, and the student must take pattern by their example as often as possible. In time we shall regain that great mastery over phrasing which still exists in the playing of all good violinists and pianists and indeed of all artists performing *classic works*. Verdi, who understood the voice as well as any one, says that in the study of the vocal art we must return to the Old Masters and study their works.

Porpora, a pupil of Scarlatti, teacher of singing and composer, born at Naples in 1686, established a school for singing, whence issued those wonderful pupils who made his name so famous. He was the greatest singing master who ever lived, and from his pupils have been handed down to us the relics of a grand style.

He, however, has left us no written account of his manner of teaching, and his solfeggi, or vocalises, differ from others of his time only in being more exclusively directed to the development of flexibility of the voice.

To a profound knowledge of the human voice and an intuitive sympathy with singers, Porpora must have united the genius of imposing his will on others. It is said of him that he kept his pupil Caffarelli to a sheet of exercises for five years, and on the pupil asking if he might not be allowed to sing an aria, the Master replied, "Go, my son, I have nothing more to teach you, you are the greatest singer in Europe." Caffarelli excelled in slow and pathetic airs as well as in the bravura style, and was unapproachable in beauty of voice and in the execution of the trill.

Porpora's pupil, Farinelli, when the Emperor Charles the Sixth expressed his regret that so consummate an artist should devote himself entirely to exhibitions of skill and bravura, struck by the truth of the criticism, resolved to appeal more to emotion, and proved adequate by becoming the most pathetic as he had been the most brilliant of singers.

Farinelli had an inimitable power of swelling a note by minute degrees to an amazing volume and afterwards diminishing in the same manner to a mere point. This singer excited such enthusiasm in his audiences that one lady ejaculated the phrase (perpetuated by the painter Hogarth in "The Rake's Progress") "One God and one Farinelli." It was Farinelli who sang a cadence in a song with a trumpet obbligato, and after finishing a long note, so that the trumpeter had to give up out of breath, extended the cadence with a further vocal passage in the same breath.

He, however, was not so fortunate when singing with a great rival, Bernacchi, for, on their meeting in public, after Farinelli had sung an air with great effect, Bernacchi repeated this with the same trills, roulades and cadenza *in such a manner* that Farinelli, who possessed the sweetest and most modest disposition, owned his defeat and entreated his conqueror to give him further instruction, which Bernacchi generously did. Farinelli thus perfected his style, and became the most remarkable singer, perhaps, who ever lived.

Pachiorotti, who, with a defective voice, possessed high intelligence and made himself a consummate artist, was followed by many great singers. Among them were Gizziello and later on Crescentini.

In the time of Mozart the singer Faustina was credited with such extraordinary powers of respiration that it was supposed she could sing while taking in as well as sending out the breath.

The roll of famous artists in modern times includes, among others, Catalani, Malibran, Grisi, Rubini, Tamburini, Lablache, Giuglini, Mario, down to Adelina Patti, Santley and Jenny Lind. The last-mentioned genius I myself heard sing Mozart's air from his opera *Il Re Pastore*, and in this she sang a trill with violin obbligato in the most perfect legato style, so that every note agreed

with the trill of the violin, — a marvelous achievement, but in addition, the feeling of the song was expressed in the most touching way.

It might be interesting to imagine what one of the old singers would find to sing if he visited again the scenes of former triumphs. In the compositions of the present day what scope would there be for his former effects? He would delight in the works of Handel, Bach, and Mozart, and he would revel in the more modern composers, Rossini, Bellini, Donizetti, and Verdi. These composers knew how to bring into play all the resources of their singers. They gave them time to breathe and collect themselves between the phrases by introducing a bar or two for the orchestra alone, in a way quite different from some later composers who give little or no opportunity for the singer to breathe.

Take as examples the incomparable recitatives, the loveliest airs, the slow, sustained notes fostering "messa di voce," or swelling notes, the invocation and triumphant phrases. For recitative, Handel's *Deeper and Deeper Still*, for sustained notes, *Waft Her Angels* and *Comfort Ye*, for vigorous passages, *Love sounds the Alarm*, for prayerful utterance, *Father of Heaven*. How many of Handel's airs commence with a phrase for the voice unaccompanied, *O Sleep* (*Semele*), *Father of Heaven* (*Judas Maccabeus*), *O Liberty* (*Judas Maccabeus*); note the *phrasing* of Handel when he interrupts the musical phrase on a single word, as in the air, *Where'er you Walk* (*Semele*).

Modern music has generally a separate syllable for every note — only forte singing is required by reason of the elaborate and powerful accompaniments.

Now the Italians and other southern nationalities who delight in singing as an instinctive pleasure seem naturally to recognize the crescendo of rising notes and certain culminating effects of force which lead spontaneously to the most dramatic points in any phrase.

The English speaking composer is generally more of an instrumentalist than a born singer, and does not seem to value the importance of these special effects which pertain solely to the voice. Even the great German masters, while producing masterpieces of beauty and grandeur, fail in the use of those vocal culminations which characterize the compositions of the Italians, though the school of music of the latter may be of an inferior order.

In concluding our remarks on phrasing, let us then study the words and music we have to sing until both are mastered mentally; the picture of the words and the phrasing of the music, the crescendo of the ascending notes of the melody and the diminuendo of the falling cadence, the accents necessary to the words and the sensitive loveliness of the accents which belong to the melody.

The effect of diminishing the power of the voice on nearing the end of a phrase is sometimes magical.

Let us avoid dragging and hurrying. The greater the artist the less he tampers with the time of the music, without due consideration.

The Old Masters prided themselves on their phrasing, on the calmness of the tempo, on the just accent, and on the *crescendo* and *diminuendo*.

The singers were so sensitive to lovely phrasing that the clarinettist, Lazarus, whom I knew intimately, on being asked, "Where did you learn your exquisite phrasing?" said, "I learnt it from the singers at the Opera, some fifty years ago." On the other hand, a great tenor, on being asked, "From whom did you learn your phrasing?" said, "I fancy I learnt more from hearing Lazarus play the clarinet than from any one else."

Nowadays the *instrumentalists* are certainly ahead of the singers in loveliness of phrasing, but formerly the contrary was the case.

The development of the orchestra has of course been carried to its highest pitch by Wagner. But, unfortunately, while he has increased the volume, the richness and complexity of the *orchestra* to an unprecedented degree, he has been unable to add *anything whatever to the volume of the human voice.*

There are still living, composers who have written music full of deep feeling, true loveliness and dramatic character, yet not well fitted for the voice, indeed sometimes almost incapable of successful performance.

As a public singer I have had to sing cantatas and other works which, though written for a tenor, were quite unsuitable, and I have heard many times artists singing music too low, or painfully laden with words on the highest notes, parts almost impossible to render with any true vocal effect.

Vocalists have asked the composer, "For what voice is this written?" He answers, "Well, I do not mean exactly any particular kind of voice; it is for a kind of baritone or mezzo soprano." What a confused idea of the capabilities of the different voices!

Some two years before his death, I begged the great Brahms to write some songs especially for a tenor voice. I told him I found his lovely songs too low. He said, "Transpose them higher, for I like them to be transposed according to the voice." "But," I said, "if I put them up, then there are notes which will be too high, for the tenor voice is only good between the two A flats. Your songs are too extensive in compass." "Ja, ja," he said, "that is what my friend Walther, the tenor, tells me." What a loss to singers it is, then, that the beautiful songs of Brahms, as well as those of other great men, were not written for some particular voice, like the music of the Italian composers.

The question suggests itself, Why do not composers study singing before writing for the voice, just as they must study the pianoforte or the violin before writing a concerto for these instruments?

In the olden times, singers were frequently composers and composers were singing-masters. Furthermore, Handel and Mozart both went to Italy and studied singing, and associated with singers.

I believe the time is fast coming when there shall spring up composers who will study singing and singers, and find the legato style of singing — the long, expressive notes, the invocation — and all the charms of a classic school as worthy of their attention as the pianoforte, violin, and other instruments.

There exist the same splendid voices now as ever, and the same poetic imagination. There are already signs everywhere that an inquiry is being made relative to singing and singers, which augurs well for the art.

All earnest masters of singing are really in agreement even if they do not always use the same terms. Why not meet more often together and bring these terms in agreement? Why not form a brotherhood for the furtherance of the vocal art?

The more the subject is discussed the better. Such discussions cannot fail to be the means of bringing together the composer, the singer, and the singing-master, and it is only by the constant association of these three elements that we shall realize the object on which the hopes of all of us are set, namely, great works of art that shall open to us new fields of beauty through the medium of the only instrument that is at once human and divine.

NOTES AND QUERIES

M. E. G., Racine, Ohio.

1. By "major" and "minor" semitone is meant the larger and smaller half step. The "larger" is the so-called diatonic half step, or the half step found in the natural (major) scale, between the 3d and 4th, and between the 7th and 8th scale tones; for instance, C to F is a larger half stop. The "smaller" is the so-called chromatic half step, and is found between any chromatic tones, like C and C♯, or C and C♭. The larger half step, you see, is represented by different letters (contiguous), the smaller half step by the *same* letter. The interval from C to D♭ is a "major semitone" (steps 7 and 8 in the key of D♭ major); whereas the interval from C to C♯ is a "minor semitone." The effect appears to be the same upon the keyboard, but that is owing to a wise little inaccuracy in tuning the piano or organ; the tones C♯ and D♭ are actually different, as I hope you know.

2. The syncopated measure in 4–4 time, which you find it difficult to count, will appear simple if you count eight eighth notes instead of four quarter notes. Count "one-and-two-and-three-and-four-and."

E. M., Clarksville, Va.

Your question, why certain intervals are called perfect, is an interesting one, and merits a careful and complete answer. First of all, disabuse your mind of the idea that "interval" *in music* means "space," and try to realize that it signifies "tone relationship." The term interval refers, actually, merely to the written notes (on the paper), or to the points of pressure, or keys (on the keyboard); it cannot possibly refer to the tones, or sounds, any more than it could to the term "cousin," or to any other word signifying relation. With this idea in your mind you will understand that a perfect interval means a perfect tone relation; that is, the term "perfect" may be, and is applied to the interval formed by associating tones which most nearly blend with each other, — not according to any person's idea of blending, but according to the scientific fact of tone affinity. This fact of tone affinity is established by comparing the velocity of vibration which generates the two respective tones. When the ratio of velocity is as 1 to 1, the interval is unison, — nothing could be more exactly similar, or blend more "perfectly"; hence the unison is called a perfect interval. When the ratio is as 1 to 2, the ratio of velocity is still sufficiently similar to produce perfect tone affinity, — the so-called perfect octave. The ratios 2 to 3, and 3 to 4 produce the fifth and fourth, still closely enough related to be classed "perfect."

The following more intricate ratios (4 to 5, 5 to 6, etc.) no longer represent these closer degrees of tone affinity, and do not produce "perfect" intervals. They might be called "imperfect" intervals; and indeed, this quality is distinctly implied by the terms "major" and "minor" that are used, — signifying that the interval is variable, may be "larger" or "smaller" without essentially altering the actual tone relationship.

A simple proof of the correctness of this reasoning is found in the old rule that "a perfect interval is one that remains perfect when inverted;" that is, C to G is a perfect 5th, and G to C is a perfect 4th; while a major interval, when inverted, becomes a minor one, — that is, C to E is a major 3d, and E to C is a minor 6th.

You are no doubt familiar with the rule that the perfect and major intervals are those which are formed by any *key-note* and the tones of *its major scale*,— those, in a word, which correspond to the scale (of the lower of the two tones).

M. M., Carberry, Manitoba, Canada.

The first position on the violin is that in which the four fingers rest upon each of the four strings at their "lowest" and — nearest the scroll. When in the first position, the fingers stop the lowest tones of the string; if one higher tone is needed, the whole hand is shifted upward, to the "second position." In the first position, on the E string, the tones F, G, A, B, are stopped; in the second position the hand moves upward to the tones G, A, B, C; in the third position it moves again upward to the tones A, B, C, D; and so on.

If the violin piece contains no higher note than B² (on the E string), it may all be played in the first position; if it contains higher notes, it will involve higher positions, but only where these higher notes occur. Higher positions may, it is true, be used at times, arbitrarily, upon the lower strings; but only for certain effects.

E. M. C., Plymouth, England.

1. In the passage which you cite: —

The first body of tones is probably not a "chord" at all, in the strict harmonic sense. This is not apparent from its *shape*, for it exactly resembles a chord of the 7th (upon B♭), and therefore might be a 7th on the first step of B♭ major, or on the 3d step of G minor, or on the 4th step of F major, or 6th step of D minor. But its non-harmonic character is apparent from the manner in which it *progresses*. None of these chords would be likely to resolve in this way, and it is therefore evident that the notes A and F are merely neighboring notes (auxiliary tones) of the following tone, G.

2. The Mozart passage should be played thus: —

X. Y. Z., Olds, Iowa.

1. The fingering 1, 2, 3, 4, 5 is termed the German or Continental, and is the one now universally adopted. The other method, x, 1, 2, 3, 4, known as the English or American fingering, has fallen into disuse.

2. Harmony study is prosecuted by correspondence by a large and steadily increasing number of students who are not able to procure personal lesson, and the results are, as a rule, very gratifying.

3. The lines to which you refer, ‖, generally indicate a terminating point. Either they mark the end of a *crescendo*, or of a *ritardando*, or of some motive or phrase.

H. C. R.

There is no other, or at least no better, way of learning to read at sight, than by *practicing* sight reading systematically and persistently. As your proficiency and alertness increase, you will naturally read more and more rapidly. Make it a rule to devote a half-hour, or hour, every day to the reading of some composition that is new to you. Practice makes perfect.

PUZZLED BY QUERIES

THE CINCINNATI FESTIVAL

H. E. KREHBIEL

The seventeenth biennial music festival of the Cincinnati Music Festival Association was held in the Springer Hall of that city in the first week of May. There were in all six concerts, — four on the evenings of Tuesday, Wednesday, Friday, and Saturday; two in the afternoons of Thursday and Saturday. The scheme followed out in a general way was similar to that which has prevailed for twenty years, though there was a reversion to an original element in the participation in one concert of a chorus of children from the public schools. The Editor of THE MUSICIAN pointed out the peculiar significance of this feature, as well as the importance of a success of the meeting in respect of the future of the institution, a month ago. The outcome has fully borne out Mr. Tapper's observations. The festival was a triumph of unusual magnitude, so marked, emphatic, so mandatory indeed, that it is scarcely magnifying the matter to say that it was a reincarnation of the original festival idea. The festival was sowed in dissension; it arose in harmony. Cincinnati never had cause to be prouder of itself, even in the early days when the festivals were the artistic and social sen sations of the Ohio Valley and made the city a Mecca for thousands of visitors from the cities, towns, and villages of Ohio, Kentucky, and Indiana. A year ago the death of Theodore Thomas and an unfortunate quarrel between the Directors of the Festival Association and the festival choir seemed to ring the knell of the meetings. The choir wanted to give a concert in memory of the dead leader; the directors wanted to wait till the festival, a year distant, and give it a memorial character. Such a difference of opinion might easily have been adjusted had it been discussed dispassionately, but the musical community of Cincinnati, I regret to say, is strongly given to factionalism, growing out of petty self-seeking, personal ambition, a policy long pursued of separating the festivals from other activities which ought to have been sought in cooperation for the advancement of culture, and other things less easily explained, and as a result the questions were not debated soberly, but acrimoniously, and in a spirit of bitterness. The choir refused to participate in the festival and one year's work of preparation was wasted. Local animosities were still further fomented by the appointment of Mr. Frank Van der Stucken as musical director, to take the place of Mr. Thomas, and when the new director returned from his annual European vacation last October he found himself in the position of a leader without an army. The choir had to be organized *ab initio*, and the stupendous task attempted of training 350 choristers, some of them absolutely inexperienced, to sing two modern oratorios, *The Apostles* and *The Dream of Gerontius*, by Sir Edward Elgar, besides Brahms's *German Requiem*, Bach's *Actus Tragicus* and the choral portion of Beethoven's Ninth Symphony, which has come to be considered essential to the festival scheme. It was a gigantic undertaking, but those who predicted the failure of the enterprise did not count on the large resources of Cincinnati in pluck, energy, determination, and skill, or on the superb qualities of Mr. Van der Stucken as a choirmaster. The popular qualities enumerated, frequently misdirected and then destructive, were enlisted in a good cause, and so wisely directed and nourished that when Sir Edward Elgar came from London a fortnight before the festival to superintend the performance of his works he found that all he needed to do was to impress his ideas of tempo and expression upon the singers and instrumentalists. Both bodies were letter perfect, much more perfect than I can remember any of the preceding choirs ever to have been, except, possibly, that of 1882. The election of Mr. Van der Stucken brought in a new element of personal equation in the matter of the orchestra. Under Mr. Thomas this had always been a foreign body, although the music lovers who were largely instrumental in promoting the festivals were at a large sacrifice also upholding the Cincinnati Symphony Orchestra, of which the new leader was the artistic head. Here, too, the death of Mr. Thomas seemed plainly to point the way to a union of two factors hitherto more or less antagonistic, and a consequent increase in magnitude of the local factors in the festival forces. The Cincinnati Orchestra was made the nucleus of the festival band, being augmented by players drawn from the Pittsburgh organization. This increased the number of rehearsals necessary to reach a high plane of artistic excellence in the instrumental department, and also added very materially to the cost of the festival; but satisfactory, if not brilliant results were attained, and the financial sacrifice was forgotten in the happiness created by the general success. The expenses were large, but the receipts were larger still by $4000 or more Thus the seventeenth festival passed through many tribulations and came out triumphant.

The first concert was set apart as a memorial to Mr. Thomas. Technically speaking, it was the most brilliant of the festival, that in which the quality of the choir was most in evidence. It was in three parts. Bach's *Actus Tragicus* was separated from *The German Requiem* by two excerpts from Wagner's *Götterdämmerung* — the death music of Siegfried and the peroration to the tragedy in the dying speech of Brünnhilde. This was sung by Madame Gadski, who was the one conspicuous singer of the festival from a popular point of view. Her opulence of voice and impassioned manner created a strong impression, in this scene, and the arias which she sang at the afternoon concerts, — it was the hackneyed list: *Ocean, Thou Mighty Monster*, *Dich theure Halle*, the finale of *Tristan und Isolde*, and the letter rondo from Mozart's *Don Giovanni;* but there was matter more admirable in the singing of Miss Janet Spencer and Mrs. Rider-Kelsey, despite the fact that they came without loud trumpeting of fame. Madame Homer had been engaged to bear the burden of the contralto work of the festival, but was incapacitated by the shock of the San Francisco catastrophe, and all her work fell upon Miss Spencer, who sang with beautiful intelligence and taste in both of Sir Edward's oratorios. But it is not my purpose to discuss the singing of individuals when there is so much else calling for attention. Let it suffice to say that there were also features which were thoroughly admirable in the singing of John Coates and D. Ffrangçon Davies, who were both particularly illuminative in the music of their countryman, but whose vocal resources were not what the occasion seemed to demand. More satisfactory, to the public at least, were the offerings of Herbert Witherspoon and Charles W. Clarke.

Neither of Sir Edward Elgar's oratorios were entirely new to all the listeners in the audience. *The Dream of Gerontius* had been heard in New York twice, in Chicago and in Boston, and had been the new feature of the Cincinnati festival two years before. *The Apostles*, which was a novelty in Cincinnati, had been brought forward in New York a year before and had a hearing in Chicago on Monday evening of festival week. The conductors who conducted these performances were both in the audience, — Dr. Frank Damrosch and Mr. Harrison Wild. Speaking for myself, I can say that the privilege of hearing the works already reasonably familiar under the direction of the composer was invaluable to an understanding of his purposes and the character of the music. Sir Edward is not a *routinier* as a conductor. He is full of nervous energy and wholly engrossed in his work, but he lacks the command of the technical devices which are essential to perfect communication of his wishes and seems singularly indifferent to elements upon which many conductors, the average good conductor indeed, rely. Rhythmical incisiveness is not of prime importance in his eyes. Instead he seems to prefer a rhapsodical style of performance as a vehicle for the mystical feeling with which the most impressive portions of his music are surcharged. He succeeded in imbuing the singers with sympathy for the spirit of his music and in persuading them to give it expression. I have heard externals which seemed to call for brilliant utterance from the printed page brought more vividly to notice, but I have never before been so near the heart of the works, as I felt myself to be this time. In the case of the older work, it seemed to me as if only the shell had been presented at the sixteenth festival. Once or twice I found myself wondering whether or not Sir Edward realized that he had a very large audience-room to fill with sound, for he seemed so intent on avoiding all crude material effects that his *pianos* and *pianissimos* became little more than whispers of sound; but they were strangely moving and awe-inspiring, and I felt that the music's real spirit lived in this sort of exalted intimacy. During his stay in Cincinnati he lived at the Country Club, and avoiding publicity as much as possible gave himself up largely to work on the orchestration of his oratorio, which is to be a continuation of the trilogy of which *The Apostles* is the beginning. What the title of the new work is to be has not been made public, and it seems likely that the composer himself has not made up his mind on the subject. Nothing in connection with the festival caused so great and general a swelling of the heart, parental, popular, and artistic, as the singing of the public school children on Friday night in Benoit's cantata *Into the World*. The little ones were familiar with every note, word, and nuance of the music; they sang from memory, and set a noteworthy example to their elders in the manner in which they watched the conductor and responded to his beat and indications of expression. The cantata stirred up tremendous enthusiasm and Mr. Walter Aiken and one of his assistants were brought forward more than once by Mr. Van der Stucken to receive their guerdon of praise. From these little ones will come the recruits for the festival choirs of the future, the contemplation of which must be as great a pleasure to the lovers of the festival now as the memories of the past.

THE TRUTH ABOUT TOLNA. Bertha Runkle, New York, The Century Co., 1906.

This is a very entertaining story by the author of *The Helmet of Navarre*. Tolna, a famous tenor, is the rage of that portion of New York society that patronizes grand opera among other pastimes. The truth about Tolna is that although he is supposed to be a Hungarian of high birth who has adopted the stage on account of his extraordinary voice, he is in reality Maurice Fordham, born in New York and musically educated by Denys Alden, who, in order to make his *protégé* win renown, circulates the story about his foreign parentage, and other statements that the passionate press agent knows well how to use, taking eagerly all things foreign. There are side episodes of a romantic nature in the way of love affairs between Denys Alden and Margery Fleming, also between Maurice Fordham and Honor Hammond, an old friend of his youth in the days before he commenced his operatic career. Naturally, all things end happily.

The author gives a few good-natured thrusts at some of the well-known weaknesses of those belonging to the smart set, and the locale of the Opera House furnishes an appropriate background for some entertaining situations and breezy dialogue.

Music lovers will find this story especially acceptable, although it is one that will help many another to pass a pleasant hour or more.

Rudolph Aronson has signed with Leoncavallo, composer of *I Pagliacci*, and the famous orchestra from La Scala, Milan, for a series of opera concerts beginning October 8, next, in the United States and Canada during a period of eight weeks. The programs will include the following works of Leoncavallo, *Pagliacci*, *Chatterton*, *Medici*, *Zaza*, *Bohème*, *Rolando di Berlino*, who is now selecting for the tour the best vocalists procurable in Italy.

THE LESSON CLUB

Conducted by DR. PERCY GOETSCHIUS

A series of How to Do articles, distinctly practical, inspiring, and suggestive. These lessons will continue to appear; the best authorities will contribute them. Any suggestion from readers of THE MUSICIAN which will be of aid to one or to many readers will win our immediate consideration.

"Perhaps, if we should meet Shakspeare, we should not be conscious of any steep inferiority; no, but of a great equality, — only that he possessed a strange skill of using, of classifying his facts, which we lacked. For notwithstanding our utter incapacity to produce anything like *Hamlet* or *Othello*, see the perfect reception this wit and immense knowledge of life and liquid eloquence find in us all."

—EMERSON, *Essay on Intellect.*

PRACTICAL ACOUSTICS

Now we come to vibrations of columns of air. Every boy has taken empty bottles and blown gently across the mouth of one, producing a musical tone, then blowing smartly he has produced a tone one twelfth higher. Could he blow smartly enough with a tiny stream of breath, he would produce the seventeenth (two octaves and a third).

This is precisely the philosophy of the Stopped Diapason and Bourdon stops of the pipe organ. These are pipes with the upper end plugged up, or in other words, inverted bottles. In all "flue" organ pipes the enclosed air is the vibrating body, and the vibrations are longitudinal or lengthwise of the pipe.

In the bottle or the Stopped Diapason the vibration runs from the open end, or mouth, to the closed end, or node; then back to the mouth, giving the fundamental tone of the pipe. Then it may faintly have the alternate overtones, numbers 3, 5, 7, etc., of the series, omitting the others, as with a rod fixed at one end. The pitch of these will be the true pitch in the harmonic series. In the open pipes (Diapasons, Gambas, Principals, Melodias, etc.), constituting the bulk of the organ, there is always a node at the middle when sounding the fundamental or lowest tone, so that this tone is produced by the simultaneous lengthwise vibration of each half, the vibration running from the ends to the middle, then reversing.

It thus results that a half-length of open pipe is the ventral segment corresponding to the whole length of stopped pipe giving a tone of the same pitch. These ventral segments (half of open pipe) may be subdivided for overtones, the first overtone (octave) being given by each quarter of the pipe, the next overtone by each one sixth of the pipe, the next by each one eighth, etc. These furnish a complete set of overtones. Yet organs pipe are not rich in overtones, especially stopped pipes. Flutes, oboes, and bassoons may have full sets of overtones, while clarinets have only the alternate ones, on the principle of the Stopped Diapason.

A Diapason or other open pipe which sounds the lower C of the organ keyboard (two octaves below middle C) is about 8 ft. in length. Thus any set of pipes, the longest and consequent lowest of which sounds this C tone when the corresponding key is touched, is called an 8 ft. stop, although some sets of pipes vary from this in actual length, notably the Stopped Diapason, which is but 4 ft. long. But should the longest pipe of the set sound C one octave higher, when the lowest key is touched, it would be called a 4 ft. stop, even in case of the harmonic flute, which in consequence of its being made to sound always its first overtone instead of the fundamental, is, in actual length, 8 ft. Likewise a stop sounding two octaves higher is called a 2 ft. stop; and a 16 ft. stop if sounding one octave lower; or a 32 ft. stop if two octaves lower.

We have already referred to the peculiarity of brass instruments forming this series of open tones (without use of valves) in the exact order of what we called "nature's harmonic series." These are not, as in stringed instruments, fainter harmonic tones, but are genuine full tones, and in all cases more full and round than the lower or fundamental tone of the instrument. Orchestral music, even down to the time of Mendelssohn, was written for horns and trumpets without valves, therefore confined to these open tones before mentioned, except that any horn tones could be flatted a little by insertion of the right hand in the bell.

To-day the use of valves makes the chromatic scale available for these instruments. As tones of brass instruments, as of most others, include faintly the overtones, it follows that an instrument sounding out full any tone of its series will give therewith only the faint harmonic tones still higher in the series.

The vibrations of a bell are on this wise. When it sounds its fundamental tone, there are four nodes and four ventral segments, each segment of 90 degrees. The point struck by the clapper will be the centre of a ventral segment. This and the segment opposite will vibrate together, swelling outward while the other two draw in, thus giving an oval shape to the bell; then springing back by elasticity the two first mentioned will spring inward and the others outward, giving an oval with its long diameter at right angles to the first direction. This rapid alternation constitutes the vibration. Should the metal be pretty thin there is a strong tendency in the bell to divide into six or eight ventral segments with corresponding overtones. For clearness of tone and freedom from false harmonics it is essential to take the utmost pains in mixing the pure bell metal and in casting.

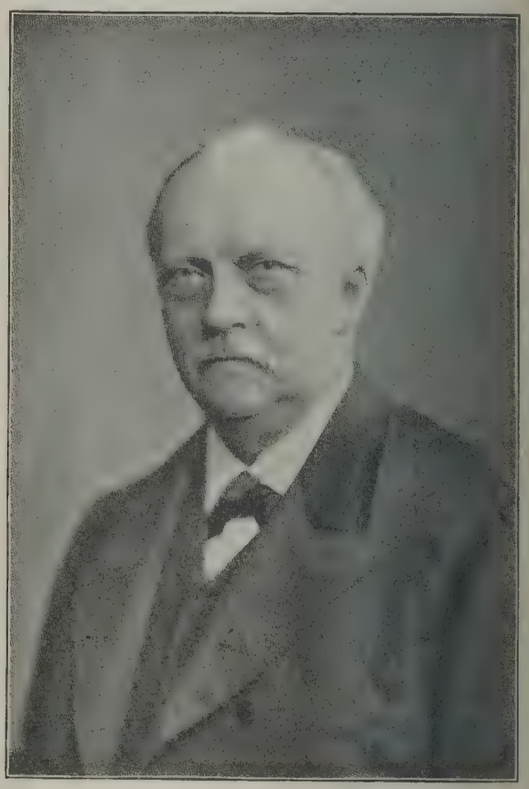
We have now sketched rapidly the main points of acoustics, the knowledge of which is essential to the musician. It remains for us to look these over a little more in detail, to add some corollaries, to draw some conclusions, and learn some practical lessons.

We noticed earlier in our investigations that the velocity of sound in air is 1090 ft. per second at the freezing-point.

This was measured and determined with the utmost care by German scientists. Now, if we take the longest rod or bar of iron we can find, suspended in such a way that it can vibrate readily, perhaps in a railing bounding some park, and place the ear near one end while another person strikes the rail with a mallet at the farther end, we shall hear the sound from the rail perceptibly before the sound reaches us through the air. The fact has been noted, too, by any one who has tried it, that in the country where there is but little confusion of tone in the air, a person who lays his ear to the iron track of a railroad can hear the approach of a train some miles away, possibly a minute before the atmosphere announces it. In fact, the velocity of sound in continuous iron is seventeen times that in air. The velocity along the fibre of pine wood is ten times that in air, and the velocity in water about four and one half times that in air.

Doubtless most people looking at a regiment of soldiers parading by have criticized them for not stepping well together, while marching to the same music which heads the procession. If the observer is at a window or platform, high enough to see at once all the ranks, it is a little disquieting to see the last companies step persistently later than the first ones. Yet the last ranks keep as perfectly with the music they hear as do the first ones. An organist, playing a rapid and complicated composition at a console placed far from the body of the instrument, or where the sound reaches the ear only after bending around obstacles, has a practical difficulty to surmount that no one would imagine until he had tried it himself. In some movements he must play a full measure ahead of what he hears. It is worse than playing a dummy, for with the latter there is no actual tone to distract, while with the organ there is the distraction of sound reaching him which has been already played.

Each vibration is an air wave, and the more rapidly these air waves succeed each other the higher the pitch of tone that we hear. Let us now stand by the railroad. The Empire State Express approaches with whistle or bell, or both, sounding. We ascertain the pitch of these tones by comparing with a tuning-fork. The train passes us at full speed and immediately the pitch of whistle or bell drops nearly a whole tone. Why is this? Certainly whistle and bell have each a normal pitch, but the rapidity with which the vibrations reach the ear of a person standing still is increased as a train approaches and lessened as it recedes. The phenomenon is decidedly intensified if the listener is on a train traveling in the opposite direction on a parallel track so that the trains approach and pass.



AUGUST VON HELMHOLTZ

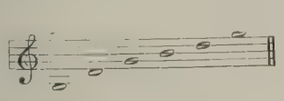
Let us now consider the matter of sympathetic vibrations. Here we encounter a simple principle in mechanics. Professor Tyndall says,* "If two clocks, with pendulums of the same period of vibration, be placed against the same wall and if one of the clocks be set going and the other not, the ticks of the moving clock transmitted through the wall will start its neighbor. The pendulum, moved by a single tick, swings through an extremely minute arc, but it returns to the limit of its swing just in time to receive another impulse. By the continuance of this process the impulses so add themselves together as finally to set the clock a-going." We have already seen that a bar of iron or an organ pipe or even a bottle has its own fundamental tone. It is also true that any tube, even a sheet of paper rolled up or a box which nearly encloses a body of air, or any room reasonably free from draperies, even a large concert hall, has its fundamental pitch, and that any musical tone played or sung at this exact pitch or at one of its overtones in such room or hall or at the open end of such tube or box will be reinforced by such inherent tone.

A tuning-fork agitated and held at the open end of a tube will scarcely be heard unless it be at the exact pitch

* *On Sound*, pp. 322–323, John Tyndall, F. R. S.

of the tube, in which event it will ring out with a large body of tone, and with a smaller tone if at an exact overtone. The fork at the tube, or the voice or instrument at the normal pitch of the room, has not simply its own series of vibrations, but has set in vibration the natural sound waves of the tube or room, thus increasing the intensity of the tone perhaps many fold.

Tune two violins together and lay one of them on a table. Then sound any open string on the other for a second or two, then stop suddenly and the tone will continue from the first. This principle was utilized in the viol d'amore, an instrument now unfortunately obsolete, having seven strings of catgut to be played with a bow, and seven wire strings stretched underneath the others and tuned in unison with them; the latter sounded in sympathy with the former, thus giving additional resonance and a novel and pleasing quality of tone. Experiments may be tried at the piano. Let G (first line of the bass staff), piano key, be quietly pressed down so as to lift its damper without musical tone; then let the following list of keys



be struck in slow succession and the keys be immediately dropped (lower G being still held). Each of their tones will be continued from the low G string as overtones. Or the entire list of these upper tones may be struck simultaneously and immediately dropped, and the entire chord will sound faintly but clearly from the one string.

In the first paper of this series a description was given of Doves' syren. Readers will do well to look again at this, for we have now to indicate the improvements made by Helmholtz. He constructed a second syren, placed above the first and inverted, with the same rod or axis carrying the two disks which must thus revolve together. The two syrens do not themselves revolve, but only their disks. Air is admitted to the upper syren from above and to the lower from below. The lower syren has for its four series of orifices respectively 8, 10, 12, 18 holes; the upper syren has 9, 12, 15, 16 holes, making eight series all told. By using together any two of these series we can thus get the ratio of vibrations for any interval we want.

But the upper syren can be itself turned by a crank handle working a toothed wheel. Thus the comparative rates from the two syrens can be made to vary a trifle or more, as wished. The tone of the upper can be made a trifle flat or sharp as compared with the lower.

Suppose now we open in each syren the series 12. The sounds flow together in unison. But suppose we make the lower sound 256 and the upper 257 vibrations per second, only once in a second will the vibrations perfectly synchronize. At other points they more or less interfere.

Naturally the tones are stronger when they are together. These periodic waves of stronger tone are quite perceptible and are called *beats*. If these vibrations are 256 and 258 per second, there will be two beats in a second, and so on. In discords the interference is extremely rapid, but a tuner bringing two piano strings or two organ pipes into unison finds the approach to unison heralded by these beats, and when they entirely vanish he has a perfect unison. The same is noticed in the octave 5th, and 4th. This wave interference, when there is the least deviation from perfect blending, is popularly known by tuners as the "wolf." In the well-tempered scale there is necessarily always a slight "wolf."

We referred elsewhere to the pure and well-tempered scales and we noted the fact that the chief objection to the latter was in the extra sharping of the major third. We call attention now to a fact which has not escaped the observation of critical observers, namely, the sharping of the "leading tone" by singers and violinists.

The seventh degree of the scale, in major or minor music alike, has a strong upward tendency into the eighth or tonic, and singers and players unconsciously approximate to this tonic before it is really due. But the *harmonic* value of this 7th degree is practically only as a third or middle tone of the dominant chord, which is thus in practice taken in accordance with the well-tempered scale by the very persons who inveigh the most strongly against it!

A COURSE IN LISTENING FOR PIANO STUDENTS

EDWARD B. HILL

The Question of Rhythm

In taking up the question of rhythm for further investigation, it will hardly be necessary to restate the essential and fundamental position it occupies among those elemental qualities which constitute music. It only remains, therefore, to call attention to those facts about rhythm with which every piano student should not only be thoroughly acquainted, but which he should use unceasingly in criticizing his own daily work.

It is well at the outset that no confusion should exist between *time-signature* and *rhythm*. The various time-signatures in common usage are merely the mechanical means by which the relative duration of the notes is indicated. Thus the idea of four-four time, three-four time or twelve-eight time gives us no real clue whatever to the character of the rhythm we may find in music written in the above time-signatures. It is through such purely mechanical features that the composer is able to suggest a rhythm. In addition, it is through the accent which we give to a rhythm or musical phrase, as well as the rate of speed or tempo at which we play it that it has a fuller interpretation. Considering the mechanical aspect of these details, the symbols of time-duration (notes and bass), variation in force with which notes are struck (accent and shading), and their comparative velocity (tempo), it would seem as if the system of musical notation presented liberal opportunities for error in grasping the composer's idea. However, with the aid of indications from the composer (sometimes vague, at others fairly precise), we can usually arrive at an approximate idea of the tempo in which a composition is to be played. The success of our interpretation is largely due to the extent to which we are possessed by the spirit of rhythm.

There are two makeshifts used in teaching rhythm in its more superficial aspect; one is counting, the other the metronome. Undoubtedly, in elementary teaching and even later, it is necessary for the pupil or the teacher to count aloud in order to establish perception of the relative values of the notes and their subdivisions (whole notes, half notes, quarter notes, etc.), as well as to maintain a uniform regularity of beat. But this should be regarded as only introductory to real perception of rhythm. With older pupils, some of them distinctly advanced, the metronome is used to "keep them up to time." The metronome is really valuable, not only as an exact indicator of tempo, but in certain cases as a corrective — occasionally — for defective rhythm, but as a regular teacher or inspirer of rhythm it can never be a success.

It is absolutely essential that every piano student should realize the importance and the nature of *beat* in music, a regularity of pulsation corresponding to the throb of an engine, or of the human heart. But these beats are only a mechanical feature of rhythm, as notes are of melody. Keeping time is merely the first stage of rhythmic perception, and while fundamentally necessary, should be regarded merely as a stepping-stone. What the student should learn is not a lifeless imitation of a rigid mechanical beat that is pitilessly devoid of variation; he should go further, and feel the sway of true rhythmic vitality. Rhythm is the inspiring and vitalizing combination of *beat*, *accent*, and *time-duration*. Thus a rhythm is dependent upon the bar division for *beat*, upon the arrangement of notes for *time-duration*, but it is owing to the incisive and vital quality of the *accent* that a rhythm obtains its charm and power to sway our minds and emotions. *Accent*, in turn, as stated earlier, is dependent upon the relative force with which the notes are struck. Thus it is through absolute and sovereign command of *accent* that we finally attain to a genuine and vital control of rhythm. That the beat, upon which this rhythm is founded, may vary in its rate, may be easily illustrated. Take again the example of the human pulse. Under the influence of excitement, anger, fear, or any other emotion the pulse varies, now advancing, now receding, but invariably returning to its normal beat. In the same way, any musical composition has a certain tempo; for some dramatic or emotional effect it may quicken or retard, but that does not affect the vitality and elasticity of its rhythm. In other words, the beat should not be rigid or inelastic, it should have its ebb and flow, not according to the whim of the player, but out of the inherent qualities of the music itself. Also rhythm, to make its complete appeal, must also consult the expressive character of the music itself, while subject in a certain degree to the despotic rule of *beat*.

The piano student, who is desirous of getting the most from self-criticism, should attack first the problem of listening to his own rhythm, for a correct reproducing of the rhythm is the first element in interpretation. He must observe whether his rhythm is mechanical in its observance of beat, or whether it is surcharged with ill-controlled accent. If his rhythm is too academic, he should try to render it more vital by subtle differentiation of accent. He must penetrate more deeply into the spirit of the music, to make its emotion more real, to give its inner vitality a chance to stimulate his own defective sense of rhythm. If, on the other hand, he is already too prone to vary the beat unduly, if his rhythm is forceless and unstable, if his fingers run away with him in rapid tempi, he must learn once for all the lesson of rhythmic control through command of accent, and a delicate adjustment of accented and unaccented beats. While he may gain much by listening carefully to his own playing to see whether his mental image of the music corresponds to that which his fingers produce, he must also study deeper and deeper into the sentiment and emotion which animate the music itself. For music and rhythm are one; the sentiment of music, which is its heart, is kept alive by rhythm, which is its pulse.

We may appreciate the rhythm of the orchestra, of a concert pianist, rhythm in the abstract, but when we listen to our own rhythm in the concrete, criticize the effects we make, and *improve* upon them, we are on the road to rhythmic control, the first essential in vital interpretation.

PIANO ROUND TABLE

HENRI W. J. RUIFROK

A great many teachers, and especially those new to teaching, believe that the business of a teacher is to correct. This may in part be so, but the real aim of a teacher should be to direct.

A teacher's real duty is to teach others to help themselves. I want to call attention to some bad faults. In the first place a great many players move their arms as a rooster flaps his wings — that is unnecessary; sit still. Then a great many keep on pushing a key after it has been struck; now, this shows that neither the pupil nor the teacher knows how the instrument is made. Be sure how you strike a key, but after the key is struck no pushing or pulling it will have any effect upon the tone; for the hammer is not on the string and the player is merely wasting that much energy on dead ivory or wood. Look into your piano and see how the hammer acts; it flies back immediately after striking the string, even if you hold the key down.

Another fault is that so many players strike the left hand before the right. This is what I call the amateur touch, for politeness sake. In truth it ought to be called the lazy player touch, for it is laziness not to listen what you are doing that keeps you doing it. Listen to what you are doing at all times, be it merely a five-finger exercise. I would rather have you practice five minutes listening to what you are doing than an hour without it. It is not the time you spend at your work but how you work that brings results. Whenever you have a difficult part to learn, begin with the smallest part of it, if it only consists of two notes, and then add a note to it by and by. Teach your pupils all the expression marks as well as the notes. Fold a piece of paper in three columns. Write the expression marks in the first and let them translate it in the second, now fold the first column back and retranslate the second column as it is on the first, in the third column.

That reminds me of a story Mr. John Rehmann told me. He was teaching a pupil a slow piece of music when all at

once she started off as a messenger boy ought to go. "What do you do that for?" he asked. The pupil looked at him and put a finger on a certain word — and then he read *Con express.*

Oh, that pedal! For pity's sake, don't think that you are riding a bicycle and that you ought to keep your feet on the pedal all the time. I know a great many cyclists don't do it, but a cyclist with common sense knows he ought to do it. For pedal practice take an old German choral (they are usually written in half or whole notes), play your first chord, say a chord made of half notes, put your pedal down and repeat the same chord on the second quarter of your chord an octave higher and let go the moment you strike your next half note chord so that that one will come clear without any blurring of the first chord and listen to what you are doing.

LESSONS IN MODULATION

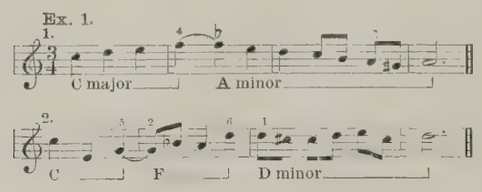
PERCY GOETSCHIUS, MUS. DOC.

LESSON I

Modulation, in music, is the act of passing from one key or mode into another. This act shifts the key-note, and consequently alters the relative quality of the tones, as determined by their location in the scale (as scale steps). Fundamentally, this simple exchange of one scale step for another constitutes the modulation, and necessarily underlies the process of exchanging keys, in all its many different phases.

Its operation is clearly illustrated in single melodic lines, without reference to the chords that may be used in harmonizing them. For instance: —

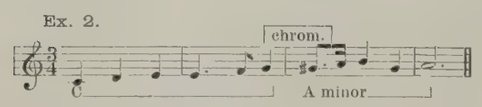
Ex. 1.



In the first of these phrases, the melody begins in C major, and pursues the line of that scale until it reaches the tone F, the 4th scale step; this tone F is then transformed mentally into the 6th scale step of A minor, in which new key the melody continues its movement to the end. In the second phrase, the third tone (G), as 5th scale step of C major, is transformed into the 2d scale step of F major; three beats later, the tone D, as 6th scale step of F, is transformed into the key-note of D minor, in which the phrase continues to its end. In each of these cases, the melody is simply "switched" from one scale line to the other, through a tone which is common to both.

To this elementary rule there is but one notable exception (apparently), which occurs when the change of key is made *chromatically*, at the very tone which distinguishes the one key from the other, — that is, at a tone which is not common to both scales. For instance, the modulation from C major into A minor may also be made as follows: —

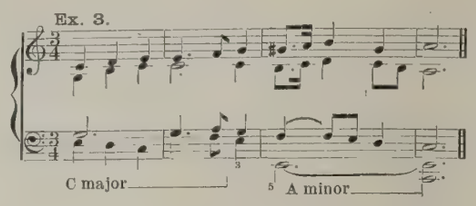
Ex. 2.



The change of key is made at G, the 5th scale step of C major. But this tone does not occur in the correct (harmonic) scale of A minor, and therefore the entrance into that key is affected by bending the G into G♯. This melody actually "leaps" from one scale track over to the other, instead of "switching" at a point of contact.

But even this is only an apparent exception, which concerns this particular melody line only. For the simple (so-called *diatonic*) exchange of one scale step for another is certain to take place, at the same time, in one or more of the voices which accompany the chromatic melody, — that is, when the necessary chords are added to it. For instance, if the melody of Ex. 2 were harmonized thus: —

Ex. 3.



the chromatic progression is seen to be limited to the uppermost (soprano) part. In the lowermost (bass) part, the change of key is made through the tone E, which is the 3d scale step of C major, and becomes the 5th step of A minor; and in the alto part the transition occurs at the tone C, which is the key-note of C major and the 3d step of A minor.

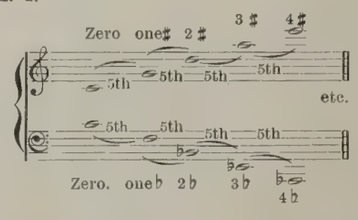
From all of these illustrations the student will, at all events, draw the very significant inference that his most vital requirement is *thorough familiarity with the scale of every key and mode.* If he has not yet acquired this knowledge of the scales, if he cannot readily name every key and mode to which each single tone belongs (all the scales, for example, which contain the tone C), if he cannot instantly detect the points of contact between the different scales, he should first overcome this deficiency by devoting some time each day to the earnest study *and comparison* of the scale lines.

Another very important requirement for the student of modulation is thorough familiarity with the *signatures* of all the keys and modes; for by far the greater number of modulatory movements are determined by signature, rather than by key-note. This information is involved in the knowledge of the scale lines themselves, and the study of one necessarily includes the study of the other. At the same time, the course of discipline we shall adopt in these lessons in modulation is designed to promote this familiarity with the scales and their respective signatures.

About the scales nothing further can be said here; unless the student already knows the formation of every major and minor key (at least, as far as five sharps and five flats), and has some working knowledge of the principal chords of every key, he must defer the study of these lessons until he has acquired at least a good general grasp of this material.

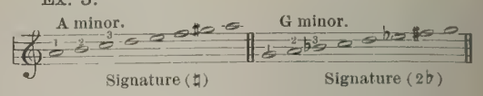
About the signatures, a few details may be added, which will facilitate the student's task. The sharp signatures are found, one after another, by proceeding from the tone C (the major key-note of the "natural" scale) *upward* in successive perfect fifths. That is, the first perfect fifth above C, — the tone G, — is the major key-note of "one sharp"; the next perfect fifth, above G, — the tone D, — is the major key-note of "two sharps"; and so on. The key-notes of the successive sharp signatures are a perfect fifth apart. Inversely, the successive flat signatures are found by proceeding *downward* from C, in perfect fifths. Consequently, the flat signatures represent degrees below zero (the key of C major), and the sharp signatures represent degrees above zero; the "degree" being a perfect fifth from key-note to key-note. Thus: —

Ex. 4.



These are the *major* key-notes of the signatures. The signature of every *minor* scale is taken from its *third scale step*, not from its key-note as is the case in major. For example, the third scale step of A minor is the tone C; the signature of this tone C (zero, or the "natural") is therefore the one that is employed for A minor. The signature of G minor is two flats, because the two-flat key-note (the tone B♭) is the third scale step of G minor.

Ex. 5.



The relative location of the signatures and their key-notes may be illustrated thus: —

Ex. 6.

B♭ maj.	F maj.	C maj.	G maj.	D maj.
2♭	♭	♮	♯	2♯
G min.	D min.	A min.	E min.	B min.

The succession continues to the right and left, to six sharps and six flats, — or beyond, if necessary. The right hand direction indicates *ascending* modulatory movement (degrees above zero); the left hand direction indicates *descending* movement.

Keys, whether major or minor, whose signatures are nearest alike, are called "next related." Thus, G major and D major are next-related keys, because their signatures (one sharp and two sharps) are only one degree apart; D major is only one degree above G major. The same is true of G major and B minor; of E minor and B minor; and of E minor and D major, — because of the close resemblance of their signatures. The same is true (to the left) of G major and C major; of G major and A minor, etc.

EXERCISE. — Complete Ex. 6, continuing the line of key-notes and signatures to the right as far as six sharps, and to the left as far as six flats.

Make very thorough mental application of this table, by defining the key-notes (major and minor) of the *next higher and next lower* signature, from different starting-points.

Name all the keys, major and minor, which contain the tone C; name all the keys that possess C♯; D♭; D♯; F; G♭; G; G♯ A; B; E.

Write a number of phrase melodies (either 4 or 8 measures in length), with changes of key, according to the principle shown in Ex. 1, — by transforming scale steps. *None but next-related keys* are to be connected, in the same phrase.

OLD-TIME PIANO PLAYING

In these infant days of the twentieth century the pianist stands next to the singer among the princes of the musical world. But it was not always so. The singer was the first to mount the public throne and reign with the sceptre of sweetened sound. Next came the violinist, and after him the virtuosi of wind instruments. Early concert programs show the names of singers, and flute, horn and oboe players, but not of manipulators of the keyboard.

The concert pianist of to-day, sweeping the keyboard of his grand and the heartstrings of his hearers with sinewy hands, emerged slowly from the humble state of a poor dependent, creeping with anxious offerings to the door of his princely patron. It was not till almost the middle of the eighteenth century that the performance of solo feats on the harpsichord began to attract public attention and to form the substance of concerts. — W. J. HENDERSON in the *Atlantic.*

CORRESPONDENCE

M. L. R., Savannah, Ga., writes, "If there is hardly any space between the hyoid bone and the thyroid cartilage, will it have any effect on the singing or speaking voice? If so, in what respect, and can you suggest any remedy?

"Will massage or electrical treatment strengthen the vocal organs, if weak through straining or wrong use?"

Any cramping of the throat is wrong, singing with the throat open and unconstrained is the only remedy.

Rest and then a better method of singing may restore the voice.

THE ARTIST'S PHILOSOPHY

EDITH L. WINN

The artist was an old man who had seen much of professional life. He took his pipe out of his mouth as I came into the studio, pushed back his silk skull cap from his bald head, gave a satisfactory shrug of his shoulders, ejaculated "Umph," and pointed to a chair.

He was neither cordial nor uncordial, polished nor unpolished, — just a fine soul in the rough, unchanged by the perplexities and troubles of professional life. I looked at his wrinkled face and saw two kindly eyes, keen, critical, and honest, under his bushy gray eyebrows. He was *genuine*, and that is a rare virtue nowadays. Pardon the pessimism.

"Herr Professor Blanck," I began.

"Too long in America for that," he said, as he stood looking at me quizzically.

I laughed. One might have known that he would call himself plain *Mr.*

"I have come," I began again timidly, "to ask you a few questions about art life at home and abroad. Your views are broad and —"

He squared himself around, shot an almost fierce glance at me, and exclaimed, "You are an interviewer — I know — I have nothing to say. They get it all wrong — they pervert my words and —"

"You are mistaken, sir," I retorted, now thoroughly aroused; "I am a plain music teacher who is something of a philanthropist."

"Philanthropy, is it?" he said, a large smile suddenly beaming upon his face. I had touched his vulnerable point.

"Yes," I answered courageously, "and if you will tell me some of your philosophy, I will promise not to cry your name from the housetops."

"Well, well," he said good-humoredly, "let us sit down and talk about things. No, I will play and talk. Thoughts come more quickly when one plays to them."

He seated himself at the piano and began to improvise. After a few moments he looked up and said: —

"I began music study very early, — too early, in fact, for it was my first form of drudgery. My good German parents believed in stiff-necked pedagogical training, and I got it with rattan interspersed. At the age of twelve I was a full-fledged '*wunderkind*.' I was praised, petted, spoiled. But I had a good father who did not believe in a one-sided education, or at least in too much musical cramming, and so from the age of fourteen to seventeen I had to study like other boys, and was only kept from the gymnasium by a small wolf at our door, and five young mouths for my father to feed. At twenty, I played with much success in German cities, and I believe that my friends thought that a concert career of remarkable promise was my lot."

He stopped suddenly and began to play. It was a long time before he spoke again. When he did the lines in his face were softer.

"At twenty-three," he said, slowly and simply, "a dream faded out of my life. I was left with a little boy to bring up just as his mother would have wished him to be reared."

Poor man! The shadow of a great grief had never faded.

"I have never played the same," he said, "never, never. I did not even care for art for a time, but the needs of the boy drove me into teaching, and there is where I learned the philosophy of life."

"I think you have given more to the world in this work than one can do in concert work alone," I ventured.

"Possibly," he answered; "but all work requires heart and brain. I have talked too much of myself. I only wished to tell you that we are led to do our best work by some great crisis in our lives."

"I believe that," I answered gently.

"Too many people aspire to become what they can never be by gifts, training, nor circumstances," said he. "Not every one can become the *first*. Not every one is born great, and great people are often the most unpleasant persons in the world to live with.

"Persons in small communities overpraise their bright and promising musicians. They mistake mediocre ability for genius. The larger world values one only as one deserves great applause and consideration. There is too much flocking to large cities with a purpose of creating a great impression there.

"The artist must be a very original being. There are plenty of people of imitative talent; left by themselves, such musicians cannot stand alone. Few have originality, temperament, and fine intellectual power. The successful musician in a large centre must be above the ordinary in these respects.

"Training is often too narrow for real success. A man of one idea, who is not manly through and through, cannot succeed to-day — we need healthful, not morbid, virtuosity. The men of to-day must be well rounded.

"Conceit, heartlessness, self-adulation, self-indulgence, jealousy, sacrifice of the higher attributes of honor, — all spoil character, and no man is a great artist through and through unless he is strong in character.

"A public life, such as the concert artist follows, causes him to be away from the peace and tranquillity of his home. It takes some of the tenderness out of him and, on return, he is often irritated by the very monotony of home life with its petty cares and considerations. A true man is above that, though.

"A public career for the woman artist has many good points, but she cannot fail to lose something of the gentleness that belongs to a quiet home life. The professional woman invariably loses some of the finer touches of femininity.

"A concert career often makes a man skeptical. It is not all full of joy. He does not always give satisfaction to his public nor to his manager.

"Not every one is born to follow an artistic career as a concert virtuoso. There is too much restlessness in America. Many musicians are not willing to fit into a worthy place, but they are always aspiring to a better position which they imagine that some one else fills — that some one else being no better equipped than they are. If they would only seek their own level!"

There was a pause. I felt that I had perhaps remained too long. Some other day the artist might care to talk again.

He sensed my purpose.

"You must go?" he asked. "Well, another day we will talk. I see that you are interested in these things. What a wonderful thing it is to live!"

The sunshine fell across the floor just where he stood. Then a *beam* crept to me. I went out all aglow!

WANTED, A NATIONAL SONG

It appears about as difficult to produce a new national song and secure its adoption by the people as it is to get up an enthusiasm for Esperanto or stir the popular heart to a yearning for the metric system.

Secretary Bonaparte has made the not strictly original discoveries that *The Star Spangled Banner* cannot be correctly sung by more than one voice in a hundred, and that the music of *America* is taken from a foreign source and therefore not appropriate for a United States anthem. Hence there is a movement to invite new offerings of words and music and to give a prize to the product, provided one is yielded that shall seem to meet the requirements of a popular and meritorious national song.

This is an old story. The scheme was tried during the war for the Union, over forty years ago, and failed. If memory serves, none of the compositions offered came up to the standard. At any rate, if a prize was awarded, everybody has forgotten who the winner was, and the song is now unknown. A later competition was invited, five or six years ago, by the Rhode Island Society of the Cincinnati, for new music to *America*. Yet who has heard the "stirring and dignified" air by Arthur Edward Johnstone which won the prize?

The fact that a prize was awarded never came very prominently before the public. That the successful composition is practically unknown casts no reflection whatever upon the composer's talent and scholarship. Perhaps the work was "over the heads" of the people. At any rate, it has never entered into the *répertoires* of bands, glee clubs, and vocalists to such an extent as to make itself familiar to the popular ear.

The truth is that committees of examination and award are powerless in such matters. The acceptance of a national song is an accident of association or caprice. It is not premeditated. It merely "happens," and the thing is done without design or visible cause. When we get an original national anthem or song, it will be by a process of "natural selection." A "made-to-order" product, of however high quality, can never be sure of "touching the right spot" in the heart of the people. — *Exchange.*

The recent auction sale of the autograph collection of the late Alexander Meyer Cohn, in Berlin, brought to light a number of exceedingly interesting musical documents. A letter from Beethoven, addressed to Zelter, dated March 25, 1823, in which the composer of the *Missa Solemnis* offers this work to the director of the Berlin Singakademie, brought $150. Another letter of Beethoven brought $200. A letter of Bizet was sold for $40, and a similar price was paid for three missives by Berlioz.

Two letters from Brahms brought $26 and $50, respectively, and a collection of thirty-three letters of Hans von Buelow was sold for $50. A letter of three pages, written by Chopin to Breitkopf & Haertel, with a number of musical annotations, brought $250. A missive by Gluck, addressed to Prince Kaunitz, brought $1000, and Haydn's letter, addressed to "Mlle. Leonore," brought about $428.

Other composers did not fare so well, for a letter by Humperdinck was knocked down for $5. Two letters by Felix Mendelssohn-Bartholdy brought $55 and $75, respectively. A letter from Mozart, in which he asks for the loan of one or two thousand gulden for one or two years, brought $275, and two letters of Richard Wagner, dated 1859, brought $70, and one of 1873 $60.

San Francisco and Its Music

THE MUSICAL INTERESTS OF THE CITY TEMPORARILY DESTROYED

W. FRANCIS GATES

San Francisco was the New York of the Pacific coast. As the last notes sounded at the presentation of *Carmen* by the Metropolitan Opera Company on the night of April 17, there was an intermission of but a few hours before the earth rocked and shook in such a way as never before known in any populated district in America. But a few hours until the most musical city west of Chicago was cracked and sundered from roof to cellar, and but a day until the best portion of the city was destroyed in the flames.

San Francisco was the metropolis of the West, being the centre of commercial and artistic activities, though in the latter feature of late years Los Angeles has been a strong rival. The fact that San Francisco could support neither a permanent chorus of any size or a symphony orchestra militated strongly against her claims of being more intense in her musical likings than Los Angeles, as the latter city has both.

San Francisco had in the neighborhood of 400,000 population; consequently there was a host of minor musical activities even though these did not crystallize in choral society or orchestra. There were a number of small singing societies and a few string quartets. The city was well provided with church organs of good size, the largest being that at St. Ignatius Catholic Church, which was the largest west of the Chicago Auditorium.

Among the notable instruments destroyed were the St. Ignatius, Grace Church, St. Mary's Cathedral, Catholic, the First Congregational Church organ, and St. Luke's. Not far away was the notable instrument at Stanford University chapel, recently built at Los Angeles. This leaves the city bereft of its large organs, and naturally they will be slow of replacement, as the more necessary things must first be provided.

In a musical sense, San Francisco's strong point was its interest in opera. Last season the receipts of the Metropolitan engagement were approximately $125,000 for only two weeks, and this year the sale amounted to $90,000 up to the third concert. Had the Conried management offered its full quota of stars and kept the prices within reasonable limits, the advance sale would have been much larger.

Better than this, San Francisco has supported another opera company steadily at the Tivoli Opera House, in which, save for a few great names, the company and the properties, as well as the orchestra, is the equal of that which Mr. Conried brings West. At the time of the earthquake, there was on foot a plan to erect a Temple of Music which would be an adequate home for grand opera and which would contain a large concert hall. Also, there was recently announced a scheme to organize an opera company to be headed by Mme. Gadski — which perhaps never would have been realized, but it shows the tendency of the city to do large things.

San Francisco was the base of supply for the music trades of a large section of country, perhaps a thousand miles north and south, and five hundred miles east and west. As the fire covered almost the whole retail and wholesale district of the city, the great music houses are destroyed, including Sherman, Clay & Co., Kohler & Chase, Benj. Curtaz & Sons, Byron Mauzy, Wylie B. Allen, D. H. Baldwin, and others. The Sherman Clay Company carried the largest stock of sheet music in the West and the Kohler & Chase firm are credited with the same standing in the matter of pianos, the destroyed stock of the latter possibly amounting to $250,000.

These houses held the coast agencies for the leading pianos, but shipments were made direct to Los Angeles, Portland, Seattle and other places from the East, a portion of the profits going to San Francisco, whether the pianos did or not. The surrounding country will now for a time look to Chicago and other eastern cities.

In speaking of the musical activities of San Francisco, one cannot omit mention of those of its Athenian suburb, Berkeley. There the damage was slight. President Wheeler, of the University at Berkeley, recently outlined a plan for adding a $10,000 organ to the Greek theatre, in which the symphony concerts are now given, a permanent auditorium with a $25,000 organ and a school of music with an endowment of $100,000. Surely Professor Wolle has the right kind of backing in President Wheeler.

Some years ago Fritz Scheel conducted a symphony orchestra in San Francisco, but after he left for Philadelphia the only orchestra in the field was one directed by Giulio Minetti, the concertmeister of the Berkeley Symphony Orchestra. This was composed of about seventy-five professionals and amateurs. The theatre orchestras of the city were better than in many places, as San Francisco gave strong support to its many theatres, all of which are now destroyed.

In the *Musical Review*, edited by Alfred Metzger, San Francisco had an unusually independent musical publication, though its outside criticism was of the usual ladylike variety. It is possible it may be issued from Los Angeles until San Francisco recovers.

Among the many music teachers of San Francisco one finds several names of national fame, such as H. J. Steward, formerly organist at Trinity, later at St. Dominie's, and for a time at Trinity, Boston, and a well-known composer, Louis Eaton, a prominent organist. Paul Steindorff, director, Hugo Mansfeldt and E. S. Bonelli, pianists, Walter H. Thorley, Paolo La Villa, Frederick Zech, Mrs. Marriner Campbell, Mme. Abbie Carrington, "Sir" Henry Heyman, Mme. Inez Fabri-Muller, Mrs. Carl Formes, and others too numerous to mention. The two leading music schools were the Von Myerinck and the San Francisco Conservatory, both good but not of commanding importance, in fact, there being no such school of music on the coast, as the West apparently stands for individualism in music as in other matters.

MISSION DOLORES, SAN FRANCISCO

The most of the artists and teachers mentioned above are without studios, many without homes. Some lost everything they had. And who could expect music pupils among 200,000 homeless people? It is probable that 200 music teachers suffered such a loss. There are those who never will recover their clientele and many will migrate to the other large cities on the coast, already overcrowded. Those who go to the smaller cities probably will be the most successful.

There is one musical organization that must be mentioned in writing of San Francisco, as it stood at the head of such societies in the West, and that is the Loring Club of male voices, a club of long standing and at present under the leadership of William Stadtfeld. The San Francisco Musical Club was instrumental in bringing out prominent artists, a matter in which various women's clubs assisted.

Five years from now San Francisco will be another Paris for beauty and artistic enterprises. Laid out and rebuilt on Architect Burnham's plans, the city will be a thing of beauty—till the next earthquake, and long may that day be postponed. Meanwhile the artistic centre of the Pacific coast will be Los Angeles.

San Francisco will be rebuilt in such a manner as to be excelled in this country in beauty only by Washington. It will remain the largest city of the West, and when it is rebuilt, if public spirit arrives at the point of supporting symphony orchestra and chorus as well as opera, it will keep an unassailable supremacy. Meanwhile, its musical fraternity has suffered such a blow as comes to a country only once in a century, and is deserving of the sympathy and aid of all musical America.

In San Francisco centred the personification of the spirit this country has come to know as "Western"—a synonym for enterprise, push, business sagacity, tireless energy. An instance of it was seen in the man who burned his hands in erecting his new house, because the bricks were yet hot from the conflagration. The dominant feature of the West is commercial enterprise. This must precede art. The money must be gathered before it can be expended in artistic matters.

San Francisco had its day of materialism and was just emerging into a realization of the existence of such a thing as esthetics. Its art collections were growing daily; its love for music was greater every year. Now there must be another period of building, but in half a decade, without further cataclysm of nature, there will be at the Golden Gate a city and a people that will make the East look to its artistic laurels.

TO THE BOYS OF AMERICA

Of course what we have a right to expect from the American boy is that he shall turn out to be a good American man. Now, the chances are strong that he won't be much of a man unless he is a good deal of a boy. He must not be a coward or a weakling, a bully, a shirk, or a prig. He must work hard and play hard. He must be clean minded and clean lived, and able to hold his own under all circumstances and against all comers. It is only on these conditions that he will grow into the kind of a man of whom America can really be proud. In life as in a football game the principle to follow is: Hit the line hard; don't foul and don't shirk, but hit the line hard.

—THEODORE ROOSEVELT.

MUSIC TEACHERS' NATIONAL ASSOCIATION

TWENTY-EIGHTH ANNUAL MEETING — OBERLIN, OHIO, JUNE 26–29, 1906.

OUTLINE SKETCH OF PROGRAM

Tuesday, 26 — Informal Social Gathering at 8 P.M. at the Conservatory of Music, which will be the headquarters of the Convention.

Wednesday, 27 — Formal Opening — Greetings from Pres. H. C. King, on behalf of Oberlin College — at 9.30.
9.45 Lecture (illustrated): *An Opera of the Seventeenth Century* — Cesti's *Il Pomo d'oro* — by Albert A. Stanley, Michigan University.
10.45 Paper: *European Musical Association* — by O. G. Sonneck, Musical Librarian, Library of Congress.
11.30 Business Meeting.
2.15 Vocal Recital — see special program.
3.00 Discussion: *The Study of Music in the College* — by H. Dike Sleeper, Smith College, Albert A. Stanley, University of Michigan, and Abram Fay Tyler, Beloit College.
4.00 Discussion of Round Table: *The Curriculum of Piano Study* — opened by August Geiger, Gainesville, Ga.
8.00 Organ Recital — see special program.

Thursday, 28 — 9.30 Discussion: *Music in the Secondary School. The College and the Secondary School* — by Leonard B. McWhood, Columbia University. *Credits for Individual Study at Applied Branches* — by Ralph L. Baldwin, Hartford, Conn. *What may the Secondary School demand from Below* — by speaker to be announced.
11.00 Paper: *Unification in the Educational System* — by George C. Gow, Vassar College.
2.15 Piano Recital — see special program.
3.00 Discussion: *The Beautiful in Music* — by T. de Laguna, University of Michigan, John C. Griggs, Vassar College, and P. C. Lutkin, Northwestern University.
8.00 Recital of Recent Music — by the Faculty of the Oberlin Conservatory — see special program.

Friday, 29 — 9.30 Discussion: *The Conservatory of Music, Its Aims and Possibilities* — by Frank Damrosch, Institute of Musical Art, Willard Kimball, University of Nebraska, and a speaker to be announced.
11.00 Paper: *Historical Study* — by Edward Dickinson, Oberlin Conservatory.
2.00 Chamber Music Recital — see special program.
2.45 Paper: *Culture Courses* — by Thomas W. Surette, New York City.
3.15 Paper: *New Aspects of Teaching* — by speaker to be announced.
4.00 Adjournment.

The Official Announcement and Program — a handsome octave pamphlet — is in press. Copies will be forwarded by the Secretary, Prof. George W. Andrews, Oberlin, Ohio.

Membership certificates are now ready. Annual members, $1.00, if a member in 1905, otherwise $2.00 (including initial enrollment fee). Delegates members, representing an institution or association, $2.00. Address the Treasurer, Walter Spry, Fine Arts Bldg., Chicago, Ill.

Excellent accommodations at Oberlin, at $1.00, $1.50, or $2.00 per day. Address the Chairman of the Executive Committee, Prof. Charles W. Morrison, Oberlin, Ohio.

* *

The Trustees of the Institute of Musical Art, New York City, have selected as a motto for the Institute the Greek words "Prothumeometha Ta Kala," meaning, in English, "Let us devote ourselves (with eager striving and enthusiasm) to noble and beautiful works." The well-known sculptor Gutzon Borglum is now at work on the seal.

CITY HALL, SAN FRANCISCO

The Musician

A MONTHLY PUBLICATION
THOMAS TAPPER, Editor

PUBLISHED BY
OLIVER DITSON COMPANY, Boston, Mass., U. S. A.
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STEPHEN HELLER

A committee has been organized in Paris for the purpose of collecting a sufficient fund for the erection of a monument to Stephen Heller. This committee, the members of which are named below, have issued a circular, which says, in part: —

"There lived, almost to the present day, a great musician, a genius, who was, in the words of Fétis, "a true poet of the piano."

"Stephen Heller (born in Buda Pesth, May 15, 1814; died in Paris, Jan. 13, 1888), all of whose works, elevated in character and purely individual in style, seem orchestral in conception, never wrote except for the piano, which instrument he played as a veritable artist, but wholly without any effort to appear the virtuoso.

"His life was that of a scholar, a philosopher of the contemplative order, of a deep thinker, one modest and solitary, kind to the young artist, without personal ambition beyond pursuing art for art's sake, creating works of art for the simple sake of creating them, writing even from the dictate of conscience, and without any thought of present or future gain. What life could be more nobly dedicated?

"His many works are thoroughly original, virile, and without pretense, and of a depth of thought attained by few composers. His idiom, his mode of thought, have exerted an immense influence in the art of piano composition. . . .

"This great artist, however, lived too completely in the ideal to take care of material interests. The last years of his life were clouded by blindness and poverty.

"Moved by the condition of affairs, truly unworthy of the memory of so great an artist as Stephen Heller, his faithful admirer and friend, M. A. Schmoll had the idea to assemble a committee for the restoration of the resting-place and of erecting a monument which shall truly perpetuate the memory of this great artist."

The members of the committee are: M. Massenet, Th. Dubois, G. Fauré, M. Ashdown, Gabriel Baille, M. Bayoud, E. M. Delaborde, L. Diémer, A. Duvernoy, L. Fontayne, Le Dr. B. Frischauer, J. Ghymers, Arthur de Greef, G. de Hervesy, M. Koszul, A. Lavignac, H. Lemoine, A. Mangeot, A. Marmontel, M. Mayon, Cl. Wouters, G. Meyer, Navay de Foldeak, G. Pfeiffer, I. Philipp, Francis Planté, Emile Ratez, A. Schmoll, E. Tinel, H. Weingartner, Ch. Widor.

Readers of THE MUSICIAN who desire to contribute to this effort may communicate with the editor of THE MUSICIAN or directly with any member of the committee.

THE CHICAGO MADRIGAL CLUB'S ANNUAL PRIZE COMPETITION

The Chicago Madrigal Club announces its Fourth Annual Prize Competition for the best musical setting of the poem, *A Wet Sheet and a Flowing Sea*, as it appears herewith.

Recognizing the value of these competitions to American music, the W. W. Kimball Company, of Chicago, in 1905 endowed the Chicago Madrigal Club with an annual prize of $100 to be given to the successful competitor.

Three competitions have been held. The first resulted in the award of the club's prize to Mr. Arthur Dunham, of Chicago, for his brilliant setting of Bret Harte's *What the Chimney Sang*. This prize composition was first produced by the club at its concert in March, 1904. The second competition resulted in the award of the club's prize to Mr. Carl Busch, of Kansas City, Mo., for his fine musical setting of Charles Swain's *When the Heart is Young*, which was sung in March, 1905. The third competition resulted in the award to Mr. John Hyatt Brewer, of New York, for an exceedingly worthy musical setting of Bayard Taylor's *Bedouin Love Song*, first presented by the club at its concert in March, 1906.

CONDITIONS OF THE COMPETITION

1. The composer must be a resident of the United States of America.

2. The setting must be for a chorus of mixed voices, to be done unaccompanied. Parts may be doubled at pleasure. It should be remembered, first of all, that the composition must sing well. It should also be kept within a reasonable vocal compass.

3. Each composition must bear a fictitious name, and the composer must enclose with his composition a sealed envelope, bearing upon the outside the fictitious name, and having inside his real name and address. These envelopes will not be opened until after the award has been made.

4. Each composition must be sent to the director of the club, Mr. D. A. Clippinger, 410 Kimball Building, Chicago, and must be in his hands on or before Oct. 1, 1906.

5. All compositions will be returned to their authors after examination. The composition receiving the prize will remain the property of its author, who must agree that it shall not be published or sung in public until after it has been produced by The Chicago Madrigal Club. When published it must bear the statement: "This composition received the W. W. Kimball Company prize awarded by The Chicago Madrigal Club in 1906."

6. The prize composition will be produced by The Chicago Madrigal Club at its second concert of the season of 1906–1907.

7. In the event of no worthy composition being submitted The Chicago Madrigal Club reserves the right to withhold the award.

8. The award will be made by a jury composed of Mr. Walter Spry, Mr. Francis Hemington, and Mr. D. A. Clippinger. No member of the jury shall enter the competition.

9. All communications must be addressed to Mr. D. A. Clippinger, 410 Kimball Building, Chicago, Ill.

A WET SHEET AND A FLOWING SEA

ALLAN CUNNINGHAM
1784–1842

A wet sheet and a flowing sea,
A wind that follows fast,
And fills the white and rustling sail,
And bends the gallant mast —
And bends the gallant mast, my boys,
While, like the eagle free,
Away the good ship flies, and leaves
The land upon the lee.

Oh, for a soft and gentle wind!
I heard a fair one cry;
But give to me the snoring breeze,
And white waves heaving high —
And white waves heaving high, my boys,
The good ship tight and free;
The world of waters is our home,
And merry sailors we.

There's tempest in yon horned moon,
And lightning in yon cloud;
And, hark the music, mariners!
The wind is piping loud —
The wind is piping loud, my boys,
The lightning flashing free;
While the hollow oak our palace is,
Our heritage the sea.

CORRESPONDENCE

Editor of THE MUSICIAN: —

Dear Sir: In the March MUSICIAN I read an interesting letter from a sixteen-year-old boy desiring an education.

I should like to tell him how a gifted pupil of mine has been entirely supporting himself and paying all of his expenses in his musical studies ever since he was seventeen years old. I believe he can solve the problem also if he is made of the right stuff, and if you see fit to do so you may send him my address and I will gladly do what I can to help him if he wishes to correspond with me on the subject.

Very truly,
M. W. C.

Editor of THE MUSICIAN: —

Dear Sir: I am a devoted reader of your very interesting and helpful magazine, THE MUSICIAN.

I was interested in the letter from M. D. in the last MUSICIAN. If he is talented and in earnest, I should be very glad to give him lessons in Piano, Theory, and Harmony for a while free of charge. I should like to know more about him. I love to teach, and nothing gives me more pleasure than to help a deserving pupil in his or her musical career, regardless of money compensation. I am not a well-known teacher, as I have not lived in Boston very long, but I have had good training and eight years' experience.

I am using your course of Studies this year and it fills a long-felt want in my teaching, for I thoroughly believe in carrying the theoretical work along with the technical and musical. Have you a list of pieces to be used in connection with the Studies and Supplementary Book of Pieces, Grades I, II, III, IV, and V?

Hoping that you may find an inclination to send me a reply by mail,

I am very sincerely yours,
H. B. K.

To the Editor of THE MUSICIAN: —

With a view of insuring as perfect a list as possible of American operas, — or rather, of operas composed by American musicians,— I recently went to the trouble and expense of compiling, printing, and publishing an "American Section," from my forthcoming *Dictionary of Operas*. Of this compilation, three hundred copies were sent out to leading musicians, up and down the country. An urgent request accompanied them that "for the honor of America," they might be returned to me, somewhat, at least, corrected and revised, just as soon as convenient. It will hardly be believed, but it is a fact, nevertheless, that only eleven of said three hundred have, thus far, "come home to roost." In other words, two hundred and eighty-nine American musicians do not, evidently, worry themselves very much about the "honor of America," — so far, anyhow, as a Dictionary of Operas is concerned. *Chacun à son goût.* I am not kicking. I merely wish the musical public to know that if the American list is more imperfect than the rest of the book, the fault is hardly mine. To the thousands of letters of inquiry which, during the past thirteen years, I have written, only a very few answers have been vouchsafed. This does not say much, either for the business tact, the patriotism, or the common courtesy of some professional musicians, who, of course, must needs here be nameless.

JOHN TOWERS.

OUTDOOR MUSIC IN JUNE

LOUISE KARR

Music in June should have its body in the house and its soul in the open air; which is but a poetical, if not a far-fetched way of saying, that the performers should be in the house and the listeners be allowed to stray about on lawn or piazza, enjoying the freedom that comes with the summer months. Charming musical parties may be given in the month of roses, while Nature rejoices in the freshness and vigor of early summer, with as yet no hint of the lassitude that comes with the later season.

* * * * * *

The ideal house for a lawn-party musicale is set within well-arranged grounds, and has a piazza looking towards the setting sun. The grounds need not be so extensive, but they should either be surrounded by a hedge, or so placed in relation to the street as to give an air of privacy. The English idea of seclusion behind hedges or high fences has a wonderful charm the moment one begins to consider using those same grounds for practical purposes of living. The halls in this house are wide and cool, and the long French windows open directly on the lawn and on the piazzas. Many a home in the country or country city possesses enough of these characteristics, to make an afternoon of music a success. Afternoon it should be, late afternoon, from four to seven, or five to eight; evening parties in summer are a barbarity, but the guests may linger late as they will on the Japanese lanterned piazzas, if there is no feeling of restraint about the entertaining.

* * * * * *

The key-note to success in a musicale of this kind is informality. The drawing and music rooms have their summer fittings of linen-covered furniture and bamboo chairs and settees; all is subdued as to light, and the odor of honeysuckle wafts in at the open windows, where the grand piano is drawn up. Small tables with lemonade or punch-bowls are set on the piazzas and under the trees, with seats grouped around them. The earlier guests are received inside, however, and if the rooms look cool and inviting, some will find seats there. I believe that if all the details of comfort and grace are considered, the music itself will be better appreciated, and if it is amateur music, inevitable deficiencies will count for very little.

* * * * * *

It is wise to begin the program promptly, as a concession to those who come on the hour. It justifies them in their endeavors and saves the awkwardness of waiting. Early comers are of two kinds: those who come early on principle and mean to see the whole thing out, and those who plan to leave early and get something else in. They are both a joy and a trial to the hostess; a joy, because the percentage of prompt arrivals indicates the success of her party, and a trial, because naturally, she wishes the best part of her program to be given when the largest number is present. It is best, as said, to be all ready for these people, and give them something on the start. Those who are going away will go in a good mood, and will tell everybody they meet what a nice party is going on at ——'s; while those who come early on principle, will be at once occupied and therefore disarmed of criticism. I don't know why early comers by habit should be of a critical temperament, but I have observed it to be a fact.

* * * * * *

It is a thankless task to open a program. Almost everybody when asked to play or sing says, "Yes, I will, but don't ask me to begin." There are two ways out of this dilemma. One is, to have an obliging friend, who will consent to open the ball as a very special favor to the hostess. This person should be remembered later in the program, and given a full opportunity to show what he or she can do. Playing early is really very trying, on account of the buzzing of arrivals, and the general distrait condition of people's minds. If the obliging friend is not present, or does not happen to exist, there is another expedient; that is, to have some one competent player promise to do a large part of the program; some one who has a large *répertoire* and who does not mind playing a good many times. It is asking less of a favor to get such a one to begin, and on the whole, I think it is the best way.

* * * * * *

As the afternoon advances, and people begin to come fast, the hostess will do well to take her stand just outside the door, and let them group themselves under the trees or wherever they wish. The intervals between the selections should be rather longer than at a winter musicale, and I think myself that printed programs are out of place. Still, performers of high or low degree like a printed program — from the humblest amateur to the grand opera singer this prejudice exists; so if this prejudice is conceded to, piles of programs should be lying about at convenient distances.

* * * * * *

As far as possible, get variety in the instruments for an outdoor musicale. The entire piano or song recital is for a different time and mood. It is more of a study than a recreation to listen to a program historically arranged, or arranged with a view to showing the capabilities of an instrument, or the accomplishments of a particular performer. These are very well indeed in their place, but they are not in place in the pleasant social atmosphere of a time like this. A good violinist or 'cellist should be given several numbers, and a flute or cornet is a very great addition. I would suggest for all the instruments a succession of short pieces, rather than long, unbroken compositions.

* * * * * *

Flute duets with piano, or flute obbligatos are very attractive in the open air. The soft, penetrating tones of the flute, particularly, have a great fascination when heard from a distance; the little mistakes and roughnesses are not so noticeable under such circumstances. Summer is a good time to practice on these instruments; most men have more time then, and they are more willing to play for others. It is rather surprising that the flute is not more played than it is in our country. There is much good music written for it, and it is always liked on a program; of course, it could not make the whole program, but it is one of the loveliest varying elements possible. Flute playing is much more general abroad than it is with us, but there is no reason why any one here, with a correct ear should not make fair proficiency on it. The intonations are not difficult, and it has one great advantage, its tone is of necessity soft and mistakes in practicing are not so irritating to the listener.

* * * * * *

The refreshments at a lawn party may, of course, be of the most simple nature. Sandwiches, coffee, light cakes, and punch are perfectly satisfactory, and a hostess need not apologize even to herself if she offers nothing more. However, if she does feel moved to present a more formal repast, probably no one will quarrel with her, and I have a suggestion to offer in this case. This plan I am about to outline was a very successful one once, at one of my own musicales, and I therefore recommend it from experience. People will have been sitting in the same groups during the music, and at supper time they may be judiciously mixed, by the following expedient. Have the supper tables accommodate four each, and have them brought into the open air. Then have ready a lot of musical quotations divided into four parts each. Have each slip numbered as follows, I Shakespeare, II Shakespeare, III Shakespeare, IV Shakespeare, so that read consecutively they would make sense. Then take the odd ones in one bowl, the even ones in another, and let the gentlemen and ladies each have a bowl to take from. The four getting a complete quotation will sit at the same table. After supper, some one who reads well may read the whole set to the assembled company. It is needless to say that a copy should be kept for this purpose. Also the quotations if taken from the particular work of a poet might be named for that work, as for example, *Merchant of Venice*, I, etc. This will be found a very interesting expedient, and the preparatory work of selecting the quotations will be both amusing and instructive.

In order to show more clearly my meaning about these quotations, I subjoin the following.

But here is the finger of God, a flash of the will
that can.

(I, Browning, *Abt Vogler.*)

Existent behind all laws, that made them, and lo, they are

(II, Browning, *Abt Vogler.*)

And I know not if, save in this, such gift be allowed to man.

(III, Browning, *Abt Vogler.*)

That out of three sounds he frame, not a fourth sound, but a star.

(IV, Browning, *Abt Vogler.*)

POR. — Music! Hark!

NER. — It is your music, Madam, of the house.

(I, Shakespeare, *Merchant of Venice.*)

POR. —Nothing is good, I see, without respect.
Methinks it sounds much sweeter than by day.

(II, Shakespeare, *Merchant of Venice.*)

NER. — Silence bestows that virtue on it, Madam.

(III, Shakespeare, *Merchant of Venice.*)

POR. — The crow doth sing as sweetly as the lark,
When neither is attended: and I think
The nightingale, if she should sing by day,
When every goose is cackling, would be thought
No better a musician than the wren.

(IV, Shakespeare, *Merchant of Venice.*)

Whate'er her theme, the maiden sang
As if her song could know no ending.

(I, Wordsworth, *Solitary Reaper.*)

I saw her singing at her work
And o'er her sickle bending.

(II, Wordsworth, *Solitary Reaper.*)

I listened, motionless and still:
And, as I mounted up the hill,

(III, Wordsworth, *Solitary Reaper.*)

The music in my heart I bore
Long after it was heard no more.

(IV, Wordsworth, *Solitary Reaper.*)

I sing as in the greenwood bush.

(I, Goethe.)

The careless wild bird carols.

(II, Goethe.)

The tones that from the full heart gush.

(III, Goethe.)

Themselves are gold and laurels.

(IV, Goethe.)

Lap me in soft Lydian airs,
Married to immortal verse.

(I, Milton, *L'Allegro.*)

Such as the meeting soul may pierce
In notes with many a winding bout
Of linkéd sweetness long drawn out
With wanton heed and giddy cunning
The melting voice through mazes running.

(II, Milton, *L'Allegro.*)

Untwisting all the chains that tie
The hidden soul of harmony.

(III, Milton, *L'Allegro.*)

That Orpheus' self may heave his head
From golden slumber on a bed
Of heaped Elysian flowers and hear
Such strains as would have won the ear
Of Pluto, to have quite set free
His half-regained Eurydice.

(IV, Milton, *L'Allegro.*)

In selecting a program for a musicale like the one I have been describing, it is well to have in mind pieces that will carry long, full tones, and slow effects rather than things with difficult technique. I add a program that would be attractive.

Prelude (Piano) ..... *Rachmaninoff*
Ave Maria (Song, Contralto) ..... *Luzzi*
Lullaby (Violin) ..... *Svendsen*
Impromptu, Op. 90, No. 3 (Piano) ..... *Schubert*
Im Rosenduft, Op. 16 (Flute) .. *Henri Steckmest*
Ave Maria (Violin, Voice, Piano) .... *Bach-Gounod*
Nocturne (Piano) ..... *Field*
Von Meinem Bergle muss i scheiden (Flute) ..
..... *Henri Steckmest*
Love the Peddler (Song, Sop. or Con.) . *Ed. German*
Nymphs and Shepherds (Song) ..... *Purcell*
Calm as the Night (Song) ..... *Bohm*
Shepherd Song — Norwegian, Reimen Coll.
(Song.) Very pretty, with Shepherd's pipe in accompaniment ..... *Folk Songs*
Palms (Cornet) ..... *Faure*
Largo (Cornet) ..... *Handel*

AN INDIAN'S RITUAL PRAYER FOR A LITTLE CHILD

The life of the infant is pictured as about to travel a rugged road, stretching over four hills, marking the stages of infancy, youth, manhood, and old age. On the eighth day after the birth of a child the parents, through certain prescribed forms, send for the Medicine Man. In due time he comes, clad in his priestly garb, and stands at the door of the tent wherein the child lies. Raising his right hand to the sky he calls: —

Ho! Ye Sun, Moon, Stars, all ye that move in the heavens;
I bid ye hear me!
Into your midst has come a new life.
Consent ye, I implore!
Make its path smooth, that it may reach the brow of the first hill!

Ho! Ye Winds, Clouds, Rain, Mist, all ye that move in the air;
I bid ye hear me!
Into your midst has come a new life.
Consent ye, I implore!
Make its path smooth, that it may reach the brow of the second hill!

Ho! Ye Hills! Valleys, Rivers, Lakes, Trees, Grasses, all ye of the earth;
I bid ye hear me!
Into your midst has come a new life.
Consent ye, I implore!
Make its path smooth, that it may reach the brow of the third hill!

Ho! Ye Birds, great and small, that fly in the air;
Ho! Ye animals, great and small, that dwell in the forest;
Ho! Ye insects, that creep among the grasses and burrow in the ground;
I bid ye hear me!
Into your midst has come a new life.
Consent ye, I implore!
Make its path smooth, that it may reach the brow of the fourth hill!

Ho! All ye of the heavens; all ye of the air; all ye of the earth;
I bid ye all to hear me!
Into your midst has come a new life.
Consent ye, consent ye all, I implore!
Make its path smooth, then shall it travel beyond the four hills!

HER PIANO

A little girl at a recent Christmas entertainment in one of the college settlements talked grandly to visitors about "our piano." Pieces played on the piano to amuse the children evidently brought the subject to her mind.

One very practical woman who contributes much to the support of the settlement heard the child's remarks.

"It seems to me," she said, rather censoriously to the head worker, "that a child whose family owns a piano isn't really suffering for need of help. There are plenty who are really in need, and I don't think it right to exclude them in favor of one who owns a piano."

Seeking out the child, the head worker questioned her closely.

"Did you say you had a piano at your house?" she asked.

"Yes, indeed," responded the child, cheerfully.

"Is it yours or your mother's?"

"It's mine; Santa Claus brought it to me last year."

Light began to dawn on the settlement worker's brain.

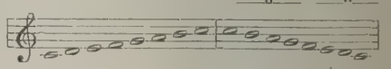
"And how large is your piano — as big as that?" pointing to the upright in the room.

"Oh, no, mine is a teenty weenty bit of a one, just about so high," and the little girl leaned down and measured a distance of twelve or fifteen inches from the floor.

It turned out to be a child's piano, presented by the settlement itself a year previously. — *New York Sun.*

AN ACCIDENTAL MEETING

RACHEL FRANCES SHARPLESS

At the of an autumn day, as a bird started to *tr*.... its evening song, a hunter, about *f* years of age, who carried a { of birds, halted to — on a ♭ stone by the roadside. A ♯ piece of iron had twisted his foot, which was beginning to . The hunter hallooed to a boy in a cornfield, who seemed to . This encouraged the man to his call. The boy came on a and, not stopping to let down the but only to  the fence, he approached the hunter, who directed him to a handkerchief tightly about the injured foot, and to cut a stick to serve for a . Then the hunter rewarded the boy, who showed a ♮ delight. "It's the first I ever owned." "Is that so," replied the hunter, cordially — "Well, one good ~ deserves another, you know" — and he limped down the darkening road.

Michael Kelly, the singer, kept a music shop many years ago, in Pall Mall, and to the sale of crotchets and quavers he added that of wine. On asking Sheridan what would be the best thing to paint over his shop door, the wag replied: "Kelly, importer of music and composer of wine," alluding to Kelly's well-known fondness for passing off the compositions of others as his own. Kelly was a great favorite with the Prince of Wales and used to dine frequently at Carlton House with the celebrated wits of the day. On one occasion the subject of conversation turned on music, when the Prince, after paying Kelly many left-handed compliments, observed "that the musical public were more indebted to him than they were aware of; for, supposing all the musical compositions in Europe were to be destroyed, excepting those by Kelly, specimens of the works of every master might be found in them." The Prince, with his characteristic generosity, allowed Kelly a pension of two hundred a year until he died in 1826, aged 64. — *Musical Repository.*

CONSERVATORIES AND THEIR WORK

THE THOMAS NORMAL TRAINING SCHOOL

One of the best-known institutions of its kind in the West is the Thomas Normal Training School of Detroit, Mich., founded in 1888 by Mrs. Emma A. Thomas, a native of that city, and who has been actively identified with public school music for a number of years. The school is located at 550 Woodward Avenue, one of the finest situations in the city, and its appointments are unsurpassed by any institution of its kind. The subjects taught include Music, Drawing, Physical Training, Domestic Science, Manual Training, and Penmanship, and is the only school of its kind in the country devoted exclusively to these special subjects.

JENNIE LOUISE THOMAS
Director

The faculty of the school consists of Jennie Louise Thomas, director and teacher of methods; Ida Stone Newman, in charge of the departments for Sight-reading and Ear Training; Mary Gregg Evarts, instructor in Drawing; Marian E. Newman, instructor in Musical Theory and Physical Education; Harriette Irving Robson, department of Domestic Science; Albert C. Armstrong, department of Manual Training; Alice H. Ropes, who is in charge of the Piano, Harmony, and History of Music departments; Wm. F. Lyon, instructor in Penmanship; Joseph Sill, M.D., instructor in Chemistry and Bacteriology; and Eva E. Hardcastle, in charge of the classes in Physics. Besides these, are Louise Andrews, assistant in the departments of Manual Training and Drawing; Hermine Lorch, librarian; and Louis A. Thomas, secretary and general charge of the institution.

The various courses at the Thomas Normal Training School are each of one year in length. Terms begin in September and January, although applicants may enter at other times. Certificates are issued at the completion of each course, provided a satisfactory examination has been passed, and diplomas (accepted by most States in lieu of a teacher's examination) are granted after one year's successful teaching. The school, besides the advantages in its special courses, offers many others of great value. Detroit is an enjoyable city for residence; living expenses are moderate, and first-class accommodations can be secured very near the school. There is a large and well selected library; the reading room possesses files of the leading papers and magazines; and the reference library is especially valuable for students in the history of music.

Besides these, there is the large Public Library of Detroit, easy of access. The city is active musically with many local attractions, and the annual visitation of many eminent artists gives *éclat* to every musical season.

Thus it will be seen that the Thomas Normal Training School offers many and unique advantages to those who contemplate a career devoted to normal training work and public school music education. There are graduates of this school actively engaged in teaching in every State of the Union. A magazine entitled *The Chronicle* is published, together with a catalog containing full information, which will be sent to any address upon application to the secretary, Louis A. Thomas, 550 Woodward Avenue, Detroit, Mich.

FAELTEN PIANOFORTE SCHOOL

Faelten Pianoforte School, Carl Faelten, Director, 30 Huntington Avenue, Boston, was established in 1897, and is probably the largest pianoforte school in the world.

Average weekly attendance this season has been 700 students, representing New England states and California, Colorado, Connecticut, Georgia, Idaho, Indiana, Iowa, Maine, Minnesota, Montana, New Hampshire, New York, Ohio, Pennsylvania, South Carolina, Texas, Vermont, District of Columbia, and Canada.

Faculty: Carl Faelten, Reinhold Faelten, Mrs. Reinhold Faelten, Benjamin Guckenberger, Minna G. del Castillo, Annie F. Hardy, Wilson P. Price, Margaret Twomey, and Frank H. Luker. H. Frank Spurr, Secretary.

The school has a large children's department in which pupils are taught from the beginning. The adult students are either following music as an accomplishment or for becoming professional pianists and teachers.

The full course for graduation is most comprehensive and thorough and is accessible only for a limited number of students. The graduating class this season comprises nine members of the full course.

Public recitals this season will number sixty-one, some of which have been given in outside cities.

THE NEW ENGLAND CONSERVATORY

Probably every one conversant in musical matters knows about the New England Conservatory of Music, an institution founded in Boston, Mass., nearly fifty-three years ago. Since that time some 70,000 students have been enrolled; and the present year will prove the most prosperous in its history, with over 2300 students.

The commencement exercises will be held at Jordan Hall in the Conservatory building, on which occasion a class of 62 will graduate.

GEORGE W. CHADWICK

The present magnificent edifice was built three years ago, and is without doubt the best equipped institution of its kind in the world. It contains ninety class rooms, thirteen pipe organs, a large library, and two auditoriums. The larger of these, Jordan Hall, contains a large pipe organ and has a seating capacity of 1019. This hall, together with the organ valued at $20,000, were the gift of Eben D. Jordan of Boston. The smaller, known as Recital Hall, seats 450, and is used for various lectures and recitals.

The Conservatory possess a large and complete orchestra, with a chorus of 500. A large number of concerts are given throughout each season by members of the faculty, chorus, orchestra, and advanced students.

NEW ENGLAND CONSERVATORY OF MUSIC, BOSTON, MASS.

PARIS LETTERS—I

I. PHILIPP

A new opera by M. Camille Erlanger was given its first presentation at the Opéra-Comique, March 27, and was well received.

After employing Christian legends in *Saint Julien l'Hospitalier* and in *Le Fils de l'Etoile*, those from Hebrew sources, using a Breton tale for his *Kermaria*, as well as a powerful musical adaptation of the well-known *Juif Polonais*, he now presents a work upon an ancient subject, M. Pierre Loreys' *Aphrodite*.

It was a bold undertaking to adapt for operatic purposes this remarkable romance of an age of sensuality and freedom in morals, — a period of which M. Loreys has well said in his preface in these words, "Divine love, from whence we were created, was without contamination, shame, or sin."

In M. de Grammont's clever libretto one must not seek to discover all the scenes and incidents of this celebrated romance, which more perhaps than its high artistic sense, contribute to the fashion concerning a public to which the sense of classic beauty is always preserved.

Here is a brief outline of the story of *Aphrodite*. Chryseis, a well-known and beautiful courtesan of Alexandria is beloved of the sculptor Demetrius, who has set up a marvelously beautiful statue of Aphrodite in a temple consecrated to the goddess of love. Chryseis promises Demetrius that she will give herself to him when he gives her the three great objects of her desire, — the comb of the high-priestess Touni, the mirror of the courtesan Bacchis, also the necklace of seven rows of pearls that graces the statue of Aphrodite.

Demetrius secures the comb by putting Touni to death, then steals the mirror and the necklace. But when the passionate Chryseis comes to fulfil her promise, Demetrius refuses on his part and repulses her. Seeing that she has set her heart on possessing the spoils, the sculptor commands her to show herself before the people wearing the stolen ornaments, which she does. For this act she is arrested, condemned to death by drinking hemlock poison, and Demetrius witnessed her death unmoved. But soon after he, in returning to the prison, discovers the beautiful corpse of Chryseis, and this so impresses him that he immortalizes her death by a masterpiece of the sculptor's art.

In his libretto M. de Grammont has preserved the essentials of the original story with only two important changes His version portrays Demetrius as singing a love duet with Chryseis before he refuses her, also on seeing her in death he utters a loud cry of grief, without taking up his sculptor's chisel. Certain scenes, as the orgies of Bacchus and the appearance of two young flute players, suggest characters and episodes of the original romance.

M. Erlanger's opera is on an extended scale, requiring more than four hours for performance, and two scenes with a dance were omitted, owing to the insufficient size of the stage at the Opéra-Comique. But in it he shows his usual technical skill and evident sincerity of purpose.

At this time only the leading features can be mentioned, which include the preludes to the several acts, especially the first. There are pages that are symphonic in character, with exquisite tonal coloring. The temple scene, where the courtesans offer gifts to Aphrodite, with the orgies to Bacchus, are moments of surpassing power and originality, if perhaps somewhat brutal in its realism; the love duo, in which certain passages from the *Cantique des Cantiques* have been utilized by M. Erlanger with exceptional cleverness, the prison scene, and the intensely poetic character of the final scene. The instrumentation is gorgeous in the extreme, and according to his usual manner M. Erlanger has shown especial ingenuity in his scoring for brass, producing striking effects, as, for example, the use of a muted trumpet in the cemetery scene, away from the stage.

Mendelssohn is no longer the fashion. However, those who decry his works should have heard his *Reformation* symphony as played recently by the Conservatory orchestra, and perhaps they would have regretted their previous unjust opinions. What an admirable society this is! In my opinion where could one have heard a more finished or artistic accompaniment to Beethoven's Eb concerto which the pianist Delaborde whose interpretation was vigorous, brilliant, yet imbued with the true classic spirit. There was a well-merited ovation. And how well the orchestra interpreted excerpts from old French music and the Renaissance! Everything was so well given that there was tlelit to choose from, those by Costeley and Clement Jannequin, *Le Moys de Mai, Au Joly Jeu, Mignonne allons voir Quand ma Maitresse rit*, or *Je n'yrai plus*, proving especially enjoyable.

And lastly came an excellent interpretation of Schumann's *Manfred* overture with other excerpts from this work directed by Georges Marty.

At a recent Colonne concert, Strauss' *Sinfonia Domestica* was produced under the composer's direction. It is a stupendous work, which demands a very large orchestra for its proper interpretation, "tonitruating," as Dickens said in his *Christmas Stories*. However, the work is in the Homeric style, and is remarkable for its clearness, emotion, vigor, and dignity of manner. The scoring is strong, yet free, with a fugue that appears a miracle, not only as to orchestration, but as to its contrapuntal clearness and mastery. The themes are not especially inspired, but nevertheless they portray the general ideas of the work as indicated in the program.

Such thoughts as are unquestionably in the sphere of music are marvelously well expressed, and while one may not remember the exact measure the composer used to express the phrase *Ganz der papa*, he will quickly experience where tender playfulness and domestic love are expressed.

It is difficult to say as to the form of this colossal work; it is suggestive of vigor, even to robustness, but lack of space prevents an analysis of these pages, which are so much in the impressionist vein as to preclude a state of mind necessary for reflection. The orchestration is extraordinary. The impression is that some of the themes lose by much overelaboration in counterpoint, and also that these same contrapuntal effects are obscured by use of so much wood wind and brass. Also it seems to me that such massing of instruments cannot exceed a certain amount of volume of tone without becoming noise by the clash of so much discordant harmony, and also that such results prevent the clear understanding of the music, as such.

This refers to certain portions of the work, and while the genius of Strauss may permit him to employ such orchestral effects, these would become unbearable if employed by those of lesser ability. It is a symphony which, despite many obscure pages, is one of great clearness and ingenuity.

M. Elman played the Beethoven violin concerto with perfect intonation and rhythm, as well as with admirable artistry. With added maturity M. Elman is destined to become one of the greatest among living violinists.

M. Colonne directed also at this concert Saint-Saëns' second symphony, a perfect little masterpiece in form, as well as simplicity in thought, followed by another of his admirable works the *Suite Arlesienne*.

Ferruccio Busoni is not only an eminent representative of modern pianistic art, but also one of the most versatile and scholarly. His program included works by Chopin and Liszt, the performance of which proved a brilliant exhibition of the pianist's individuality.

If one is not always in sympathy with M. Busoni's interpretations, he is nevertheless to be admired for his musicianship, as well as for strength and breadth of conception and beauty in outline. In the Chopin numbers, I mention particularly the *Polonaise Fantasie*, and the *Etudes*, the latter being played with such technical mastery as to create unbounded enthusiasm, even among those familiar with such displays of virtuosity. I have never heard the C major study played with such incomparable legato and velocity. It was repeated, and the effect was suggestive of the rustle of leaves blown about by the wind.

But where Busoni appeared at his greatest was in the Liszt numbers, in which romance, mysticism, power, and fantasy were incomparably expressed. Such music seldom is expressive of tenderness, and feeling is often of the ironical sort, but nevertheless exerts a strange fascination. In all these numbers the power and versatility of M. Busoni's talent was always in evidence. Among those that deserve especial mention were the *Harmonies du Soir*, *Feux Follets*, and *Mazeppa*, also the transcription of the *March Nuptiale* and *Rondo des Sylphes* from Mendelssohn's *Midsummer Night's Dream*, in which the orchestral character was fully maintained.

Of other pianists, Sauer from Vienna was among the best. He is a remarkable virtuoso. Loyonnet, a young pianist, from my class at the Conservatory, is a "coming man." His technique and artistic abilities are of a high order. While but fifteen years old he gave one of the most interesting recitals of the season. Ysaye gave two concerts; he is still a giant among violinists. At his last chamber concert in Brussels, he played Gabriel Fauré's new quintet with the composer at the piano. It is a work of great beauty of thought, fresh and vigorous, and it made a great and well-deserved success.

NOTES

There will be sixteen Wagner Festival performances at the Prinz Regenten Theater, Munich from August 13 to September 7, divided into five performances of *Die Meistersinger*, three of *Tannhäuser*, and two of the *Ring*. There will also be six Mozart Festival Performances in the Residenztheater from the 2d to the 12th of August.

* *

Hegedüs, who will make his first appearance in American and Canadian cities under the management of Rudolph Aronson next autumn, gave two recitals at Bechstein Hall, London, England, on May 8 and 14. At the former he was assisted by the Italian dramatic soprano, Maria Colleredo, who is also engaged by Mr. Aronson for an American tour.

* *

The following program was recently given by the American Violin School (Joseph Vilim, director) at Kimball Hall, Chicago.

Ensemble Violin Solo: Humoreske ..... *Dvorak*
Mazurek ..... *Dvorak*
Concerto, Op. 64 ..... *Mendelssohn*
Fantasie Caprice ..... *Vieuxtemps*
Concerto in D ..... *Paganini-Wilhelmj*
Ensemble Violin Solo: Moto Perpetuo ..... *Paganini*

* *

There is a large number of people who play upon the violin, cornet, piano, flute, and other instruments by ear. These auricular performers derive a certain amount of amusement from this kind of musical endeavor, but they are obliged to confine their efforts to a simple form of melodic music which, after many endeavors, has been committed to memory. Should their playing of popular tunes, songs, and bits of easy waltzes and operatic airs be compared with the composer's music, it is quite probable that with few exceptions, nearly every piece would be found to be more or less erroneously given.

At the same time, we must admit that many who perform music of even a simple construction, fail to interpret it correctly with regard to rhythm and other essential qualities.

Most of those who can learn quickly to perform a simple melody by ear upon the piano, or any other instrument, have the capacity to learn how to perform from music.

Vocalists who sing by ear would derive a great benefit from sufficient knowledge to enable them to read the music of their songs. — *Violin World.*

PROFESSOR J. K. PAINE

(FROM THE BOSTON TRANSCRIPT)

J. K. Paine, who for forty years was pronounced one of the most noted music composers in America, died suddenly of pneumonia April 25 at his home on Hawthorne Street, Cambridge. Since Sunday he had been struggling with a heavy cold, but only yesterday did it become the swift disease that caused his death. By a pathetic coincidence, on his piano this morning stood the score of the symphonic poem, *Lincoln*, on which he had been working steadily for many months, and which was near completion.

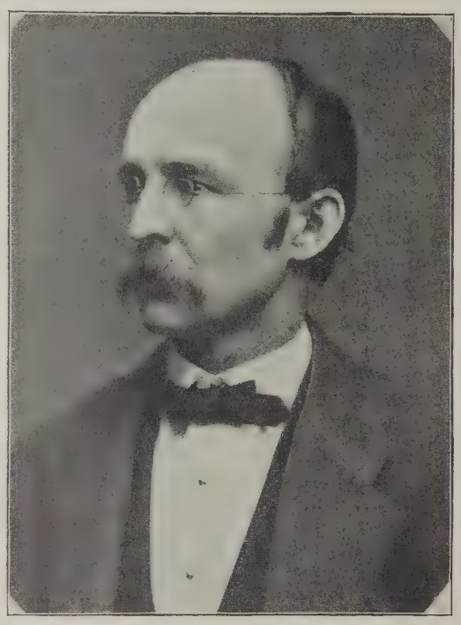
Professor Paine had been in rather feeble health for a number of years and since his resignation last May he has been quite infirm. Because of his feebleness he was unable to withstand the ravages of the disease, although the end came with comparative suddenness.

John Knowles Paine

John Knowles Paine, the composer, was born in Portland, Me., Jan. 9, 1839. He made his first appearance in public as an organist and composer in 1857. In 1858 he went to Berlin, Germany, where he remained nearly three years, studying the organ, composition, singing, and instrumentation with eminent masters. He gave several organ concerts in Berlin, and returned to the United States in 1861. In 1862 he was appointed instructor in music at Harvard University, and having gradually built up the department of music, he received in 1875 the title of professor of music, being the first occupant of such a chair in any American University. "His influence as a teacher has been very great, and for many years he has been an inspiration to the men who have been under his instruction, while his example has been of incalculable benefit to American music" (Professor Stanley). Professor Paine's pioneer work in establishing music as a university branch of study has been imitated in all the leading American institutions of learning. Among the long list of his pupils may be mentioned the composers and teachers: Foote, Burdett, Thompson, Converse, Atkinson, Coerne, Atherton, Henry, Hill, Surette, Johns, Spalding, and the critics, Finck, Apthorp, Goepp, Aldrich, and Gardner.

In 1867 he directed his mass at the Sing-academie in Berlin, on which occasion he was honored with the presence of the then Crown Princess Victoria, the royal mother of the present German emperor. His first important composition produced in his native land, was the oratorio, *St. Peter*, performed under his direction in Portland, Me., in June, 1873, and repeated in the following year by the Handel and Haydn Society of Boston. The oratorio was highly praised, and Mr. Paine was acknowledged as the leading American composer. A notable triumph was the production of his first symphony, in C minor, by Theodore Thomas's orchestra in Boston, January, 1876. He composed the Centennial Hymn, to the words of Whittier, which was sung at the opening of the exhibition in Philadelphia, 1876. Then followed his overture to *As You Like It* (1876), Symphonic Poem to Shakespeare's *Tempest* (1877), Duo Concertante for violin and 'cello with orchestra (1878), and Spring Symphony (1880). These orchestral works have been favorites in the concert room for years; especially the Spring Symphony, which has won a high place among modern works in the leading musical cities of Germany and America.

One of his most remarkable works is the music to the *Œdipus Tyrannus* of Sophocles, as performed in Greek at the Sanders Theatre, Cambridge, in May, 1881. No attempt was made to reproduce, in an antiquarian spirit, the crude music of the ancient Greeks, about which very little is really known; but the most complete resources of modern chorus and orchestra were brought to bear upon the task of summoning the peculiar and subtle religious



JOHN K. PAINE (AN EARLY PORTRAIT)

sentiment of the Greek tragic drama. The result is a work of power and imagination.

Among his subsequent compositions may especially be noticed the cantata *Phœbus, Arise*, words by Drummond of Hawthornden (1882); Keats's *Realm of Fancy*, for chorus, quartet, and orchestra (1882); Milton's *Nativity* for chorus, solos, and orchestra, composed for the Handel and Haydn Festival in Boston (1883), and considered one of his highest achievements; Symphonic Poem, *An Island Fantasy* (1887); *Song of Promise*, a cantata composed for the Cincinnati festival, May, 1888; *Columbus March and Hymn*, composed by official invitation for the opening ceremonies of the World's Columbian Exposition (1892); a Harvard Hymn and a National Hymn, *Freedom, Our Queen*, the prelude to *The Birds of Aristophanes*, and a *Hymn to the West* for the St. Louis Fair. The list of Professor Paine's works also includes songs, part songs, motets, piano and organ compositions, and chamber music.

Undoubtedly Professor Paine's most important work is the opera *Azara*, in three acts, on a provençal subject, the libretto of which was written by the composer. This has been published (1901) by Breitkopf and Härtel of Leipsic. The Moorish dances of *Azara* have won wide-spread popularity, through repeated performances by the Boston Symphony Orchestra and the late Theodore Thomas. Other selections from *Azara* have found equal favor in the concert room. Steps are now being taken to produce *Azara* on the dramatic stage in the near future; musicians look forward to this as a noteworthy event in American musical art. His last published works are the music of the *Final Scenes to the Birds of Aristophanes*, composed for the representation given by the Harvard Classical Club in May, 1901, and performed with brilliant success in Cambridge, Boston, and at the University of California; and the official *Hymn of the West*, composed for the opening of the St. Louis Exposition in 1904, and given by the Handel and Haydn Society of Boston February, 1905, with great enthusiasm. Professor Paine was the official delegate of Harvard University to the Wagner festival in Berlin, October, 1903, on which occasion he was introduced to Prince Eitel at the unveiling of the monument of Wagner. He also received a gold medal, and his *Prelude to Œdipus* won a triumph at the international concert.

Professor Paine's mature works are stamped with strong individuality and are thoroughly modern. His symphonic poems, Shakespeare's *Tempest and Island Fantasy*, his *Song of Promise*, *Birds of Aristophanes* and *Azara*, prove him to be an innovator in form, harmony, and instrumentation. "As a master of orchestration he has few living equals" (Finck). He is justly ranked among the foremost composers of the present time.

At the end of the academic year of 1905, Professor Paine resigned his professorship, though he was in the full vigor of his powers. For that very reason he wished to free himself from academic routine and devote himself, untaxed and unfatigued, to composition. His first work was practically to write anew his sonata for pianoforte and violin, which in the fresh version Mr. Hess's quartet played a few weeks ago in Cambridge. Within the past year he had worked steadily at a symphonic poem that the figure of Abraham Lincoln, which had long touched his imagination deeply, had suggested to him, and other compositions were stirring in his mind. Meanwhile, too, he had hopes that his opera, *Azara*, in which he believed he had written his best music, would at last find its way to the stage.

The moment of his sudden death in the midst of all his work and hope of the future is one in which to repeat what the *Transcript* said of him at his retirement:—

"From the first Professor Paine designed the bulk of his life work to be expounding to the young country the history, the theory and science, and the composition of music. It was a work that has first to be done before there could be among us a sense cultivated to the appreciation of musical literature even when at last we had the opportunity to hear it. It was a laying of the corner stone under the building that has come to be.

"In these endeavors Professor Paine has performed his great service. There have come from his hands compositions that in bulk and variety and worth leave him yet in preeminent position among American composers. There have come from his classrooms a score of pupils who have become noted composers themselves, and are ample testimony to his excellence and force as a teacher.

But Professor Paine has done what no other man, and what he himself in his other activities, has never equaled, when for nearly forty years he opened his door to multitudes of young men of the land who came to him not to profess, but humbly to learn of music, and who have gone forth to love it and to dispense their love. This has not made a showy achievement. The man who has so quietly helped along so many generations of us in art, in which we long were lamentably backward, will never be sufficiently thanked. But if ever America should come to take that lead in the world's music which is now being predicted, no person will have contributed to that state a more thankless, but a more necessary and honorable part than John K. Paine.

"Professor Paine may have saddened himself temporarily by the deliberate closing of a portion of his career. But he cannot long remain depressed in a life so blessed with memories of achievement. Let him remember what he has done, if he would cheer himself. Let him take account of the orchestras we have at present, the colleges of music, our many composers, and the large number of us who understand music, and then go back twenty years to a time when there were none of these things, when he was here alone but highly appreciated, the hard-working pioneer who then did more than any other to bring about these orchestras and give us this pleasure in the art. That ought to be a comfortable recollection.

"Professor Paine was the first teacher of music in America to teach it as an art and not as a trade. Harvard gave him his opportunity when it established a musical department forty years ago and called him to it. Then it left him to shape his teaching as he chose. Little by little he developed and enlarged his courses, and at each advance more and fitter students came to them. In the end, he was teaching the art of musical composition in its higher and subtler aspects, as well as in the fundamental knowledge that must underlie it. Side by side with this, he taught those who could only be listeners or amateurs the understanding and the appreciation of music. He gave them the spur of intellectual comprehension that heightened their emotional pleasure in the music that they heard. His teaching wove for them a background of knowledge.

"In the audience at almost any serious concert in any city in America there have been for years those that owe some of their pleasure to his teaching. He has trained, in the beginnings that count, some of the younger and most promising of American composers. As many of the younger American writers about music owe their standards to him. From his courses went other teachers to other colleges to continue his work in his spirit. In the intervals of college vacations and Sabbatical years, and on the occasions that some academic festival offered him, he composed for himself; but it was music that was little academic. The warmth of life, the vigor of imagination, the quickness of spirit that were in the man passed into his music. No routine of teaching could dull him. He would come as freshly to his opera, for example, as though it were his only concern. Now, when in the leisure of the honorable retirement that the college granted him, there was promise of some of his best work, death has stayed his hand. And it was in the music of his advancing years that he seemed to write with the ardor of youth."

SYMPHONIES IN A GREEK THEATRE

Last September Dr. J. Fred Wolle, creator of the great Bach Festivals at Bethlehem, Penn., was called to Berkeley by the University of California to fill its newly established chair of Music. Professor Wolle at once organized a University chorus of three hundred student singers, and set to work on a year's preparation for a fit rendition of Handel's *Messiah*. He organized a student orchestra, and he offered courses in Harmony and Composition, to which regular students of the University flocked by the score. All these things had been brought to pass before in more than one American University, but the next undertaking upon which the University of California entered represented an absolutely new departure in academic life. This was the establishment of a great university orchestra of professional musicians, to be conducted by the Professor of Music, and to provide for the community a fit rendition of music of the noblest sort.

For many years past San Francisco has had a series of symphony concerts every season, with varying degrees of artistic and popular success. Always the undertaking has been a difficult struggle, and never before has there seemed any prospect of permanency.

As Dr. Wolle's *concertmeister*, the University appointed Mr. Giulio Minetti, who had served Fritz Scheel and the conductors of other seasons in San Francisco in a similar capacity. Into its orchestra the University gathered together absolutely the best professional musicians in San Francisco, including a large number of men who are themselves directors of orchestras, and the best soloists and players of chamber music in San Francisco. Among the number are many who have played with the chief American Symphony Orchestras.

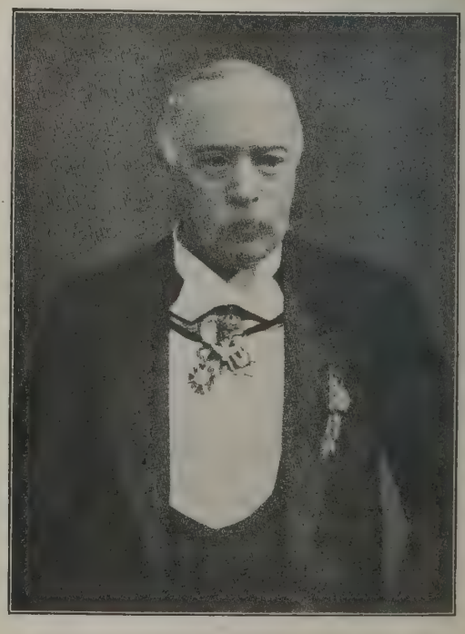
For the opening concert of the series, at the Greek theatre, February 15, more people came from San Francisco to Berkeley than had ever listened to a symphony concert in San Francisco. For the second symphony concert, on March 1, three times as many people gathered in the Greek theatre as had ever heard a symphony concert in California.

There is an inexpressible delight in hearing the master works of orchestral music under such surroundings as those in which the University Orchestra plays. In the rising tiers of the vast Greek theatre are assembled thousands upon thousands of eager listeners. The orchestra is ranged upon the immense stage of the Greek theatre, and for a background is a stately Doric-columned temple front, overhead the blue sky of California midwinter, and all about a great forest of eucalyptus and cypress trees, with a glimpse between the branches of the green Berkeley hills, rising steeply behind the theatre. There is nothing to intrude on the entrancing music, no sound but murmurs now and again from the high treetops, or the call of a bird as it wings its way above the theatre.

This first series of symphonies at the University of California will consist of but six concerts. While the musicians devote but a share of their time to the service of the Symphony Orchestra, and for the most part play nightly in San Francisco orchestras, yet there is the greatest artistic promise in the work of the organization. There are four rehearsals each week, that is, eight rehearsals for each of the symphony concerts. For the very reason that the musicians are not required to play in the Symphony Orchestra alone, it is possible for the University to command the services of the best professional musicians in a city of half a million population. These men are for the most part German or Italian by birth, well trained, long experienced, and highly skilled, possessing unusual versatility, responsiveness, and temperament. All the more because membership in the Symphony Orchestra is not their one occupation, they come to its work with the enthusiasm and delight inhering in the fact that this is a longed-for opportunity to express in the highest degree their hopes, their ambitions, and their artistic ideals.

J. P. E. HARTMANN

E. DALCROZE



EDUARD LASSEN

BOOK REVIEW

THE STORY OF ORGAN MUSIC *

EDMONDSTOUNE DUNCAN

Organ music is of different value and importance according to the country and epoch to which we turn. If we credit Saint Cecilia with the invention of the instrument we at least do no violence to a tradition which is well within datal probability. The music which grew up in the shadow of the Church during the tenth to the thirteenth centuries — that period when Harmony was struggling into light — was of that crude, formless kind, which survives in the old polyphonic records of France, Italy, and England. The early composers were both builders and players of organs, and the building seems to have been the most valued gift of the three. Thus we meet with Zuchetti, a fourteenth-century artist, the scene of whose labors was at St. Mark's, Venice. For this imperishable monument of human devotion Zuchetti supplied the organ, which he afterwards played. Nor did his duties end there, for he further composed all special music, and trained the St. Mark's choir, which became the wonder of the time. The test for the selection of organist in 1389 may be recommended for perusal to the Royal College of Organists, or any other examining body in search of severities.

1. The book of the chapel is to be opened at random, and the commencement of a Kyrie or Motet to be copied out. The candidate has to play a properly constructed Fantasia on it, in which the parts must be kept clear, as if four singers were performing.

2. The book of Plain-song is to be opened at random, and a canto fermo, or Introit, or something else, is to be copied out and sent to the candidate, who has to add three parts to it, placing the canto fermo in the bass, tenor, alto, and soprano, using fugal work, and not merely accompaniment.

3. The singers must sing one verse of a little-known composition, the style of which the organist must imitate in the same and other keys.

Among the successful candidates of the St. Mark's examination was Adrian Willært, the famous Netherlander, who founded Italy's first School of Organ Playing.

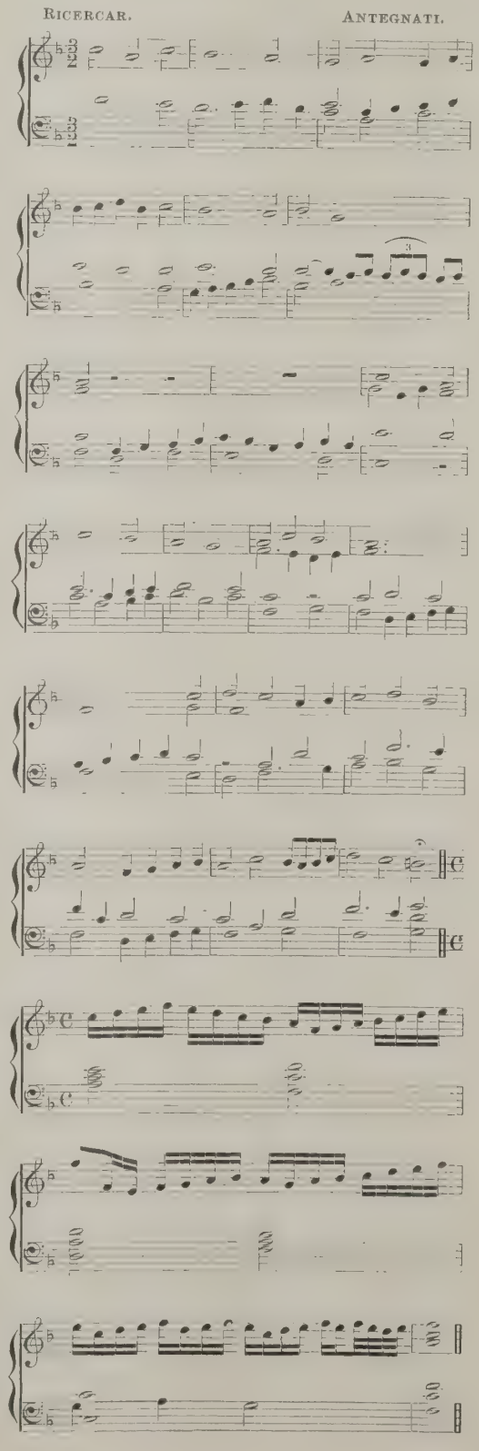
Passing lightly over many of the early pioneers of organ music, the name of Antegnati arrests attention. The head of the family was born at Brescia in 1557, and in due time became builder and player of the cathedral organ. He was an industriously prolific writer of books and music. Amongst the former is an account of the 135 instruments built by the Antegnati family. Here is a specification of one of his instruments — namely, that at Brescia, where he was organist. The twelve stops governed a single row of keys and a pedal-board.

1.	Principal (Open Diapason)	16 ft.
2.	Principal Spezzato (divided between Manual and Pedal)	32 "
3.	Ottava (Open Diapason)	8 "
4.	Quinta decima	4 "
5.	Quinta nona	2⅔ "
6.	Vigesima seconda	2 "
7.	Vigesima sesta	1⅓ "
8.	Vigesima nona	1 "
9.	Trigesima terza	⅔ "
10.	Vigesima seconda, No. 2	2 "
11.	Flauto in quinta decima	4 "
12.	Flauto in ottavo	"

*C. F. Abdy Williams, M. A. (The Walter Scott Publishing Co.— Charles Scribner's Sons.)

Having given a specification of one of Antegnati's instruments, it will be not uninteresting to peruse one of his compositions. The *Ricercar* ("sought out") may be rendered as *study*, a piece which set forth the best qualities of the music of the day. From the example, a modest little piece of harmony (with clever imitations) is seen, followed by a flourish which might have been signed Czerny.

RICERCAR. ANTEGNATI.



At the period of the publication of this *Ricercar* (1608) the music of Italy was awakening to a new and important era. Peri, Monteverde, and others had given to music a new form — namely that of opera — which was henceforth to be the only one which the country afterward favored. In tracing the future history of organ music, Germany now takes the lead, and never relinquishes it until such time as the dominating master of all music — John Sebastian Bach — carries it to such perfection that all subsequent development is trifling by the side of the grand achievements of his single genius.

No separate instrument has ever had the dominating character of the organ. It grew up with harmony itself. And the whole harmonic structure has at one time or another been tested, so to speak, in the organic crucible. Its influence has not always been for good. The development of rhythm (and the thousand and one dependent subtleties) it positively retarded. Not, of course, in the hands of the master just mentioned, but certainly through the influence of the bulk of the Capellmeisters before, during, and after his time. It is to the credit of modern music that it has broken away from the trammels with which such schoolmen would surround it.

Mr. Abdy Williams has told his story well. It was quite fitting that he should follow up his earlier work on the *Story of the Organ* with an account of the music belonging to that instrument. He possesses sound historical knowledge and the ability to impart it in a clear and attractive style. All the schools of organ music are separately discussed, and their chief representatives critically considered. He who is interested in early English organ music, for example, will find well-written accounts of such musicians as Blow, Purcell, Croft, Greene, Stanley, old Sam Wesley, Dr. Crotch, Adams, and S. S. Wesley. Names and references are given in the text or appendices, so that the principal works of each composer may be traced. In spite of the daily increase of reprints, organists will doubtless as yet find a difficulty in procuring copies of a large number of these old but *playable* works.* A book such as we have been considering can lend only limited help in this particular. There are, however, numerous facsimiles and musical examples, some of which cannot be seen outside the British Museum, and every organist who reads this little survey of the literature of his instrument cannot fail of being the better for it. For the consolation of those who believe the beginning of wisdom to be with the moderns, I hasten to add that Max Reger is admitted to Mr. Abdy Williams' temple of fame.

*Perhaps I may usefully mention that pieces by Purcell, Plow, Sam. Wesley, and Russell, edited by myself, will be found in the Vincent Music Co.'s *Octavo Organ Book*, Nos. 6, 7, and 8. The text refers only to Augener and Novello, whose excellent series are well known.

THE BUCCANEER. A Song Story. Text by Alden Charles Noble, Music by Adolf Weidig. Op. 31. Chicago, Clayton F. Summy Co.

The text, German and English, is a tale of a seventeenth century buccaneer who, while pillaging a city of the Spanish Main, fell in love with a beautiful lady, whom he married. The next day the lady was killed in attempting to save her husband from death at the hands of an angry parent.

The poem is to be sung with occasional verses for recitation only. The composer, who is well known in Chicago and the West, has made a generally effective setting which is in six sections. No. 3 (the wooing) has many imaginative moments, and the ecclesiastical effects portraying the cathedral marriage (Section 4) are very characteristic.

The voice part is in medium compass. The score will be found somewhat difficult for the average amateur to sing well, and the accompaniment requires a pianist with a good technical ability, as well as a knowledge of creating an artistic background for the singer. The Buccaneer will prove interesting to vocalists seeking a novelty for the concert or musicale.

THE FOREIGN MAGAZINES

ARTHUR ELSON

In a recent issue of the *Journal of the International Musical Society* there appears an article on the History of the Suite, by Tobias Norlind.

In dealing with the old suite, the author divides its existence into five periods which overlap each other somewhat. In its earliest stages the suite appears as a two-movement affair, — a simple contrast between slow and fast, between even and triple rhythm. The usual sequence was a Pavane followed by a Gaillarde.

The second period brought in a more extended form, beginning with the Allemande and Courante. The so-called Paris school, or third period, went still farther in this direction, sometimes employing three or four Courantes, a Sarabande, and a Bourrée. The fourth period marks the highest development of the old form, and includes nearly every dance form of any importance. The fifth and last period marks the transition to the sonata form.

The dances themselves came from many different countries, and formed an interesting array. There was the Sarabande, originally a Spanish religious dance; stately and dignified in character, and always in triple rhythm. The Courante, also in triple rhythm, was named from the French word "courir," to run, and displayed a rapid, running style. The Passacaglia was a rather bombastic affair, said to be derived from the words "passo gallo," or rooster-step. It was in triple rhythm, usually in the minor mode. The Chaconne was another slow dance, chiefly in triple rhythm, but usually major.

The Minuet comes from the Latin "minimus," or smallest, hence was danced with small, dainty steps. Its slow triple rhythm has become familiar in the early sonatas and many modern concert pieces, and has led to the existence of a definite minuet form with trio.

Among the dances in even rhythm the Gavotte was genial and lively in character. It began on the third beat of the measure, producing a mild syncopation. It sometimes contained a Musette, or drone-bass effect imitating the bagpipe. The Bourrée resembled the Gavotte, but was quicker and heartier, forming a lively *finale* when so used. The Pavane was slow and stately, much like a Sarabande in quadruple rhythm. The Rigaudon, sometimes in 2–4 time, was invented by Rigaud, a dancing master at the court of Louis XIII. It was sometimes sung as well as played. The Allemande was cheerful in character, like an *allegretto*. It is not certain that the Allemande was an actual dance, but it formed an excellent introduction to the Suite. The Gigue, again in triple rhythm, formed a rollicking *finale*. The terms Prelude, Air, and Burlesca explain themselves.

The older Italian sonatas were simple pieces, and the real development of the form, by C. P. E. Bach and others, is based on contrasts similar to those of the Suite. Such a succession as Allemande, Courante, Sarabande, and Gigue would pass readily into the *allegro*, *scherzo*, *andante*, and *finale* of the classical sonata or symphony. The modern orchestral suite, as treated by Grieg or Bizet, is altogether freer in form.

A review of the works of Hugo Kaun* should be of especial interest to American readers, because of his long sojourn in Milwaukee. Born at Berlin in 1863, he studied under the renowned Kiel, and came to the United States in 1887. He founded the Milwaukee Männerchor, which gave concerts with the Thomas Orchestra, and he composed many excellent works in the larger forms. Kaun numbers among his compositions two operas, *Der Pietist* and *Der Maler von Antwerpen*. A great Festival March, dedicated to the American people, was performed at Chicago, as also the virile and powerful symphony, *An Mein Vaterland*.

The cantata *Normannenabschied* was well received, while the interesting *Carnival* suite won a decided success at Milwaukee. *Vineta* is an early symphonic poem, while *Hiawatha* and *Minnehaha* are companion works in this form. The last named aroused decided interest in the Boston Symphony concerts, being clean cut, tasteful, and decidedly effective. Kaun is not a radical, and does not demand a dozen new instruments and a hundred old ones for performance, but his works are admirable examples of musical discretion and sanity. In 1902 he returned to Germany, where he has won decided attention by old and new works. In 1904 his *Maria Magdalena* was given by the Meiningen orchestra. His excellent chamber music, such as the string quartets (Op. 40 and 41) have won decided success. Another attractive work is the piano quintet, often played by the Bohemian Quartet and Vera Maurina. Kaun is now at work upon a second symphony and a septet.

The question of program music, discussed also by "Caligula,"* is by no means a new one. In ancient Athens a harpist once played an imitation of a storm, whereupon the wit Dorian remarked, "I have often heard a better tempest in a pot of boiling water." From this comes our phrase, "A tempest in a teapot." In the Middle Ages, while the Troubadours were struggling with tenson and sonnet, their trains of jongleurs became proficient in imitating bird calls and the cries of animals. Even in the midst of the strict contrapuntal schools, we find program music playing its part.

Pure music, according to most definitions, is music that tells no story, but appeals to the emotions by its own intrinsic beauty. Yet even here the program idea may creep in. Richard Strauss, in a brief colloquy with the present writer, repeated his well-known assertion that all music was really program music, — that no composer could write without definite program ideas in his mind, — that Beethoven, for instance, must have intended a definite meaning in all his symphonies, not merely the Pastoral or the Ninth.

This idea certainly seems too radical, and many of the composers really did indulge in "art for art's sake," without telling any story. Where is the program in Bach's glorious fugues? Their richly woven musical tracery commands our implicit admiration without the need of having any melodrama attached. Where is the story in Mozart's G minor Symphony, or the familiar D major work of Haydn? Beethoven explained the first figure in his Fifth Symphony, but it remained impressive without his explanation. Schubert sang his inspired melodies with no thought for anything but their undying beauty. Mendelssohn, the "grand paysagiste," painted moods rather than objects; yet that is one kind of program music. Schumann, however, needed no title for his gorgeous chord-edifices, a "Spring" symphony that charms us at all seasons, a "Cologne" symphony that by any other name would smell as sweet. Brahms, too, proved himself a noble apostle of purity in music, and the "sweet reasonableness" of his well-wrought measures is a most valuable lesson to-day.

It is too easy to write program music. Wagner did it, but he had a right to do it as he did, in opera and music drama. His glorious tone pictures, and the orchestral painting of Liszt and Berlioz, have led us astray. Strauss may succeed grandly in some of his titanic experiments, but he cannot abolish what has gone before. Beauty is still its own excuse for being; tonal ugliness cannot stand without an explanation. Mahler's Fifth Symphony seemed to prove this, — a strongly dramatic work, but often unattractive and obscure for lack of an explanation. We cannot have Schuberts and Brahmses for the asking; but we can hope that the spread of the program idea in recent years will not make us unmindful of the beauties of the pure school. "Lest we forget" should still be our watchword.

* From a recent article by Wilhelm Altmann.

* In the *Neuzeitschrift für Musik*.

Mr. Frank Morse will conduct a Summer Normal School at Steinert Hall from June 27 to July 14.

* *

Pupils of the Faelten Pianoforte School gave a recital at Mt. St. Mary's Academy, Manchester, N. H., recently. The program presented was received with much appreciation by the students and teachers of the convent and a large number of invited guests.

* *

The S. M. T. A. will hold its sixth annual convention at Brenan College, Gainsville, Ga., on June 12, 13, 14. Programs of a practical value to the teachers are being prepared.

TEACHING THE DEAF

MODERN METHOD BY WHICH THE HEARING IS CULTIVATED

I placed her (the deaf pupil's) chair two feet from mine, drilled on A, B, C, etc. In one year's time (including three months' vacation with no drill) her father stated that her hearing had improved 100 per cent during the year. She could then hear exceedingly well.

We also used the piano as a means. On March 30, 1905, I found that she could hear "C'' above the staff. That is the twenty-second note from the right limit of a piano at eight and one quarter octaves. On this day I began using the instrument to which she refers for about fifteen minutes, then tried the same "C'' without the instrument, and all the notes until the next higher "C'' was reached. She could hear perfectly even that. From day to day we worked on tones until we were five or six notes from the highest.

Here we remained for over a week. My pupil declared she could hear the thumping of the note, but not any tone. I had doubts of her own self-confidence, so one day I started with two notes higher than she had ever heard and descended to the troublesome note. All were heard perfectly. It was a matter of what she had expected to hear. I had usually started drill four or five notes lower than her limit and worked up to the new tones, but on this occasion I reversed the operation, and she, believing all would go on as usual, was expecting to hear whatever note I first struck. She now hears every note on the keyboard, even the highest, and the others indefinitely beyond. She can enjoy a musical play fully as well as most normal people (of course she does not hear the words; do you?). She hears whistling three feet away, which was previously out of the question, no matter how near she was to the sound, and she is constantly improving in hearing, even when not being drilled. — MRS. J. SCOTT ANDERSON *before the Convention of Instructors of the Deaf*.

A MASTER OF PROSE

Mr. Arthur Symons is one of the best prose writers living, and in *Spiritual Adventures* (Constable, 7*s*. 6*d*. net) he does not depart from his high standard. The volume mainly consists of studies of temperament, full of subtle suggestion and atmosphere. Mr. Symons is not exactly a story-teller, but he has fine qualities which too many story-tellers lack. Here is an interesting personal passage:—

"The reading of *Lavengro* did many things for me. It absorbed me from the first page, with a curiously personal appeal, as of some one akin to me, and when I came to the place where Lavengro learns Welsh in a fortnight, I laid down the book with a feeling of fierce emulation. I had often thought of learning Italian. I immediately bought an Italian Bible, and a grammar; I worked all day long, not taking up *Lavengro* again, until, at the end of the fortnight which I had given myself, I could read Italian. Then I finished *Lavengro*."

This would have delighted George Borrow.

CONSUMING SMOKE

You may learn to consume your own smoke. The atmosphere is darkened by the murmurings and whimperings of men and women over the non-essentials, the trifles that are inevitably incident to the hurly-burly of the day's routine. Things cannot always go your way. Learn to accept in silence the minor aggravations, cultivate the gift of taciturnity, and consume your own smoke with an extra drought of hard work, so that those about you may not be annoyed with the dust and soot of your complaints. — DR. WILLIAM OSLER.

The Georgia M. T. A., will hold its second annual convention at the same place on June 13.

THE PIANO

Special articles on the Literature and Pedagogy of the Piano will constitute this Department. Methods or devices used successfully by teachers will be explained here. Correspondence with teachers and students of the Piano about matters of general interest is solicited. Address the Editor of THE MUSICIAN.

THE MAGIC PEDAL, THE SOUL OF THE PIANOFORTE

PEDAL EFFECTS OBTAINED WITH THE FINGERS

Mutual Dependence of Fingers and Pedal

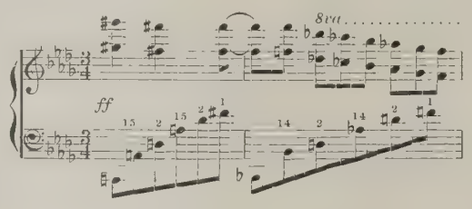
The fingers and the pedal are interdependent. Previous examples have shown that there are many effects which can be accomplished only when the damper pedal is applied to connect or to sustain tone. The reverse is also true: many fine and indispensable effects of sustained tone would be impossible were it not for a clever and silent pressure of the fingers upon keys previously struck, so as to cause an uninterrupted continuance of the tones previously sustained by the damper pedal alone. Such effects of tone sustained by the fingers instead of by the pedal might well be called pedal effects obtained by the fingers: for this phrase, at first somewhat strange sounding, helps to recall to the student's mind the fact that while the pedal is a lever by means of which all the dampers are raised collectively from the strings and lowered upon them, each key also is a lever which raises and lowers a single one of these dampers in the same manner as the damper pedal does them all. In other words, each key is a partial damper pedal operated by the finger instead of by the foot.

The Key a Partial Damper Pedal

A downward pressure of the pedal raises all the dampers from all the strings: a downward pressure of any one key raises one damper from the one, two or three unison strings upon which it lies. This is equally the case whether the pressure has been sufficiently strong to force the hammer to strike the strings so as to produce tone, or whether the pressure has been so gently and gradually exerted that the hammer falls back from the string after barely touching it, and therefore without eliciting any tone from the contact. In the photogravure of the model of the piano action previously shown, the highest hammer and the damper in the background illustrate what takes place in the mechanism when a key is soundlessly pressed down.

Well Thought Out Fingering Obligatory

A judicious fingering has much to do with a correct use of the pedal. It frequently happens that bass and inner harmonic voices should be sustained; yet that the purity of the melodic tones should not be marred by the great number of overtones which form in continually increasing numbers from the moment when a tone is held by the pedal, until the pedal pressure is released. In cantabile passages, it is often best to hold these accompanying tones with the fingers until the moment when these are obliged to release the keys; by this way of playing the use of the pedal may be advantageously delayed.

Chopin-Liszt — *Meine Freuden*

Shifting of Fingers upon a Key

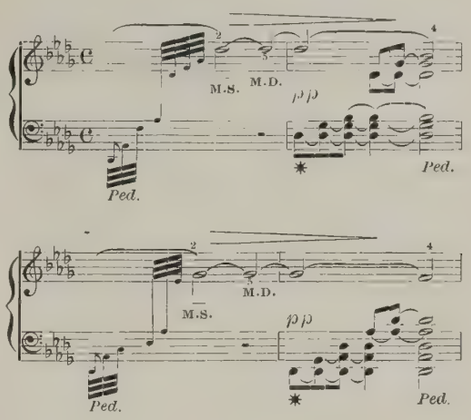
In this passionate orchestral passage from Liszt's transcription of one of Chopin's songs, it is necessary to sustain the tones of the broken chords in the left hand and also to use the pedal afresh with each tone of the melody in the right hand. There is but one way of securing not only an unblurred melody but also a sustained bass tone and accompanying full harmony. This is to combine the pedal effect of sustained tone obtained by means of the foot with the pedal effect of sustained tone obtained by means of the fingers. The fifth finger should be rapidly substituted for the thumb on the second and fourth keys (upper bass) struck with the left hand so as to sustain these tones longer by means of the fingers. In the second measure, the fourth finger is similarly shifted upon the second and fourth keys struck so as to take the place of the thumb before it has allowed the key to rise.

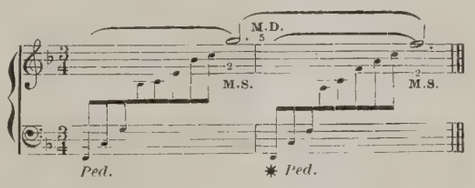
Tones sustained by Fingers

Such substitution of one finger for another is a very useful device continually and almost involuntarily applied by good players to sustain tone and at the same time prepare the fingers to produce other tones. It also has the admirable result of inducing the player to listen to his own performance and to appreciate the progression of the voices through the harmonies. In connecting solid chords and under many other circumstances this shifting of the fingers sometimes takes place simultaneously in several voices. For the musical comprehension of a composition, it is highly desirable that as many as possible of the tones sustained by the pedal should at the same time be sustained by the fingers. The Mendelssohn Song in E♭, given in the fourth example, can only be played by a substitution of one finger for another and much pedal effect by the fingers.

Substitution of One Hand for Another, without Releasing Tone

A valuable expedient is the substitution of a finger of one hand for a finger of the other hand, in order to sustain tone.

Gorno — *Part II, No. 42*

In this exercise, the melody tones, D♭ and G♭, can only be held for their indicated duration of a measure and a half by the substitution of the fifth finger of the right hand for the second finger of the left hand, as indicated by the fingering and by the abbreviations *m.s.*, (left hand) and *m.d.* (right hand). This example is in the nature of a preparatory study for such passages as the closing measures of Chopin's F major Nocturne.,

Chopin — *Nocturne in F major, Op. 15*

which should be played in a similar manner in order to sustain the melodic G into the next measure until F is produced, while at the same time sustaining the bass and all the other arpeggiated tones of the harmony. The tone G should be produced by the second finger of the left hand, and sustained by the fifth finger of the right hand as indicated by the letters *m.s.* and *m.d.*

THE MEANING OF "SENZA SORDINO"

Beethoven's Use of "Senza Sordino"

While considering the uses of the damper pedal and the various methods of notation employed at different times and by various composers to designate the raising and lowering of the dampers, it is both interesting and useful to note the meaning of the terms *con sordino* and *senza sordino as used by Beethoven* so often in his earlier compositions and especially in his first three concertos, as can be seen in those old editions which are in accordance with the original manuscripts and in the Franz Kullak edition published by Steingraber. *Sordino* is a word which is very often misunderstood, as it has two meanings. The *sordino* for the violinist is the

mute, but in piano music the word *sordino* means damper. Consequently, *con sordino* means "with dampers," that is, "without pedal"; *senza sordino* means "without dampers," that is, "with pedal." Beethoven adopted this manner of expressing himself to indicate the use of the dampers because at the time of composing these concertos (1795-1800) the pedal was of comparatively recent invention (1783), and the dampers in most pianos were raised by means of a knee pedal (*genouilliere*). In the C minor Concerto, the words *con sordino* and *senza sordino* are frequently used, and give a very clear idea of the composer's desires regarding the use of the dampers and the effects deriving from their use. Throughout the Largo these terms are used very often (see the first example), referring sometimes to passages and sometimes to one note only, and show that Beethoven used the pedal intuitively and according to the best modern usage.

Czerny's Remarks on Beethoven's Pedal Notation

The *London Musical Times* of Sept. 1, 1895, contains an unsigned article on the meaning of the word *sordino*. This paper is written in refutation of a previous one which stated that the *sordini* of the piano were that apparatus of felt or leather which muffles the tone when inserted between the hammers and strings, the effect being similar to that produced by the soft pedal of our modern square pianos. The author says: "Carl Czerny, who was a pupil of Beethoven, said in his *Pianoforte School*, Vol. 4, that he studied many of Beethoven's works under the master's own guidance and enjoyed his friendly and instructive intercourse, and had been asked to treat, in the school, of the performance of Beethoven's works. The volume is made up chiefly of suggestions on the proper performance of all Beethoven's works for piano solo, including very full instruction for the use of the pedal, as he calls it,—*in any case*, the damper, loud or right-foot pedal. One sentence says that Beethoven employed the pedal much more frequently than we find it indicated in his compositions. In his remarks on Op. 26, Var. 5, Czerny says: 'The last fifteen bars, *senza sordino*,' that is, with the pedal, as it was indicated at the period when this sonata appeared. To the Sonata in C♯ minor, Op. 27, he gives the direction *sempre sordino*, explaining this by 'the prescribed pedal must be employed with each note of the bass.' Further, he directs where the pianissimo pedal is to be used and where it is not to be used in conjunction with the *senza sordino* or damper pedal in the way he prescribes. In the third movement, *presto agitato*, he says that with the fortissimo quaver chords, at the end of bar two of this movement, and whenever they occur, the pedal must always be used. In the suggestion as to the playing of the Rondo, Op. 53, he says: 'This Rondo, of a pastoral character, is entirely calculated for the use of the pedal which is here actually expressed'; and in a footnote to this same sentence he adds: 'The indication *senza sordino* was only continued as long as the pedal was pressed with the knee.' Czerny never speaks of a pianissimo pedal (leather and felt, interposed between hammers and strings) called *sordino*. He does say that there were pedals other than the two now used, but that they were soon discarded, all others being acknowledged as unworthy of the true artist. His pianissimo pedal is the shifting pedal. *Senza sordino*, with him, is a pedal pressed by the knee, by which the dampers are raised, and is an earlier indication for producing the effect later on and now obtained by means of pedal. *Con sordino* is the opposite of this, and equals *. Czerny is sure of the correctness of his remarks, and claims, in a concluding paragraph to the solo sonatas, that his remarks are correct. If he is any authority in pianoforte matters and Beethoven in particular, the above should be of value."

Beethoven's Works in Original Editions

We mention here what Czerny has said of the matter because, as he was a pupil of Beethoven and studied the master's pianoforte works with the composer himself, he undoubtedly acquired a correct idea of Beethoven's desires regarding the use of both soft and damper pedals, and clearly understood what the composer meant by his manner of indicating the use of the *sordini* (dampers) of the piano as well as of the *una corda* pedal. But even without the above statement of Czerny's the same conclusions are reached by looking over the earlier compositions of Beethoven in old editions, in which he has employed the expressions *con sordino* and *senza sordino*. Beethoven certainly meant "with pedal" by the term *senza sordino*, as this marking is found in forte and in fortissimo passages; with the muffling pedal, which diminished the tone, a fortissimo is impossible.

Beethoven's Orchestral Coloring by Means of Pedals

Liszt also interprets *senza sordino* as equivalent to the raising of the pedal, as is shown in his edition of the first three concertos of Beethoven; and it is noteworthy that he has not found it necessary to change any of the pedal marks, although he makes some additional ones, indicating them with a small *p*, while the original signs are written in the usual way. The pedal was undoubtedly used by Beethoven to produce the effects of increasing the intensity of tone, of sustaining many tones that could not be sustained by the fingers, and all other effects which for musical reasons are produced by the modern pianist. Schindler speaks of "Beethoven's manner of holding down particular tones with the fingers." Of course Beethoven was also desirous of obtaining color by means of the pedals, in order that the passage might express his meaning, and not merely for the sake of tone-coloring as it might be applied in piano music that is more brilliant and well sounding than deep in thought and feeling. That he was very particular in regard to all orchestral colorings is clearly expressed in one of his letters in which he complains that the musicians do not produce sufficient contrast of these effects. He writes: "All my *pp's*, *cresc.*, *decresc.*, and all *f's* and *ff's* may as well be struck out of my Opera, for no attention whatever is paid to them. I shall lose all pleasure if I am to hear it given thus."

The Soft Pedal

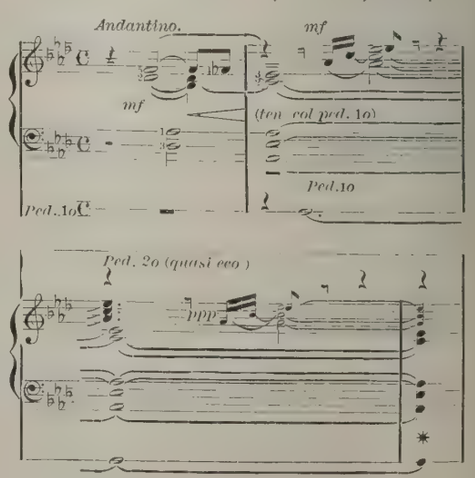
Mechanism and Action of Soft Pedal

The functions of the second and third pedals should be discussed before completing the outline of some of the manifold uses of the damper pedal. In the beginning of this paper the term "loud" pedal was shown to be inadequate to suggest the various functions of the important piece of mechanism frequently so miscalled. The term "soft pedal" is also somewhat of a misnomer, for this pedal on the modern grand and upright pianos may be used to modify the tone-coloring, when playing loud passages. Still, this is the name customarily applied to it. The mechanism of this pedal varies with the form of piano to which it is attached. In the now almost disused square piano, the soft pedal muffles the strings by inserting a piece of felt between them and the hammers. The action of the second pedal in the upright piano consists in moving the hammers closer to the strings so that the blow is shortened. In the grand piano, pressure upon the soft pedal shifts the hammers and keyboard slightly to one side, so that the number of unison strings which receive the blow of each hammer is diminished by one, although the unstruck string vibrates sympathetically, enriching, while slightly changing, the tonal quality. Of this the modern pianist takes advantage in order to produce the greatest possible change of tone qualities. The pressure exerted on the soft pedal should usually be sufficient to force it quickly down to its utmost limit, for a metallic sound, seldom desired, is often otherwise heard, when the strings receive the blow from the sides of the grooves made by them in the felt of the hammers. An extremely slight pressure of the soft pedal allows the strings to strike the top of the ridges between the grooves, and makes possible the softest quality of sound, as this part of the hammer, rarely used, is softer than the ruts in the felt which have become hardened by the frequent impact of the strings.

Echo Effect

The soft pedal is employed alone and in combination with the other pedals to gain variety of tone-coloring. Used by itself, it serves in the production of echo-like effects in repeating a phrase which has been previously played rather loud.

Gorno — *Pedal Studies, Part II*, No. 4

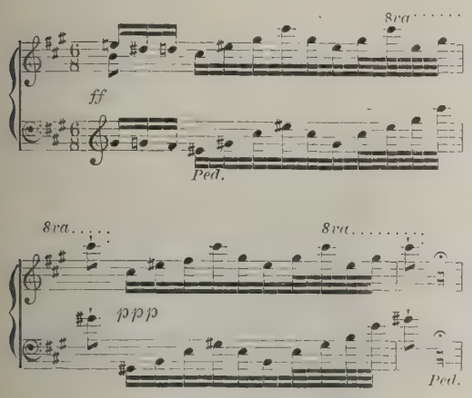


When this pedal is employed in connection with the damper pedal, the echo seems mysteriously veiled, as though coming through a haze from a distance. In this study, the full harmony is sustained in the second, third, and fourth measures by the damper pedal (Ped. 1°); in the third measure, the soft pedal (Ped. 2°) is used with the repeated notes, *quasi eco* (like an echo). This combination of the two pedals greatly assists in obtaining echo-effect and fine coloring.

Hans Schmitt's Record of Liszt's Pedaling

Hans Schmitt says in his fine work that the great pedalist Franz Liszt used the soft pedal felicitously to heighten the beauty of the four arpeggios in C♯ major and in D minor which are found in his *Spinning Song*, transcribed from the *Flying Dutchman*.

Wagner-Liszt — *Spinning Song*



Liszt first played the arpeggio fortissimo and sustained the tones by means of the damper pedal; then, without raising the foot from the pedal, and using also the soft pedal, he repeated the arpeggio pianissimo, and somewhat more slowly. This gives the repeated arpeggio the entrancing effect of floating through nebulous sound.

Schumann often designates the use of the soft pedal by the German words *Mit Verschiebung* (with soft pedal) and *Ohne Verschiebung* (without soft pedal).

Una Corda Pedal

In the time of Beethoven it was possible, by means of pedals, to make the hammers strike either one, two, or three of the strings, which were tuned in unison for each tone of the pianoforte, with the exception of the lowest tones (which, as now, were obtained from single strings), and Beethoven took advantage of this. In the slow movement of the great G major Concerto (composed in 1805) Beethoven indicates the use of the damper pedal in the usual modern way. But to obtain the expression which this wonderful piece of music requires, the soft pedal, as well as the damper pedal, must be employed, according to the composer's own directions as expressed in the following French words at the beginning of the Largo: *Dans tout ces Andante on tient levé la Pedale qui ne fait sonner qu'un corde. Au signe Ped. on lève outre cela les etouffoirs.* (All through this Andante use the pedal which makes only one string sound. At the sign Ped., raise the dampers besides.) After having directed the use of the *una corda pedal* (one string pedal) to diminish the tone towards the end of the piece, he uses the following expression: *2 et puis 3 cordes*, meaning, "employ first two strings and then three strings." He demands at the same time, *Crescendo sino al fortissimo* (increasing to fortissimo), and after a few measures of fortissimo, he adds: *2 et puis I corde* (two and then one string), in combination with *dim sino al pianissimo* (diminuendo to pianissimo).

Beethoven prescribed the use of the pedals minutely and accurately in some of his most important works. In the slow movement of his great sonata in B♭, Op. 106, he calls for the pedal effects of *una corda* (one string), *due corde* (two strings), and *tre corde* (three strings), with continued alernation throughout the composition, and sometimes he also makes use of the expression *poco a poco tutte le cordes*, meaning for the performer to pass gradually from the use of one string to the use of all the strings, by means of the pedals.

(*To be continued*)

POISE IN KEY FITTING AND HAND LEADING

ELEANOR P. SHERWOOD

The same principles in poise, and leading of the hand across the keyboard, are in order, as belong to equilibrium in pose and carriage of the human body. A lop-sided position and slouching gait are generally to be avoided as not only ugly in the extreme, but detrimental to health as well; and even the most awkward are not given to walking on the side of their toes!

Yet there are many who wander over the keyboard with some such absurd and decrepit use of the fourth and fifth fingers.

It is obviously worth while to poise the hand in a manner to secure for each finger-tip, or cushion, a direct aim to the centre of its key. The thumb alone, from the peculiar nature of its attachment, does, by right, touch its key somewhat on one side of the cushion.

It is essential to "form the hand" with regard to stability in the upper arm, and in the large, supporting finger knuckles, together with lightness, elasticity, and flexibility in the wrist, and strength and pliability in the fingers.

As a means to this end, hold elbow well towards the body; wrist outward, from the same; lower wrist at thumb joint, inclining it inward, somewhat over the keyboard. In this way it becomes possible to adjust the large knuckle of the fifth finger to a high position, that of the second finger to a level, — neither elevated nor depressed, — while the thumb should stand out at a respectful distance from the body of the hand.

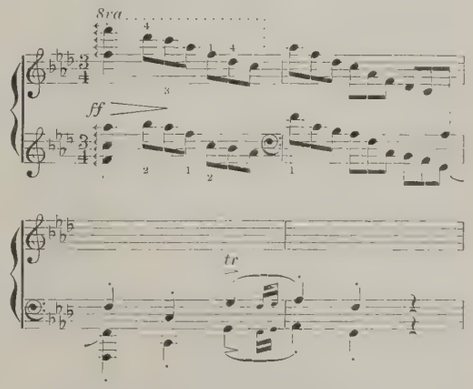
The object of this "Normal Position" is to equalize forces by nature unequal. By means of it, the weaker fingers gain support and directness of aim; the fifth overcomes its propensity to behave like an invertibrate jelly-fish; the fourth receives compensation for its limited range in lifting; the second and thumb cease to interfere with each other, and their very obtrusive tendencies are held under restraint.

Of course it takes practice to *retain* this knuckle shaping during various kinds of action of wrist, hand, or fingers, particularly during any and every acrobatic manœuvre required by ever shifting key positions. However, once gained, proper poise is the means of making all things technical the more adaptable to expression.

Before attempting to lead from one group of keys to another, it facilitates matters to examine each group separately, shaping the fingers — at least in "close" position — to the intervals of each key pattern as though it were a mold.

Each separate *key* position is a definite locality, and when we speak of a "change of position" it should mean, *not* to upset the technical balance in *hand* position, but, on the contrary, to take every care to preserve this poise in the act of passing from one *key* position to another. In short, to "change position" should denote merely to *relocate* the *same hand poise* relative to the next group of keys. Words of double meaning too often cause confusion. Teaching would be far simpler if language were less ambiguous. The present problem is to maintain equilibrium during changes of location, whether in legato, staccato, or for purposes of phrasing.

The vehicle of transit is sideward progression of the forearm, with steady elbow and knuckles. This requires the nicest regulation. Any change of level in wrist or knuckles, *at the instant of crossing*, will upset the balance. As applied to legato passages, the fingers and thumb must resist their dead weight tendency to fall prematurely, by the way, and must remain *up* until relocated. Otherwise the tone lacks control.

Also, each finger, after leaving its key, instead of remaining over *that* key, should move sideward toward the next to be played, in the direction in which the forearm is leading.

Description refers only to right hand from bar 1 to first note of bar 3.

Left hand is entirely independent in the *cut* of its interval pattern; although, of course, on same principle of progression. However, the leading of forearm is more strongly *felt* in descending left and ascending right hand, than in the reverse.

In this way, the side progression, through being continuous and gradual, both in forearm and fingers, is the less subject to hitching and jerking, at the critical moment of transfer across the thumb. Here, especially, must be exact calculation as to

extent and instant of forearm swing from the key group before to that after the thumb.

The *distance* from one key to the next must determine whether a finger should leave its key by gliding or lifting.

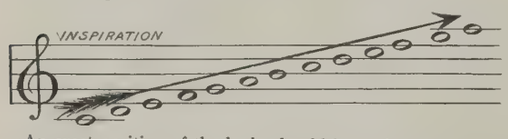
In the case of wide intervals to glide is necessary. This is a matter of *un*curving the fingers between supporting knuckle and tip, in order to pass from the key without the break caused by lifting, and equally in order to insure lift, aim, and curve to finger next about to play.

While hand or wrist staccato, and use of wrist in punctuating, present their own difficulties, in detail, the mere act of transit, by means of side progression of forearm, is the same as above described. However, with hand or wrist *action* the fingers about to play next would be aimed *downward* in fixed position. In these cases *hand* or *wrist* would remain *lifted* during transfer of poise. Throughout the entire path there is a continuous alternation of down, up (or gliding), and side movement, ever with reference to key distances and rhythmic and tonal considerations.

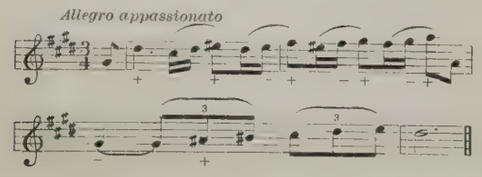
BREATHING IN ITS RELATION TO PIANOFORTE PLAYING

F. H. MORTON

In the last article we saw the necessity of some compensation for the demands modern piano performance makes on players. Whenever any effort, physical or mental, is made, involving the expenditure of force, whether we know it or not, our breathing is *correspondingly increased* to enable the heart to send an extra supply of oxygenized blood to restore exhausted nerve cells. Now to come to piano performance. In scale work, if an inspiration be taken while the scale ascends, harmonious conditions will be established, because as the vibrations of the tones increase in number, so does the depression of the diaphragm increase. There is a correlation of impressions that is satisfactory, which would not be the case if an inspiration were taken with a descending passage. Breath must be taken slowly and evenly to correspond with the length of the ascending figure, so that when the top note is reached the lungs are at their full comfortable capacity; not surcharged and strained, but *comfortably filled*. If breath be taken too quickly, the lungs will be full before the ascent is finished, and if there is not an uncomfortable suspense awaiting the arrival of the top note (as we await some vocalists' "high effects"), there will be an expiration, which, reversing best conditions, is *negative* in character; whereas the *in*spiration is felt to be *positive* or beneficial. This, then, is the simplest application of breathing in its relation to performance.

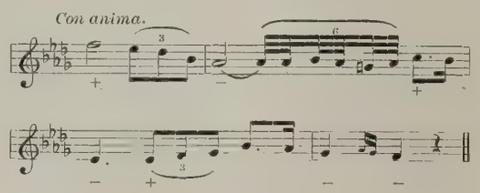


An erect position of the body should be maintained and shoulders kept straight, to favor the free use of the lungs.

The same rule of breath management applies to all ascending passages, even if the ascent be broken by short descents. So long as each repetition of sequence form is of higher pitch than those preceding, the climax is reached by the highest note. This may be illustrated by Chopin's Polonaise, Op. 26: —

The passage goes at a sufficient speed to enable one to draw the breath whilst reaching the climax at C. But here a deeper factor enters: Shall we continue the inspiration slowly and evenly, oblivious of the increasing power and heavy throb of the *rhythm?* Or shall we on the other hand permit the rhythm to influence our respiration as it should? There is no doubt that rhythmical respiration is best. Then, in the example before us, let us take in a short breath at each of the notes marked with the positive symbol +. At the semi-quavers, the downward trend being evident, the breath may be held, or even slightly expelled (the negative sign — denotes this). But each inspiration must be greater than the one before, as the harmonic tension increases, till we have a full breath at C. At G♯, second measure, let the breath escape in good volume, taking a half breath *gently* during the ascending passage following, as the climax has passed, and then on the last note of the phrase quietly relax.

It is important to bear in mind that the gentle expiration is gained by relaxation, as in preparation for still further accomplishment — not by muscular force. That would defeat its own end, and lead to a palpitating, panting style of breathing, just the reverse of what is really wanted.

Sympathetic respiration is what is required, and when this is established it will be a marvelous aid to expressive playing, steadying to excited nerves, and refreshing to a tired body. It may be taken for granted that steady breathing will conduce to steady playing, and short, uneven breathing will favor nervous and erratic performance.

Of course in quiet music, where passion is subdued, fast and very full breathing would disturb the tranquil mental poise necessary to its proper interpretation; but here, as elsewhere, the respiration should be rhythmic and sympathetic. The *meno mosso* from the above polonaise will admirably illustrate this idea.

The breath has presumably been exhaled during the last measure of the previous movement, and now, at the beginning of a new period, what is more natural than to take a fresh breath with the first note of this beautiful *meno mosso*, especially as it is a comparatively long and restful tone? Chopin's direction is *con anima*, literally, "with soul"; with all the expressive intensity of our higher, nobler inner self. Let us then draw a heartfelt inspiration here, — an inspiration that will in its course bring abounding life and love to the soul that Chopin voices through his immortal music.

If we were to say that one's indrawn breath here is really the preparation of a *sigh*, it would be correct, for indeed this lovely theme seems but a sigh of tender, regretful longing, as his beloved country, once mighty Poland, now drifts in vanquished grandeur through Chopin's pensive revery!

After the first measure, we have another note of repose, with a breathless little passage before the third beat. On this note (A♭) the relaxing expiration should follow (—), but only to be caught again by the tremulous, thrilling melody of the third beat (C). Having taken a short but heavy inspiration on this note (for the melody is full of intensity), we reach another reposeful note, so may again relax, till the ascending triplet carries our inspiration on to the last beat (measure 3), for in the fourth measure we quickly reach G♭ from the semiquaver previous. This causes an expiration, and then on the second pulse in this fourth measure, the throb of the underlying rhythm, coming on another note of repose (F), calls for an extra "whief" of expiration.

This is not to be taken as the only manner in which one may "aspirate" such a passage of music. Yet it seems consistent and helpful, and so merits consideration. Our next theme will be the secondary advantages and additional illustrations of the subject.

MUSIC WHEN A TAP IS TURNED

DEVICE TO SEND THE VIBRATIONS ALL OVER A CITY

The telharmonium has arrived. It is an invention for producing music by electricity without strings, reeds, or pipes — nothing but an ordinary telephone wire. The idea is that you can turn on music hereafter in your house just as you turn on an incandescent electric light. The music is transmitted over a wire in electric waves from a central station. It is produced, not reproduced, at each telephone. You don't have to put the receiver to your ear to hear it. You let the waves into a paper cone and the sound that rolls out will fill a great auditorium. The inventor says the music can be produced a thousand miles from the place where the performer is depressing the piano keys that set the currents going, and the performer has to have one of the cones in the room with him to see if he is playing the music right.

The inventor is Dr. Cahill, whose work-shop is in Holyoke, Mass., where he has assembled a machine weighing 200 tons and costing $200,000 after many years of work.

THE SUMMER MUSICIAN

The *Electrical World* of this week tells the details of the construction of the apparatus and the results obtained. The plan is to set up a central station and supply each large city with music waves built up into harmonies and the imitation of the most delicate of all musical instruments in any kind of musical composition to amusement halls, stores, auditoriums or private houses for all those who can pay for it. It is not to be like the phonograph in any way, because the tones come hot off the wire in their original form.

CARICATURES BY CARUSO

Signor Caruso, who has made himself famous as a tenor, discloses another side of his nature, and, with *The Caruso Book* (Robert Grier Cooke, Incorporated,) will show himself to be a caricaturist as good as many a man who gets "big pay" from a newspaper for his cartoons. The new book will contain nearly two hundred hand-colored caricatures of people in and of the Metropolitan Opera House — a rich field for fun, which Signor Caruso, as one of the cultivators, has been able to exploit to his heart's content. Each copy is autographed by the artist.

UNDER THE CHESTNUT TREE

Appreciation

"Why do you encourage him to tell jokes?" asks the first intimate friend of the second one.

"I enjoy it."

"You do? Why, you know he always tells some old chestnut and then takes ten or fifteen minutes to explain it."

"I know. The stories he tells are never funny, but you come to appreciate the rich humor in his explanations."

* *

Different

"Mr. Stoxen Bonds kept time to the music with his feet all during the concert last night. I didn't know he was so fond of classical music."

"He isn't; it made him so nervous he couldn't keep still." — *Detroit Free Press.*

* *

Winnipeg *Town Topics* suggests that when an amateur singer announces that she will sing a certain song "by request," she should give the name of the one requesting it so that the audience will know whom to blame.

* *

"And you call this a patriotic song?" snorted the music publisher, handing back the manuscript.

"Why, isn't it a patriotic song?" demanded the author.

"My dear sir, you don't rhyme 'soldier boy' and 'mother's joy' in it anywhere." — *Philadelphia Press.*

* *

They are telling another story about John Philip Sousa. A society woman, of the newly rich kind, in Chicago, had invited the band leader to dinner and the invitation had been declined. Not dismayed by this refusal, the woman had penned another note reading: "If only we could have your company for a little while, if not for dinner, then at least for the concert."

In reply she received the following note, but Sousa did not carry out the threat it contained.

"Dear Madam: I note with pleasure your desire for my company. I have so far asked fifty of them, and they are delighted at the prospect of being with you. I shall ask the rest of the company during the intermission at the concert. There are sixty of them altogether. With thanks, my dear madam, obediently yours,

"John Philip Sousa."

* *

Mr. Kaller. — "Taking music lessons, are you, Willie? Well, do you know what a flat is?"

Willie Hariumm. — "Yes, sir; three rooms and a bath."

* *

"Miss Blank must have an angelic disposition; she's sung in the same choir for six years."

"That's no sign! When they quarrel, the others are always the ones to leave." — *Detroit Free Press.*

* *

Being asked the name of the world's greatest composer, a smart university young man said: "Chloroform."

* *

American Perils

China might regret that she sent those commissioners over here if they conclude to introduce English comic opera and American breakfast food into China. — *Baltimore Sun.*

Agreed

Mrs. Nexdore. — "I bought a new piece of music for my daughter to play and I guess she'll master it soon. She was trying all afternoon."

Miss Pepprey. — "Indeed, she was; very!" — *Philadelphia Press.*

* *

Two Objects

Stella. — "Did she go abroad to cultivate her voice?"

Bella. — "Yes, and her father went to cultivate his silence."

* *

A Musical Treat

Cleveland is to have a new music hall, to cost $1,000,000, and John D. Rockefeller, it is said, has pledged the money. Assuming that the report is true, the following program, to be rendered at the hall's dedication, is reverently submitted: —

Overture: Babes in Oil Land.....*Herbert*
March: Petroleum Cadets (new).....*Sousa*
Waltz: Jolly Robbers.....*Strauss*
Aria: Hair Oil Duet from "The Barber of Seville".....*Rossini*
"*Ten cent da quarta*"
Solo for Oboe: — Jewel Song from "Faust"....*Gounod*
Medley of Popular Songs: (*a*) If Mr. Boston Lawson had His Way.....*Cohan*
(*b*) My Money never gives Out.....*Rockefeller*
(*c*) Silver Threads among the Gold.....*Shaw*
(*d*) I am a Sunday-school Scholar, lar, lar,.....*Anon*

[Note. — It will be observed that the program is made up of works by none but STANDARD composers.] — *Life*

* *

Musical

"Papa says he likes to hear me play your accompaniments. He usually sits in the next room, you know."

"Then he admires music?"

"In a way. He says I always play so loud that it drowns your voice." — *The Tatler.*

* *

Mark Twain recently sent the following letter to Andrew Carnegie: —

"My dear Mr. Carnegie: I see by the papers that you are very prosperous. I want to get a hymn book. It costs six shillings. I will bless you, God will bless you, and it will do a great deal of good.

"Yours truly,

"Mark Twain.

"P. S. — Don't send me the hymn book; send me the six shillings." — *New York Times.*

* *

"High" Art

"That Miss Newcome next door to you plays the piano a great deal, doesn't she?"

"Yes, indeed."

"Is it good music?"

"It must be, for I can't make head or tail of it." — *Philadelphia Press.*

The Retort Courteous

"Crescendo," of the "Star," tells a good story of the Roland that a prima-donna of one of the smaller German capitals gave to the Oliver of a pompous nobleman of the Court. Both bear the same surname, and, when the lady's engagement was announced, the nobleman inserted a "personal" in the local Press to the effect that "His Excellency Major-General von —— wishes to have it known that Fraulein von ——, recently engaged at the Court Opera House, is in no way related to him." On the following day another advertisement appeared: "Fraulein von ——, of the Court Opera, is anxious to acquaint all whom it may concern with the fact that she is not related to Baron von ——, who was recently condemned to a term of penal servitude for embezzlement and offences against morality." The sting of this lies in the fact that the protesting Major-General and the convicted Baron are nearly related.

* *

The Boy's Idea

The Mother. — "Yes, my son, in the days of ancient Rome all the fighting was done in the arena."

The Boy. — "And didn't they allow any fighting in the choir, ma?" — *Yonkers Statesman.*

* *

Discord

It was at the opera.

"Her voice is rather thin," commented the gilded row.

"Made so by constant efforts to get in a note edgewise," growled the parquet. — *Philadelphia Bulletin.*

* *

"Now, this opus," explained the musical sharp, "was written while the great composer was under the influence of Wagner."

"I'm glad to know that," responded McRobinson. "Otherwise I should have entertained the idea that it was written while he was under the influence of something much stronger." — *Louisville Courier-Journal.*

* *

Childish

Young Mother. — "Our new organist reminds me of baby."

Young Father. — "Why so, my dear?"

Young Mother. — "He plays with his feet."

* *

Didyouevergentlereadertrytowritealittlerhyme
Whentheneighbor'sloudpianowasaworkingovertime?
Doyourealizehowtoughitistomakeadecentshowing —
Howyou
Havetothink
inragtimewhen
A
Pianola's going?

— *New York Evening Mail.*

* *

The Music Lesson

Pupil's Mother. — "Will my daughter ever become a good musician, professor?"

Professor. — "I can't zay. She may. She tell me zat she gome of a long-lived family."

THE ORGAN

Conducted by WM. HORATIO CLARKE

All correspondence regarding all Departments of THE MUSICIAN should be addressed to the Editor as stated on the editorial page. Programs will be welcomed both for this Department and for the CHOIR AND CHORAL MAGAZINE; edited by Thomas Tapper and published by the Oliver Ditson Company. Short articles, of practical nature, choir notes, and anything pertaining to church and to choral music submitted to the Editor will be used if found available.

NEW ORGAN STOPS

R. D. — "During my last vacation I visited England and heard a number of modern organs. I was particularly interested in the improved system of scales and voicing, which supplants the mixture and mutation method of augmenting the power. I can only say that I was quite pleased with the results and with the fine workmanship. I found the Tibia Plena a full-toned Flute, excellent as a solo stop and quite remarkable in its combination effects with other stops. The Contra Tibia Clausa is a 16 ft. Closed Flute which produces a solemn effect when combined with the 8 ft. stops, giving a dignified tone as if in a Cathedral. The Diaphonic Horn is a very useful stop. It has the smoothness and volume of a pedal reed stop without the reedy effect. I can only liken it to the subdued sonority of the now obsolete Ophicleide which my father used to play in the church orchestra and village band. When I was a boy I learned to play this instrument with its many keys, it being really a bass bugle. It was a very difficult instrument on which to obtain an even quality of tone, and it required a special embouchure, or lip pressure, for every tone, as the tones did not draw into fifths and thirds as with a brass Tuba or Cornet, on account of so many large keyholes. The tone was smooth, without much resonance. I could never see why a reed organ stop should be named after this instrument, as there was nothing of a reedlike nature in the timbre. The brass Tuba was so much superior in body of tone that on its introduction the Ophicleide was banished as a relic."

OVERPOWERING ORGAN ACCOMPANIMENTS

R. B. — "I should like to say a word of protest in regard to the drawing of the voices of choirs by too loud organ accompaniments, a fault of many organists who preside at large organs. In every case in choir singing where a pure vocal tone is desirable, the organ should always be subservient to the voices. Heavy accompaniments lead the singers to force their voices beyond their normal quality. The quality of organ tone should always blend with the voices without leading, of sufficient power to keep the voices in pitch. I think that even in choir rehearsals a very light accompaniment is best, in order to bring out the voices and make the singers self-reliant. Some organists are so assertive in their playing that it seems as if they were constantly aiming to show every stop in the organ. There is always opportunity for strength of tone in accompanying full congregational singing when a heavy organ accompaniment is always appropriate where the singing is hearty. But for artistic choir accompaniment, the organist who persists in keeping the organ in such subjection that the listener commends the music as properly balanced, receives the highest compliments from those who possess refined musical tastes. Don't ruin the choir music for the sake of having the biggest organ in town."

SWELL MIXTURES

C. R. O. — "In an organ which I have been playing for the past five years, there is a Swell Mixture of two ranks, with no 2 ft. stop. In such a case, would it not have been better to have had each of these ranks in a separate stop, so as to give a 2 ft. stop independent of the twelfth? This leads me to suggest that instead of having compound stops draw collectively with one knob, that they be divided into separate stops, with an individual voicing, so that they can be used to advantage in various combinations. When they are to be used collectively it is only in the Full Organ when they are drawn on by the Forte Composition Pedal."

Comments. — Your suggestion is a good one. Separate stops are better than collective providing, as you remark, that the voicing is appropriate. The attitude of this department in opposing Mixtures is chiefly based upon their use as in the past with improper voicing and prominence, on account of which it is better to eliminate them entirely rather than add such discordance to the *ensemble* organ timbre. When the harmonic overtures, or suggestions of them, are voiced in their proper acoustic relations, so as to blend with the foundation tones and add to the variety of combination effects without being heard as discordant, *which can be done*, the objections raised in these columns will have served their purpose.

CONCAVE AND RADIATING PEDALS

O. S. C. — "I am glad to see an interest awakened in the matter of improved pedal boards, a subject which should be considered without prejudice. I have used a concave and radiating pedal board for two years with such comfort and facility, that nothing would tempt me to go back to the old style. The only objection I find to it is that when I am obliged to play on the straight board, the exertion and position wearies me and causes the pedaling to be exceedingly clumsy in comparison. Nearly all new large organs are using this improved pedal board as the most natural system, and they are a luxury to the organist who becomes accustomed to them.

"Concerning the greater ease in touching the G♯ pedal, I was interested in noting the recommending of one organist of having a heel projection for that note. Another organist suggests that where the three sharp pedal keys are grouped, that the middle one, G♯, shall project forward three eighths of an inch, so that the toes will readily find the position. This projection would be no obstruction. I have noticed that some builders raise the remote ends of the sharp keys so that they slant downward toward the player, which tends to give a feeling of security in the pedal touch. No player who has accustomed himself to the concave and radiating pedals will ever have the desire to substitute the old straight board for them."

ADEQUATE PEDAL ORGANS

L. M. R. — "I am glad that in our modern organs, builders and organists are waking up to a sense of a larger proportion of pedal stops. Many organs of two manuals built forty or fifty years ago had only one pedal stop, and that a roaring, booming, 16 ft. Open Diapason, played chiefly in the lower octave. Grand as these sub-thunder tones are, their grandeur becomes oppressive when continuously used. Yet this is an essential stop and should form the fundamental of every organ. But there should be a variety of pedal stops to modify and balance all manual combinations, and draw on automatically with the combinations

"What a fine thing it would be if the bass of each manual stop could be continued down an octave lower on the pedal chests, in addition to the regular pedal fundamental stops! The very fact that our pedal organs are so inadequate proves that the organ has not yet reached its climax of structure. For our largest organs there is no practical need of more than sixty speaking stops, of which one third should be in the pedal organ. This same proportion should be carried out as a standard. Thus in a small organ of eighteen speaking stops, six of them should be in the pedal. Of course the cost of the organs would be increased, but it is a philosophical law that all improvement must have an advanced value. More adequate pedal organs would be an incentive for better pedal playing on the part of students."

"PREPARED FOR" STOPS

F. B. — "I wish to utter my protest against the aggravating custom of having organs built with blank slides, introduced with the illusion that at some future time the stops will be inserted, and I hope that organ builders will refuse to build organs in such an unfinished way. Not once in a hundred times is a stop thus inserted in future years. It is a misleading fallacy to print a specification with numerous asterisks signifying that no such stops are actually in the organ. The greatest interest in any special new instrument exists in the mind of the organist who first plays it, who has had a voice in preparing the specification, and who takes a pride in calling it his instrument. On account of a lack of funds he is obliged to curtail the actual capacity, but prevails upon the builder to include several blank slides with the stop action finished and the name engraved on the knob, but with the action firmly screwed so that the knob cannot be drawn. After a year or two, when it is thought to be a wise economy to reduce the musical expenses, another organist with less enthusiasm takes the position, and the position deteriorates, and these blanks are never supplied. I would like to hear from organists who are playing such organs and learn in how many cases after ten or twenty years of blankness the intended stops are ever inserted? When expenses are cut down and cheaper organists are inaugurated, is it likely that money can be raised to supply such stops unless the organist pays for them?"

SUPER AND SUB MANUAL COUPLERS

E. J. L. —"I do not approve of the many octave and sub-octave manual couplers which I observe are being introduced in large organs. If I were to have a very large organ built, I would employ only unison couplers between all the manuals, and not rely upon mechanism to attempt to do what should be done by legitimate pipes. I am utterly opposed to the system of "borrowing," by making one stop answer for two. Yet I approve of an augmented pedal organ, where each 32 ft. and 16 ft. stops shall have 42 pipes and the mechanism so arranged that out of these a stop an octave higher may be obtained at will without giving the effect of the old pedal octave coupler. I know that some claim that with manual octave couplers there are additional means of obtaining an endless variety of beautiful effects with the softer stops, but I would prefer to obtain this variety by having a number of softer stops with even greater variety of tone. Take, for instance, an 8 ft. Dulciana; by having a 4 ft. Dolce as its octave complement with smaller scale and softer intonation, a much better effect would be produced than with an octave coupler, and so with other stops. In this sense and comparison the octave complex is a cheaper way of attempting to produce power. When true art is considered, the economic cheapness should have no voice, for art is not to be considered from a financial point of view."

MULTIPLICITY OF MANUALS AND PEDAL NOTES

D. M. — "While I do not think the effusions of a fault-finder are welcomed, yet there are a few points in modern organ construction which are carried to extremes. I notice that in recent instruments of large size, a fifth manual has been introduced, which with improved mechanism in tubular and electric action is entirely unnecessary, as the same effects may be obtained without adding to the discomfort of the player. Having had a four-manual organ to play, I am convinced that only three manuals are essential for all that is required in organ music, with our improved action. The Solo and Echo organs can be switched into any manual at will. It is almost impossible to execute well in pedal movements while playing with both hands in a fourth manual, as I know from much experience.

"I do not approve of extending the compass of the pedals up to 32 notes. Thirty notes are enough. There is no more reason for including the high G, because such a note may have been found in one or two of Bach's ancient compositions, than for extending the compass downward to B B B, because this note is found in one of his organ fugues, to keep up the symmetry of the figure. I very much doubt if the German pedals of the era of Bach ever extended to G. The modern German pedals have a greater distance from the centre of the naturals than English and American pedals, which would bring the high G out of the reach of the player. I sincerely hope that American builders will not adopt the 32 pedal keys as a standard."

A DICTIONARY OF ORGAN STOPS

CHARLES W. PEARCE

The Vincent Music Company has recently supplied the organ world with a book of reference which for many years past it had sorely needed; viz., a Dictionary of Stops. Every treatise on Organ Construction has endeavored in a small way to meet this want by giving a "vocabulary," "glossary," or some other variously named list; but obviously, such descriptions — necessarily limited to a few sentences, lines, or even words — were ignominously inadequate to meet the requirements of modern students and organ lovers. It was reserved for Mr. James Ingall Wedgwood (a worthy descendant of the great potter of that name) to give the organ world what it really wanted, and few experts can be said to possess better qualifications for the task than this talented young writer. For some years past the correspondence columns of *The Organist and Choirmaster* (to say nothing of ordinary musical papers not exclusively devoted to organ masters) have been filled with letters bearing his signature, dealing with all sorts of questions relating to "tonal design' (a new term which the inventions of the last decade or so seem to have called into existence); so that the name of Wedgwood having become famous in connection with "stop-nomenclature" past, present, and future, it was really only natural in the ordinary sequence of things to expect this well-known name to appear on the title-page of the first Stop Dictionary (worthy to be so-called) as author.

Dictionary-making would almost seem to be an hereditary accomplishment, when we recall the fact that the author's grandfather, Hensleigh Wedgwood, M. A. (sometime Fellow of Christ's College, Cambridge), produced a *Dictionary of Etymology*, based upon the notion that the formation of words is mainly to be attributed to a process of onomatopœia — that the radical basis of articulate sound is mainly imitative of natural sound. This notion may perhaps explain why medieval stop nomenclature draws so largely upon what is commonly called "dog-Latin." The Stop Dictionary before us has been carefully planned, and is the result of wide reading, if we may judge from the exhaustive list of treatises, etc., on organ building cited by the author in his introductory pages. Very wisely, he employs three varieties of type for the stop names, — large dark type for those in common use, light capitals for those of less importance, small type for those which are either obsolete or of merely antiquarian interest. Many of the descriptions of stops are "articles" of considerable length, extending over several pages; amongst such are Acoustic Bass, Beard, Bourdon, Clarinet, Cornet, Diapason, Diaphone, Mixture, Quintaton, Reed, Rohrflöte, Swell Box, Tremulant, Tuba, Viol d'Orchestra, Voix Céleste, Vox Humana. It may be as well to examine each of these briefly. The *Acoustic Bass*, which seems to have been introduced into the organ by the Abbé Vogler as a practical application of the "resultant tones" discovered by Tartini and Sorge, is well described as a "sorry substitute" for the real 32 ft. tone, being in fact nothing but an acoustical *illusion*. The natural phenomenon by which resultant tones make their appearance is both clearly and cleverly explained by Mr. Wedgwood, who also exhaustively discusses its somewhat doubtful utility in organ building, giving notable examples of the use made of it in typical instruments by various builders in Europe and America. Very few organ students know much about the mechanical aids which are attached to the mouths of small-scaled flue pipes *to assist their speech*. They will find ample information under the heading BEARD, which is the generic term for a host of such contrivances; bridge, bar, roller, *freni harmonique*, etc. The term "Bourdon" (p. 14) is objected to in its ordinary application as the name of the *first* closed 16 ft. stop on the pedal. Mr. Wedgwood thinks it would be better to reserve the name for a *manual* stop of this pitch, and to designate a pedal stop of this kind "sub-bass." The faults and tonal peculiarities of the "common or garden" Bourdon are discussed in a very interesting manner. A recommendation to plant the pipes so as to speak against a reflecting surface seems both reasonable and good. We are glad to see *Clarinet* spelt without the very unnecessary "o," since the word is manifestly derived from the Italian *Clarino*, a small trumpet. The absurd name "Cremona" which used to be applied to this stop in old organs is manifestly a corruption of *Krumm-Horn*, and obviously has nothing whatever to do with violins (Cremona or otherwise). The peculiar hollow tone of the Clarinet stop is due to the same acoustical conditions as those which affect the quality of its orchestral prototype; the cylindrically formed reed tubes having the property of strongly enforcing the odd-numbered partial tones. It is to be regretted that the Double Clarinet is a stop rarely, if ever, made nowadays. Mr. Wedgwood's article on the Cornet stop deserves a warm word of praise. He regrets that the cornet has fallen into disuse, since its *ensemble* (instead of suggesting screaming 5th and 3rd) is extraordinarily bell-like in cohesion of tone.

In many respects the article "Diapason" is the most important in the book, and is certainly the one most open to criticism. Whilst laying down the law that Diapason tone is peculiar to the organ, having no counterpart in the orchestra, the author disclaims the notion that there is but *one* pattern stop worthy the name, on the ground that it is as impossible to "standardize" organ tone as cookery! He ridicules the idea that Diapason making is a lost art, and asserts that modern voicers — did they so desire — could faithfully reproduce the old style of Diapason. [What a thousand pities they do not desire to do so!] Mr. Wedgwood thinks that the Diapason work of such artists as Smith, Harris, Snetzler, and Green would not adequately satisfy the practical requirements of present-day *great* organs. So much the worse then for modern "requirements." The *primary* use of the church organ is to accompany the human voice, which may be assumed to be the same kind of thing it was a couple of centuries ago. What *was* an admirable accompaniment *then*, ought, logically speaking, to be an equally good accompaniment *now*. Whatever may be the modern "practical requirements" of a *concert* organ intended primarily for solo playing, it cannot be denied that the requirements of a *church* organ must always be the same as in the days of Smith and Harris. Mr. Wedgwood's sketch of the development of modern Diapason tone is exceedingly good. He makes fun of the myth that the tone of organ pipes mellows with age; asserting that Father Smith's characteristic tone could be produced from his pipes when they were *brand-new*.

Perhaps no previous writer has explained as clearly as Mr. Wedgwood the advantage to be gained by *leathering the lips* of Diapason pipes. This is a means for producing a quality of tone both full and weighty, refined and smooth, effective in combination, and though possessed of great "carrying power" is in no sense wearisome to the ear. Leathered lips free the tone production from that "spit" which is so often objectionably prominent in Diapasons of the old type when heard at close quarters. Particularly essential are leathered lips to the general effectiveness of a *Swell* Diapason. "Spotted metal" is spoken very unfavorably of for Diapason work, and zinc is said to be quite useless. "It was not until Mr. Hope-Jones came forward with his 'Diapason Phonon' and 'Tibia Clausa'" writes Mr. Wedgwood, "that the reed-work of Willis received its complementary flue work."

The "Diaphone" receives adequate description for the first time in a book of this kind, and the article thereon is profusely illustrated by cleverly drawn wood-cuts. The origin of the Diaphone seems to have been the "fluttering pallet" of an ordinary Diapason pipe. This was found to be capable of generating tones of considerable power, when provided with a resonator of suitable size, etc. Mr. Hope-Jones is the inventor of several varieties of Diaphone, all of which embody the tremulant or motor-bellows principle. The tone production is also various, ranging from the quality of a marine fog-horn to that of a bad Diapason. Mr. Wedgwood himself confesses that the quality and power of Diaphone tone can be controlled "within limits" by the shape and size of the resonators, the tension of the springs, etc. Seldom have we seen the origin and development of the Mixture stop more ably treated than in this book. He traces the *necessity* for mixture work to the demands made upon the accompanimental power of the organ by the lusty Congregational singing in the Lutheran Chorale; but he thinks that this merely mechanical and extremely artificial contrivance only tended to divert the true course of tonal development, which in his opinion should have taken the direction of augmenting the foundation or sustaining stratum of organ tone. Very truly does he point out that a Mixture stop — like any other stop — *requires tuning*, and his condemnation of those builders who plant Mixture stops in places where it is next to impossible to get at the pipes for tuning is very richly deserved. Some very interesting remarks are made concerning the tone quality of the "Quintaton" and its connection with the archaic *organum* of our forefathers. Reed pipes — their construction and careful treatment — are very capitally described by Mr. Wedgwood, who wisely remarks that "dust is as liable to enter at the *foot* of an organ pipe as at the top." Here again the illustrative wood-cuts are exceedingly good, and help in a large measure to make everything plain and straightforward to the student-reader. The investigations of Dr. R. Gehrhardt with respect to the influence of the "chimney" of a Rohrflöte pipe will be read with great interest by every one to whom they are new.

It is refreshing to find an organ enthusiast such as Mr. Wedgwood undoubtedly is, honest and consistent enough to face the disadvantages of the present mania for overdoing the use of the Swell-box. He says that no "stops can be enclosed in a Swell without suffering some deterioration of tone. The box acts as a kind of *wet blanket* on the tone of the pipes it encloses . . . the *fresh tone* of the unenclosed Great organ should always dominate the instrument." Swell shutters influence the upper partials of pipe tone to a marked extent. In speaking of the introduction of the *modern* tremulant into English organs Mr. Wedgwood overlooks the earliest recorded case, that of the fine Jordan organ at St. Luke's, Old St., London, where in 1844 Mr. Henry Smart (the well-known organ composer) himself regulated the tremulant. When I became organist of St. Luke's in 1874 that tremulant was still in excellent working order — the finest of its kind which has ever come under my observation, and it remained so until Henry Willis rebuilt the organ in 1883. The entire family of Tuba Stops will be found amply described and illustrated, as well as the Viol d'Orchestre, Vox Celeste, and Vox Humana. The "Hope-Jones specialties" but too often — for easily ascertained reasons — undeservedly ridiculed by organists and organ builders of an ultra-conservative turn of mind, here find their proper level. Mr. Wedgwood is not far from the real truth of the matter when he writes concerning the work of this remarkable man: "Briefly, there is a great deal which is simply magnificent; there is also that which I cannot but regard as rather exaggerated and overdone." This last quotation will perhaps show (better than any other) the spirit of Mr. Wedgwood's criticisms. I can honestly describe this Dictionary, not only as a book which is in every sentence thoroughly "up to date"; it is all this, and yet it is written with a reverent regard for everything great which has been produced in the past. A book so clearly written and illustrated, so impersonal, and so *thoroughly reliable*, ought to be in the hands of every organist and organ builder.

NOTES

The opera, *The King of the Mountains*, by the pianist Robert Fischer, has been given with much success in Graz, Austria. The libretto is taken from the Norwegian legend used as the theme for Grieg's *Peer Gynt* suite.

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Sarrona, an opera in two acts and a prologue by Le Grand Howland, the American musician resident in Italy, was recently given for the first time in Florence, but without success, save for the artists participating in it. The leading soprano rôle was sung by Miss Josephine Schaefer, last year a member of the Metropolitan Opera House opera school, and whose beautiful voice was heard to advantage then in several small rôles, especially in that of the Priestess in *Aïda*.

Another new opera recently produced at Parma is Angelo Tubi's *Benvenuto Cellini*, which, however, met with great success. The music is in the antique style, and is said to show much talent and ability.

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A decided novelty is the announced engagement by the management of one of the Dresden theatres of a young and talented woman violinist, Miss Gertrude Steiner, as director of the theatre orchestra.

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Another opera by a young composer which has met with much success in Italy was *Raffaello*, the music by Cisberto De Lunghi, a pupil of Martucci. This work was produced in Perugia. The libretto, by Carlo Locatelli, deals with three periods in the life of Perugino's famous pupil. The first act is laid at Trastevere, the second in the artist's studio, and the third in Raphael's Stanze, in the Vatican. The libretto was pronounced good, not only from a poetic but also from a dramatic standpoint, and the music was praised in spite of some defects due to the inexperience of the young composer.

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There is a well-developed rumor at the Metropolitan Opera House that the *pièce de resistance* of next season's opera will be Strauss's *Salome*, with the composer in the conductor's chair. All information concerning this decided innovation was refused at the Metropolitan, but it is known that when Mr. Conried goes to Europe in May he will be present at a performance of the opera. If New York hears and sees *Salome* there will be enough discussion among music lovers to last for some time to come, for abroad the newspapers are still filled with letters and opinions *pro* and *con* concerning Strauss's opera.

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A generating apparatus of alternators of different frequencies is provided. The performer presses a key and produces what is called the ground tone. Other harmonics are added to the ground tone, and thus by a building up process of tones the human voice, brass instruments, the violin, the 'cello, the flute, clarinet, and other tones are produced so accurately, it is said, that they seem to have been made by the real instruments. A correspondent of the *Electrical World* has been up to Holyoke to see how the machine works. He writes: —

"The system of mixing with the ground tone one or many harmonics, with any strength desired, opens up a new field of timbre control. The wood-wind, brass, and string tones of the orchestra are easily produced by mixing harmonics in the required proportions. A musician in Dr. Cahill's laboratory showed our staff correspondent that a mere ground tone produces a clear, pure flute note, a ground tone with the third or fourth harmonics, of suitable strength, produces the sound of a clarinet, while to imitate the violin all the harmonics up to the eighth were necessary. Another combination of harmonics, in which the seventh and eighth are strong, gives the characteristic blare of brass. In addition to reproducing the leading orchestral tone a skilled performer can mix the harmonics so as to produce musical timbres unknown heretofore. These qualities are a striking feature of the electrical music."

It is declared that the intonation is remarkably fine and that the most delicate diminuendos and powerful crescendos are produced. The Central plant in Holyoke has 145 directly coupled inductor alternators in use. These are arranged in eight sections, each inductor mounted on an 11-inch steel shaft. The bed plate of the machine is built up on 18-inch steel girders, on brick piers, and is more than 60 feet long. The switchboards are in ten sections and contain nearly two thousand switches controlled by electromagnetic action from a keyboard. One of these machines is declared to be in active operation in Holyoke and another is building. One will be put in operation in this city in the coming summer.

The *Electrical World* reassures musicians in this way:—

"No matter how much we may industrialize and commercialize any product, there will, of course, always be a demand for the original, individual, separate, and exclusive work of an artist."

A PIPE OF MANY PEOPLES

English Ladies and Indian Lovers Pined to Play the Flageolet

The flageolet is of peculiar interest to Americans, says the *American Inventor*, as from time immemorial it has been the medium through which the Indian youths courted their sweethearts at a distance, when they were so unfortunate as to be unable to gain a personal audience.

The love or courting flute of the Apache is made of a round stick of cedar about twenty-four inches long, split lengthwise and hollowed to form an air chamber. A hole is made on each side of this diaphragm and a shallow air passage cut from one hole to the other.

Above it a cap of wood is placed for the purpose of covering the upper hole and the air channel. The lip is made of a thin sheet of lead, and the whole bound together with a slender thong. In the tube part or body of the instrument are placed six finger holes, a condition that points unmistakably to the influence of contact with the white man.

The flageolet, as ordinarily understood, may be described as a whistle-headed flute. In the seventeenth century English ladies often played on it. Sometimes two or three flageolet tubes were constructed with one head for the purpose of introducing notes in harmony. These were called double or triple flageolets, and a patent was taken out for this instrument by one Bainbridge.

An old English diary of 1667 contains this quaint reference to the double flageolet: "To Dumbleby's the pipemaker, there to advise about the making of a flageolet to go low and soft, and he do show me a way which to do, and also a fashion of having two pipes of the same note fastened together, so as I can play on one and then echo it upon the other, which is mighty pretty."

THACKERAY ANECDOTE

One night Thackeray refused to be one of a party on the ground that he had to work. At a late hour his friends decided to go and rout him out. A light was in his window, and he came down and let them in. Going upstairs, Mr. Hunt says: "There was the writing-pad, with some sheets of note paper on the table, and the upper sheet had about twelve lines of his neatest small writing, with a blank space at the bottom. I held it up before Thackeray. 'Tell me,' I said, 'is this all that you have written this blessed evening?' He admitted that it was. One of the men going out said: 'Now, do you call that a genius?'"

A SONG TO DRUDGERY

There is no sweeter music than the human voice lifted up in song as an accompaniment to labor, and it is seldom heard. We do not sing at our tasks, but pucker up our brows with bitter thoughts and do as little as we can. "There are only 365 days in the year," remarked a cheerful woman one day, "and they are such beautiful days in a dear old world that we ought to love to do whatever comes to hand." She has been, and still is, a great invalid, and she makes me ashamed of my occasional slips in the path of cheerfulness. — *Minneapolis Tribune.*

MUSIC FROM STONES

About seventeen years ago Alonzo R. Gilman of South Berwick, while driving, passed a stone wall. He stopped, got out, and tested the tones of several rocks by tapping them with his penknife. He later confided to his wife an idea that had been suggesting itself to him for a long time. He wished to collect thirteen rocks of the right tones to make a scale of one octave, semitones included. He could play upon them with mallets, he thought, like a xylophone. The result of days of searching, testing, carting, and clipping now lies in the "rockophone room" of Mr. Gilman's home, the only rockophone in this country and probably in the world. Fifty-two rocks, or four octaves, are placed in a case resembling a square piano case in height and shape, about 12 feet long and 3½ feet wide. The rocks vary in size from 6 inches to 3 feet, the general shape is oblong, the average thickness about an inch. Mr. Gilman and his sons, Wesley and Charles, aged sixteen and eleven years, stand at the instrument and play upon it with mallets. The heads of these are of boxwood, one edge tipped with rubber for pianissimo effects. The tone of the rockophone is unlike that of any other instrument; there is not the metallic ring of the metalophone, nor the hollow sound of the wooden xylophone. There is a rippling, natural tone quality. It has been recently tested by a professional tuner and declared to be in perfect tune. After being especially arranged by Mr. Gilman any music in any key can be played upon it. Mr. Gilman still devotes his spare time to the perfecting of his unique instrument, adding to and changing the rocks.— *Lewiston (Me.) Journal.*

BIRD NOTES

With the west wind blowing and the honey bees jostling in and out of the crocuses' dazzling cups, the blackbird again has heart to sing, and the leading trio of spring's chorus is complete.

To most the song thrush seems most eloquent, with endless surprises of new sweet phrases in his varied song. Some few like best the missel thrush, because his bold melody of two bars only seems by iteration to dominate the wind-swept landscape with confidence of spring, as though some unseen friend were calling across the fields in silver tones that the cold must pass and summer come again.

But when the blackbird's fluty notes fall upon your ear the song thrush sounds a little less musical, and the refrain of the missel thrush seems to lose some quality of voice. Yet each always keeps its own charm of memory, the song thrush filling grove and shrubbery with the pulsing hopes of spring, the missel thrush proclaiming faith unshaken by the changing winds, and the blackbird warbling with content of early, sunny days. — *London Mail.*

ECHOES AND ARCHITECTS

"It is possible to make echoes," said an architect. "It is, indeed, easier to make than to destroy them.

"In the past men built their great temples and cathedrals with no thought of acoustics. Hence, when the preacher preached echoes rolled freely amid the groinings of the roof, down the rows of sculptured columns, and round and round the nave.

"With wires strung here and with tapestries spread there, many of the echoes of the Old World buildings have been obliterated. There are echo experts — builders, acquainted with the science of acoustics, — whose specialty is echoes' destruction. Sometimes their tasks are hard.

"To-day an architect takes thought of the echo. His building is constructed so as to exclude this intruder. And knowing how to exclude it, he knows how to welcome it also. I have frequently, in landscape work, put up cellar houses and arranged rocks so as to create an echo there."—*Exchange.*

LONDON LETTER

ORTON BRADLEY

Of all the forthcoming events the summer and autumn festivals are by far the most interesting, and the programs of the three principal musical centres for this year will prove unusually attractive, if one may judge by the information already to hand. The Leeds Festival will take place on the four days beginning October 9. Sir Charles Stanford will write a symphony-cantata, *Stabat Mater*, for the occasion, and the program for the four days will include Mozart's *Requiem*, the Beethoven Choral Symphony, an excerpt from Handel's *Israel in Egypt*, and a Bach work. The choruses will be trained by Mr. Fricker, the municipal organist. The Leeds Philharmonic Society has decided to perform Berlioz' *Requiem* March 20, 1907, and has already engaged Sir Charles Stanford to direct the work.

The Birmingham Festival, which also takes place in October, will be conducted by Richter, who will have the support of his Manchester "Hallé" Orchestra, which might surely change its name without injury.

Among the new works to be produced at this festival is the third part — which is to be also the completion — of Elgar's *Apostles*. Richter is about to return to London from Hungary, where he has been taking a vacation and celebrating his sixty-third birthday. He is due for the rehearsals of the *Ring* performances at the Covent Garden Opera House. On three of the works for the Birmingham Festival little Mischa Elman will appear as soloist, — the Beethoven concerto, the Tschaïkowsky concerts, and the *Benedictus* in Beethoven's Mass. The lad has become completely the rage and is probably the greatest "card" at present before the public. In the immediate future Birmingham will have a very attractive series of promenade concerts under the direction of Landon Ronald, at which a number of new works will be produced. Among these will be the three preludes to *Les Naufrageurs*, the opera by Ethel Smyth, which is to be performed next September at Leipsic, a suite for orchestra by Herbert Bedford, and an orchestral prelude by Liza Lehmann.

The festival at Lincoln is to be June 20 and 21. The conductors are Sir Hubert Parry and Dr. Cowen and the organist of the Cathedral, Dr. George J. Bennett. The programs include Dvoràk's *Festival Te Deum*, Parry's *Voces Clamantium*, Strauss' *Tod und Verklärung*, and Brahms' *Requiem*.

In all probability the northern cities of England will have an opportunity of hearing Wagner's *Ring* in English next year. The services of Henry J. Wood and the Queen's Hall Orchestra have already been provisionally secured, and the following artists will most likely be engaged for the work: Agnes Nicholls, Marie Brema, and Kirby Lunn, John Coates, David Bispham, and Andrew Black. In the meantime the two cycles in German are almost due at Covent Garden under Richter, and many are looking forward to the production of such "novelties" as *Eugen Onegin* by Tschaïkowsky and Cornelius' *Barber of Bagdad*, which has only been heard in London at a students' performance in 1891. The former was given by Lago some years ago during one season, but it is better known to the public than to the exclusive Covent Garden audiences, because the Moody-Manners company is giving the work in English and is now at the London suburban theatres.

Of our English opera singers none meets with better or more merited success than Kirkby Lunn, who has been appearing at the Royal Opera at Budapesth and will sing at Covent Garden during the present season. The new English opera *Greysteel*, by Nicholas Gatty, which has been so successfully produced by the Moody-Manners company at Sheffield, will probably soon be brought to the neighborhood of London by the same organization.

Opera is in the air. Victor Maurel is about to read a paper during this present week on *The Question of a National Opera House*, and his next recital program is to consist mainly of extracts from operas. He is in London now, established as a teacher of singing. Some of his pupils go to him to study English diction. It seems to be almost a case of "physician heal thyself."

There are to be four extra concerts of the London Symphony Orchestra during May and June. Safonoff is to conduct the first, Dr. Cowen the second, and the two in June, on the 9th and 25th, are to be directed by Arthur Nikisch.

A new dramatic cantata by Coleridge-Taylor, entitled *Kubla Khan*, is now being rehearsed by the London Handel Society, of which body he is the permanent conductor, and another new work is being prepared by the London Choral Society. It is by Signor Bossi, director of the Liceo Musicale at Bologna, and the Italian libretto, which was adapted from Milton's *Paradise Lost*, has been reconstructed into English by Miss G. A. Parsons.

English lovers of Bach are all greatly interested in the object of the New Bach Society of Germany, which is raising a sum of money for the purchase of the house at Eisenach and the creating of a Bach museum. A concert has been organized here in aid of this scheme, and one item of the program is to be the performance of Bach's *Chaconne*, by Mrs. Edgar Speyer, who has been rarely heard in public since her marriage. It would appear that the German Society has been unable to arouse the necessary enthusiasm among their compatriots to complete the purchase of the house, although the Singakademie of Berlin headed the subscription list with 8000 marks.

Festivals are also being held this spring and summer at many continental cities. Of these, one will take place during the month of May, at Mainz. The Mainz Festival is a Handel Festival, and the principal works to be performed are *Judas Maccabæus* and *Saul*. A second festival will be held at Bonn later in the month, to commemorate the fiftieth anniversary of the death of Schumann, and the program of three days' music is chosen entirely from that composer's works. Dr. Joachim is the principal conductor, and among the works to be given are the symphonies in B♭ and E♭, selections from *Faust*, the concertos for piano and for four horns and orchestra, and the *Mignon Requiem*.

On the 3d of June the Lower Rhine Festival will begin at Aix la Chapelle. It is a triennial festival of three days' length, which is held at Aachen, Düsseldorf, or Cöln; and this year an English pianist, Miss Katharine Goodson, is to play Beethoven's E♭ Concerto. Among others that are to be held, no one will be likely to forget the Mozart and Wagner Festival at Munich or the Bayreuth Festival, which both take place this summer. Among the artists who are to appear at Munich, the best-known names are Schumann-Heink, Geraldine Farrar, Thila Plaichinger, Burrian, Ernest Kraus, and Van Rooy, under Mottl as principal conductor.

At the Paris Opera the revival of Wagner's *Maîtres Chanteurs* has not succeeded in arresting the interest in *Armide*, which is played to crowded houses at every performance. Bréval, who plays Armide absolutely perfectly, is far from being an ideal Eva. At the Comique *Aphrodite*, the latest production by Camille Erlanger, is at present a great attraction.

Paris will not soon forget the recent visit of Weingartner, who has been conducting with indescribable success a series of six Beethoven and Berlioz concerts with the Colonne Orchestra and the oratorio chorus of Amsterdam. Hardly less interest was shown in Richard Strauss on the occasion of his visit, but at least Weingartner did not suffer in the same way as Strauss did at the hands of the printer. In one of our contemporaries appeared the following sentence "la première audition en France de la *Symphonia dominica* de M. Richard Strauss."

The new departure of music in connection with the Salon is admitted to be a great success and the new musical works will be heard every Wednesday and Friday afternoon while the Salon remains open. Paris is always a city for novelties, and it seems unlikely that Americans in Paris would be behindhand in cultivating the same taste. The latest example is a three days' operatic festival at the Theatre Sarah Bernhardt, in which all the soloists are American singers. The three operas are Mozart's *Don Giovanni*, Gluck's *Orfeo*, and Donizetti's *La Favorita*. The singers are Regina Arta (of Pittsburg), Miss Brooks, Esther Taylor (of Detroit), Mrs. Cleaver (of Michigan), Miss Ruth Martin (of Tennessee), Miss McEvily (of Montana), Miss Cordon, Mr. Raoul de Valmar, and Mr. Dudley S. Marens.

THE ILLINOIS MUSIC TEACHERS' ASSOCIATION

The Illinois Music Teachers' Association, which is to hold its eighteenth convention in Peoria, June 12, 13, 14, and 15, is an organization which has for its purpose strictly pedagogic and educational aims. It is also for the promotion of fraternal and social amenity among the music teachers of Illinois. These objects are sufficiently commendable to enlist the sympathy and cooperation of all — teachers, music students, and the general public — who are interested in the promulgation and progress of this noble, elevating, and refining art among us. The association has thus far done its work well, and therefore commends itself to every one who places a proper estimate upon any and every educational effort and force which has to do with the betterment of the individual and the public.

The convention last year was held in Peoria, and the success was so pronounced that a most cordial invitation from the citizens and press was extended to "come again in 1906." The association voted unanimously to accept of the invitation. While the musical programs — recitals and concerts — last year were of a high order as to quality, the program committee is arranging for one step higher this year. There will be a fine array of first-class artists which, with the literary and pedagogic exercises, will more than repay the teacher and music student for the time and expense to attend. Further information can be obtained of Secretary H. S. Perkins, 26 Van Buren St., Chicago.

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WILLIAM R. CHAPMAN

W. R. Chapman, the organizer, promoter, and director-in-chief of the Maine Festivals, has done much to revive music, and stimulate the musical education of the present generation in Maine. For his remarkable work there he has received wide recognition. During the last ten years his choruses have grown and improved, and their influence has become general.

The Festivals are annual events of importance; the greatest artists participate; works in large forms are sung; an orchestra composed in part of Maine musicians is an interesting feature. The programs are well arranged and carefully studied. They include compositions to please all tastes, classical and popular. These Festivals rank with the great annual Festivals of the world, and best of all, they are self-supporting, a most unusual thing with such an expensive musical venture. This financial success is in a large measure due to the careful organization of the many choruses throughout the State. The Festivals do not depend for their support upon the music lovers of the cities in which they are given, but the choruses throughout the State arouse local interest and the attendance is thereby greatly increased. Mr. Chapman's work as a young man in New York attracted attention some years ago. He has marked power and control with chorus and orchestra.

Mr. Chapman has a chorus of nearly three thousand singers at work in the State of Maine, under the various local conductors. They rehearse through the entire year, and are visited occasionally by Mr. Chapman, who gives them any necessary help and drills them in the interpretation of the score. They come together at the time of the Festival, and are obliged to sing the difficult programs with one rehearsal of the combined orchestral and choral forces. Among the principal works that have been rendered during the past nine years are (Oratorios), *Elijah*, *Messiah*, *Creation*, *Redemption*, *Stabat Mater*, *Requiem* (Verdi), *Hymn of Praise*, *St. Matthew's Passion*, *Tower of Babel*, *Fair Ellen*, and many shorter miscellaneous numbers by Elgar, Fanning, Garrett, Grieg, Tschaikowsky, Rheinberger, and Mascagni.

The operas of *Carmen*, *Faust*, and *Lohengrin* have been given in concert form, and selections from *Trovatore*, *Lucia*, *Aïda*, *Tannhäuser*, and others.

The growth and attainment of such a chorus is phenomenal. It is to-day the largest chorus in America, if not in the world. It is impossible to give the State Festival under one roof, for no stage could hold the singers, hence it is divided into sections: the Eastern Division holding its Festivals in Bangor, The Western Division in Portland. A large and commodious auditorium seating over three thousand was built for Mr. Chapman by the enterprising citizens of Bangor. The same artists and orchestra appear and the same programs are given with the different choruses in each city. Madame Emma Eames was the soloist at the last Festival. Nordica, Sembrich, Gadski, Schumann-Heink, Blauvelt, Ffrangçon-Davies, Campanari, Bispham, and many other great soloists have participated in these Festivals. Mr. Chapman conducts the Rubinstein and Apollo Clubs in New York and the Philharmonic Chorus. During the past season he furnished the Chorus for the great performance of the Ninth Symphony by Beethoven, given under Felix Weingartner, and the chorus for Liszt's *Faust*, as conducted by Gustav Kogel.

WILLIAM R. CHAPMAN

SAID BY MASSENET

Music has not a sense of her own, a distinct signification, and, having freed herself from the fetters which made her the servant of other arts, is becoming more and more the language to which one can express all that deserves to impassion humanity.

And the day in which art and nature speak to you, makes you an artist, an adept.

ANSWERS TO QUERIES

E. S., St. Mary's, Ind.

1. When thoroughly learned, the B♭ minor Scherzo of Chopin should be played at a metronome speed of from ♩. 108 to 116 for the principal sections, and ♩. 88 to 92 for the *sostenuto* section.

2. There can be no objection, from a critical standpoint, to the association of melodies from two different operas of the same composer, or the same school or nationality, in an eight-hand arrangement, or any other form of transcription, as long as the melodies are sufficiently kindred in character to form a consistent union.

A. L., Des Moines, Iowa.

The very common habit, not only among beginners, but even among advanced piano students, of striking the keys with the left hand a little before the right hand, is due partly to carelessness, no doubt; but also very largely to an instinctive physical inclination, — as if the hands followed the tendency of the feet in walking to act alternately. The habit, from whatever cause it arises, should of course be overcome, for it is necessary for the beginner to strike all the tones that belong to the same beat with clock-work precision. This can be done by appealing to his sense of rhythm, and cultivating absolute regularity of beat, in *both* hands. Give him a passage, either a simple melody or a succession of chords, for one hand, and let him play it simultaneously with both hands (an octave apart), insisting on absolute precision of stroke. Do not permit him to relax his attention to the beat for an instant; each slightest deviation from the uniform stroke must be corrected at once; make him return to the beginning of the phrase (or page) for every lapse of attention until his *mind has become bent upon the result required.* Incidentally, his rhythmic perception is being developed and established in every direction.

BARGAINS IN USED WEBER PIANOS

The operatic artists of the great Conried Metropolitan Opera Company returned a number of Weber Upright Pianos to Lyon & Healy; also the recent moving period in Chicago resulted in a number of rented Weber Uprights being returned; in addition to this all of the Weber Uprights taken in exchange for several months past have recently been overhauled in Lyon & Healy's factory and sent to the Warerooms for sale.

The result of these three sources of supply is that Lyon & Healy are now holding a great Weber sale.

Every one knows that the Weber is one of the finest pianos in the world, by many it is preferred to any other. So this Weber sale affords to music lovers a chance to secure a magnificent piano at about the price usually paid for an ordinary instrument. Any one who is interested in a fine piano should not hesitate to write to Lyon & Healy about these Webers. A great many different styles are included in this offering.

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WHAT SHOULD THE TEACHER READ IN VACATION?

HENRY SABIN

Honestly, not much of anything, until body and soul are rested from the toil and trouble and worry of nine months' work in the school.

Take the first month to "loaf." That is the only word which conveys my meaning; for a few weeks' existence is a duty, but it is a dreamy, listless, restful existence, when you are conscious of no exertion; you are conscientiously lazy, climb mountains, fish in pond or brook, but take no books along. Swing in the hammock, ride the horse or in the automobile. However, I prefer the carriage, especially if my companion can drive. I like to have my hands free, but a book in such a case is a hindrance. But "what shall I read?" was the question you asked me to answer. If you will read, then let it be your favorite authors. Read what you really want to read, not what you feel you must read. Compulsory reading is hard enough in term time; don't let us have any of it in vacation.

Professional reading should be ignored during vacation. "It sartainly should." Fiction of the gentler kind has its place here. You remember what pleasure a story gave you when you read it years ago. Hunt it up and read it again, and the old refreshing glow will come while the sympathetic flush will mantle the cheek, and you will grow young in heart and strong in hope. I suppose it is a necessary evil, but it seems to me almost sorrowful that the teacher must spend the hours and days of her summer vacation at the university, or in the summer school, poring over frigid mathematics, or musty old Latin or Greek authors and all the time she drifts away from Nature, into the realm of "Books — Books and only Books." All I can say here is, don't read or study in vacation if you can possibly avoid it. Loosen the string — unbend the bow and it will carry further, and shoot straighter, when you use it again in September.

LIFE OF THE JAPANESE WORKMAN

The average monthly income of the Japanese workman is now something less than $8. And this is a high average. On this a Japanese of the laboring class can keep a family of five or six in comfort and cleanliness and enjoy all the simple pleasures dear to the Japanese heart. These pleasures do not consist of feasting and drinking to excess and going to places of amusement, but are the pleasures afforded to a peculiar and complete love of nature in all her moods. "Flower-gazing" is the Japanese expression, and "flower-gazing" costs nothing to the family that is willing to tramp any number of miles to reach some spot particularly beautified by a luxuriant display of one of the season's flowers which, in their turn, fill every month from the New Year to the New Year. On these expeditions, which we would call picnics, the family takes its allowance of rice and tea, of fish and small pickled vegetables, and its feast is only such as it usually enjoys at home. The Japanese laborer works on an average twenty-six days each month, and his hours are ordinarily from sun to sun. He doesn't work as hard as his brother in the West, he doesn't accomplish as much in a given time, not by any means; but he does his work thoroughly, he is efficient, as a rule, and his pay has always been sufficient for his needs.

He lives in a neat little house of two rooms, spotlessly clean and simple to absolute bareness. For this he pays something like $1 a month and, thanks to the kindly climate of his land, he knows nearly nothing about the expense of fuel. A little charcoal for a tiny hibachi is all he needs, and his cooking can be done on this or on a less ornamental one in a wee bit of an additional room, called the kitchen. His charcoal and light together cost him less than $1.25 a month, and for this he has all the fuel and light he finds necessary. He knows nothing about the sting of rigid economy. Rice costs him more than anything else. He has to pay about $3 for enough of this commodity to keep his family a month, and his only hardship really is that his income is not sufficient to provide for him the little luxuries of diet that his more fortunate brothers enjoy. And he has his fish and vegetables, too, each costing him a little less than $1 a month; and after everything is paid for, he still has enough left for a small supply of sake for tobacco, hair cutting and shaving, for the hair-dressing of the women of his family, and for the daily hot bath in a neighboring public bath house that is so necessary to the well-being of every Japanese. Considering all this, it is easy to see how much can be done with the funds so generously subscribed by Americans in answer to the appeal recently made by our President. While their demands are so simple, surely the big, rich world will not allow these little people to suffer from actual hunger. — ELEANOR FRANKLIN, *in Leslie's Weekly.*

DON'T BE AFRAID TO SING

Encouragement is offered by a high medical authority in a recent work to those people who have singing souls but "no voice," and who therefore hesitate to sing lest they disturb the tuneful equanimity of their friends.

This scientific man says by all means sing, when you want to particularly, and acquire the habit of singing some every day, whether or not you are musically inclined.

The reason for this recommendation is that singing develops and holds pervious the various passages and chambers of the respiratory tract from brow to diaphragm, and trains and practices in deep, full breathing. Entirely apart, therefore, from all idea of making vocalists, singing should be taught and practiced in the family circle by all, be the voices good, bad, or indifferent.

F. L. YORK

(Director of the Detroit Conservatory, a large and popular school, which graduates a large class this month)

SAID BY VERDI

I have lived and worked through half a century in which the battle of the schools has been fought with ardor, zeal, and not without bitterness, and I have come to this conclusion, that melody is the one factor in music which ages least.

I have never thought of writing my memoirs and never shall.

It does not always do to trust to a lucky star.

A STUDENT ABROAD

ETHEL COLGATE

I

To study abroad is the ambition of almost every musical student, and yet how little we know what that really means. Traveling and seeing the wonders and beauties of Europe, and being thrown upon your own resources are in part responsible for our better and broader musical knowledge. Those only who have had the experience will understand my feelings when I saw my native land and loved ones fading away in the distance as the good ship "Hamburg" bore me from its shores. The eight or ten days aboard ship, among boon companions, passes all too quickly. When you arrive off the coast of England and see the beautiful white cliffs and wonderful forts in the cozy little bays you begin to realize that you are in a different hemisphere. We lay in the harbor of Cherbourgh all night, and the bustle and confusion of landing passengers on the tender and exchanging of mails was interesting and exciting. I shall never forget the beauties of the sunrise next morning and the exquisite coloring of the water, so calm and quiet after our rough passage. In the afternoon we got little glimpses of Holland, and as we sailed into Cuxhaven we saw about thirty German war vessels. After a tiresome wait we boarded a train for Hamburg. The ride from Cuxhaven to Hamburg was quite novel to one not accustomed to foreign travel. The train is made up of coupés and you enter from the side. You then travel through a section of German country life very picturesque to an American with its low houses with thatched roofs and many windmills, much like Holland.

II

Hamburg has many beautiful streets and squares, or parks, the beauties of which are much enhanced by the "Outer and Inner Alster," two beautiful lakes formed by the expansion of a tributary of the Elbe. These sheets of water are spanned by the Lombard's Bridge. The city appears to be rich in monuments. An enormous statue to Kaiser Wilhelm I is in front of the Town Hall, and a fine one of Schiller near the Art Museum. One of the most important things to be seen in Hamburg is the *Rathaus* (Town Hall) — a most beautiful structure, from which one may have a superb view of the city and its environs. The interior is magnificently arranged, the Phœnix Saal, the Kaiser's Saal, and the Haupt Saal being the most beautiful. Behind the Town House is the *Börse*, the business exchange in Germany. Each day at 1.30 P.M. this *Börse* is filled with some six thousand people, all speaking in, to me, a foreign tongue, which struck me as another Babylon. A visit to the Art Museum is one of the sights not to be omitted, as it contains works of some of the greatest masters, — *Velasques, Poussin, Guido, Reni,* and a number of old Dutch masters, as Backhuigen and Jan Steen. One could spend a long time sight-seeing in Hamburg without monotony.

The *Tiergarten* is the largest and most extensive park near the town, extending from Brandenburg Gate to Charlottenburg, and covers about 360 acres. The *Sieges-Allee* and the roads skirting the *Tiergarten* are the fashionable promenades. On the south side is a monument to Lessing, to the north a statue of Frederick William III, and farther on a marble monument to Richard Wagner, showing the figure seated on a pedestal adorned with scenes from his operas. Almost every part of Berlin offers a pleasing picture; the streets are a model of cleanliness and most of the newer houses have balconies which are gay with foliage and flowers. The squares are embellished with gardens, fountains, and bridges, all beautified by artistic sculpture. The handsomest and busiest part of Berlin, and also the most historical, is the street extending from Brandenburg Tör to the Royal Palace. The Brandenburg Tör from the Linden forms the entrance to the town from the Tiergarten. It was erected in 1783 in imitation of the Propylæa at Athens, and has five different entrances separated by Doric columns, surmounted by a *Quadriga of Victory* in copper. Along the Linden are magnificent hotels, cafés, and stores. One should not fail to visit the Royal Palace, the Old and New Museums, and the Dome, also the National Art Gallery. In the Opera House opposite the Royal Library may be seen an admirable group in zinc,

by *Rietschel:* the centre the muse of Music; the right the tragic and comic muses, and the dramatic poet; on the left a dancing group with the Three Graces.

The Old Museum is a handsome structure in Greek style, with an Ionic portico of eighteen columns, approached by a wide flight of steps. The raised central part is adorned with colossal groups in bronze, and in the vestibule are statues of German artists and connoisseurs. The Dome, or Rotunda, contains the Gallery of Antique Sculptures, chiefly indebted to Frederick the Great. A staircase leads from the Hall of Heroes to a passage connecting the Old and New Museums. The massive statue Siegessäule is approached by eight granite steps. The base of the column is surrounded by an open colonnade and embellished with Venetian mosaics, illustrating the war of 1875, and the restoration of the German Empire. Above are three rows of captured Danish, Austrian, and French cannon. From the top of this capitol, 151 feet high, a magnificent view of the city may be obtained.

The Seiges-Allee contains thirty-two statues of Prussian rulers, each in a hemicircle of marble adorned in the prevailing style of his reign.

III

The journey from Hamburg to Hanover, thence on to Cassel, takes you through the old northwestern part of Deutschland, a beautiful and picturesque country. Cassel is situated high among the mountains, and presents a most artistic appearance. It is the seat of government in the province of Hesse-Nassau. The town is devoted to art, and possesses a number of interesting collections. Cassel has many beautiful buildings and holds third place among the German art centres. The art gallery was the most interesting to me. It contains works by Rembrandt and Hals; also works by Dutch, Flemish, and Italian masters. As I passed from room to room I noticed in almost every room some artists at work making copies of the old masters. This seems an ideal place to study art; the very atmosphere is full of it. I made a short tour of the older part of Cassel and could but notice the ancient structures, each story protruded over the one below until it seemed as if the roofs would come together, giving them the appearance of toppling over. Without spending a day at Wilhelmshöhe when the "waters" play, your visit to Cassel is incomplete. The ride there through the avenue of lime trees is very beautiful. The wonderful Herculean Statue is always in sight. Arriving at the castle, one should go through it, as I found it to be one of the finest I visited while in Germany. It contains a splendid collection of art, and the grounds and gardens are picturesque in the extreme. From the centre entrance to the Palace you have a magnificent view of the cascades. Beyond the gardens is the Fountain of Neptune, which is the foot of the waterfall, then tier on tier of stone steps and you come to the water puzzle. This is a cave so arranged that when you step inside the water springs up on all sides. Then you climb more steps and come to the Risenschloss, where you can go up into the colossal statue of Hercules, inside whose club several people may stand. This is the highest point obtainable, and presents a fine view of the surrounding country. From Neptune's basin to the statue is 756 steps. There are yet four other waterfalls but little less beautiful. After seeing Berlin, Cassel presents a fine contrast, the former being a model modern city, while the latter is a quaint old place with all the beauties of nature artificially enhanced.

The Royal Palace and the Mausoleum in Charlottenburg are well worthy a visit. Then, after a very interesting ride through the forests (*Grunwold*) district, one arrives at Potsdam. A visit to Potsdam should not be missed, both on account of its natural beauties and its historical associations. Its spacious parks, its rivers and fountains, and its palaces with their well-preserved interiors and decorations present us with a better picture of the royal residence of the eighteenth century than any other place.

I left Berlin with many regrets and immediately began to wonder what I should find in Vienna. But here in Vienna I find everything so entirely different. In another letter I may give you some of my experience in this city of the old masters in music.

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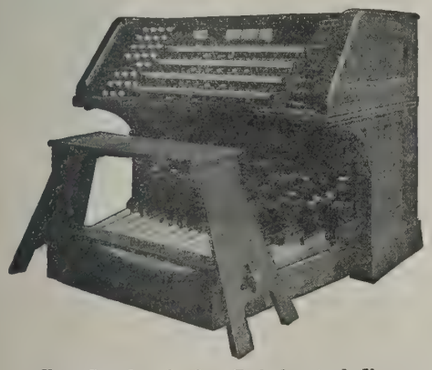

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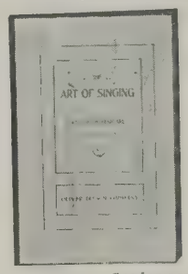

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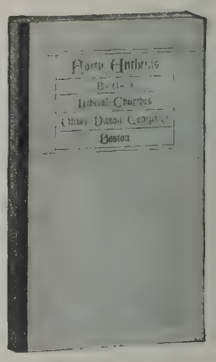

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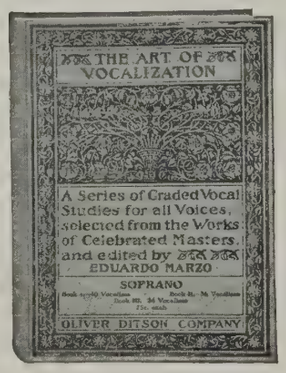

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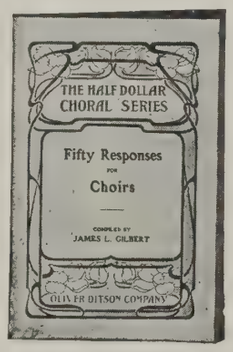

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100	6.00	Full set, Standard quality, gut Strings.
200	8.00	Full set, "Test Warrant," gut Strings.
300	3.00	Full set, Standard quality, wound Strings, 6th Octave.
400	4.50	Full set, "Test Warrant," wound Strings, 6th Octave. (NOTE. — 6th Octave "Test Warrant," Strings, can be used only on Lyon & Healy Harps.)

NO.	EACH	DOZEN	
			Mandola Strings, Bell Brand
40	$0.05	$0.30	E or 1st String, steel, silver plated.
41	.10	.60	E or 1st String, wound on steel, silver plated.
42	.10	.60	A or 2d String, wound on steel, silver plated.
43	.10	.75	D or 3d String, wound on steel, silver plated.
44	.10	.75	G or 4th String, "Compound," wound on silk and steel.
		SET	
45		$0.75	Complete set, 8 Strings in box (all wound).
			Fine Quality
20	.05	.40	E or 1st String, wound with silvered wire.
21	.05	.40	A or 2d String, wound with silvered wire.
22	.10	.60	D or 3d String, wound with silvered wire.
23	.10	.60	G or 4th String, wound with silvered wire.
		SET	
24		$0.50	Complete set, 8 Strings in box.
			Mandolin Strings, Bay State
7	.05	.40	E, steel wire, silver plated, for professionals.
8	.05	.40	A, steel wire, silver plated, for professionals.
8½	.10	.60	A, steel wire, wound with silver plated wire, for professionals.
9	.10	.60	D, steel wire, wound with silver plated wire, for professionals.
10	.10	.60	G, steel wire, wound with silver plated wire, for professionals.
12	.05	.40	E, copper plated wire, for professionals.
12½	.05	.40	A, copper plated wire, for professionals.
13	.10	.60	A, steel wire, wound with copper plated wire, for professionals.
14	.10	.60	D, steel wire, wound with copper plated wire, for professionals.
15	.10	.60	G, steel wire, wound with copper plated wire, for professionals.
			Damascus Steel Strings
50	.05	.40	E or 1st String, triple silver plated, each String in separate envelope.
51	.05	.40	A or 2d String, triple silver plated, each String in separate envelope.
51½	.10	.60	A or 2d String, wound with silvered wire, each String in separate envelope.
52	.10	.60	D or 3d String, wound with silvered wire, each String in separate envelope.
53	.10	.60	G or 4th String, wound with silvered wire, each String in separate envelope.
80	.05	.40	E or 1st String, copper plated wire.
81	.05	.40	A or 2d String, copper plated wire.
82	.10	.60	D or 3d String, copper wire, wound.
83	.10	.60	G or 4th String, copper wire, wound.
			Bell Brand, in Paper Boxes
20	.05	.25	E, 1 length, silver plated wire, loop end.
21	.05	.25	A, 1 length, silver plated wire, loop end.
22	.05	.40	A, 1 length, silver plated wire, wound on steel, loop end.
23	.10	.40	D, 1 length, silver plated wire, wound on steel, loop end.
24	.10	.40	G, 1 length, silver plated wire, wound on steel, loop end.
			Standard Quality
1	2 for .05	.15	E, steel wire, silver plated.
2	2 for .05	.15	A, steel wire, silver plated.
2½	.05	.30	A, steel wire, wound with silver plated wire.
3	.05	.30	D, steel wire, wound with silver plated wire.
4	.05	.30	G, steel wire, wound with silver plated wire.

NO.	SET	
		Mandolin String Sets
5	$0.20	Complete sets of 8 Strings, Standard quality.
6	.50	Complete sets of 8 Strings, "Bay State," for professionals.
11	.50	Complete sets of 8 Strings, Damascus.
811	.50	Complete sets of 8 Strings, Damascus copper.
25	.30	Complete sets of 8 Strings, "Bell Brand."

			Zither Strings
40	.05	.40	D fingerboard, brass, on spools.
41	.05	.30	D fingerboard, single length.
42	.05	.40	A fingerboard, on spools.
43	.05	.30	A fingerboard, single length.
			Wound on Steel Wire
44	.10	.60	C fingerboard.
45	.10	.60	G fingerboard.
0–30	.10	.60	Accompaniment, high and low accompaniment, Bass and Contra Bass.
		SET	
50		$1.25	Complete set in box. (When ordering, please state whether Prim, Concert, or Elegie Strings are desired.)
			Columbia Zither Strings
	.05		Steel Strings, plain.
	.10		Steel Strings, wound.
		SET	
		$0.60	Sets for Nos. 1 and 2.
		.75	Sets for Nos. 2¼ and 2½.
		.85	Sets for Nos. 3 and 3½.
		1.00	Sets for No. 4.

NO.	EACH		
			Guitar Zither Strings
29	$0.05		Steel Strings, plain, all sizes.
30	.10		Steel Strings, wound, all sizes.
		SET	
110		$0.60	Complete set for Guitar Zither, No. 0.
111		.75	Complete set for Guitar Zither, No. 0½.
112		.75	Complete set for Guitar Zither, No. 2.
113		.85	Complete set for Guitar Zither, No. 2½.
114		1.00	Complete set for Guitar Zither, No. 3½.

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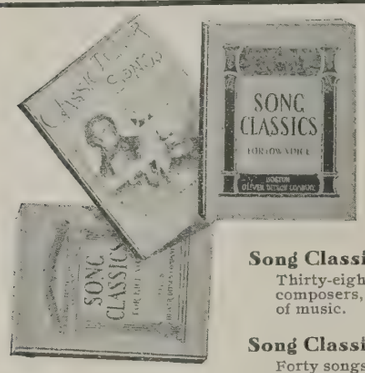

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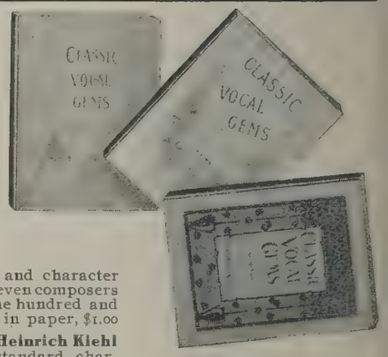

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Publications of the Month

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Compass shown by letters in brackets [ ]. First letter is lowest note; notes below the staff indicated by small letters; on staff by CAPITAL letters; above staff by *italic* letters.

Secular Songs

HIGH VOICE

GOLDMARK, RUBIN — PRICE
The Passionate Shepherd to His Love. [G] [d to *a*].. 75
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In folk-song style, with touches of Northern color in harmony. Singable and impressive.

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Wistaria. [B♭] [c to *g*]..... 50
A light and fanciful song in graceful mood.

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Impassioned lyric of the serenade type; melodious, vocal, and straightforward.

VOLPE, A. D.
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MEDIUM VOICE

COWLES, EUGENE
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Melodious and singable, in simple style and useful for teaching.

DODD, WILLIAM G. — PRICE
Awake, Beloved! (Serenade.) [F] [c to F or *a*]..... 60
Flowing rhythm and brilliant effects characterize this delightful song.

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A Girl in Every Port. [C] [c to F]..... 60
A rollicking, cheery sailor's song, spirited, breezy, and well made.

LOEDER, MARK
Belinda. [B♭] [d to F♯]..... 50
A negro serenade, with lilting melody and infectious refrain.

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GOLDMARK, RUBIN
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(See above.)

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BENNETT, MILAN F.
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A stirring two-step march in 6-8 rhythm, with very attractive trio.

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Noble music voicing a noble poem. Free part-writing and strong harmony enhance the beauty of the thought.

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Straightforward and simple setting, in stanza form, of a well-known hymn.

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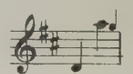
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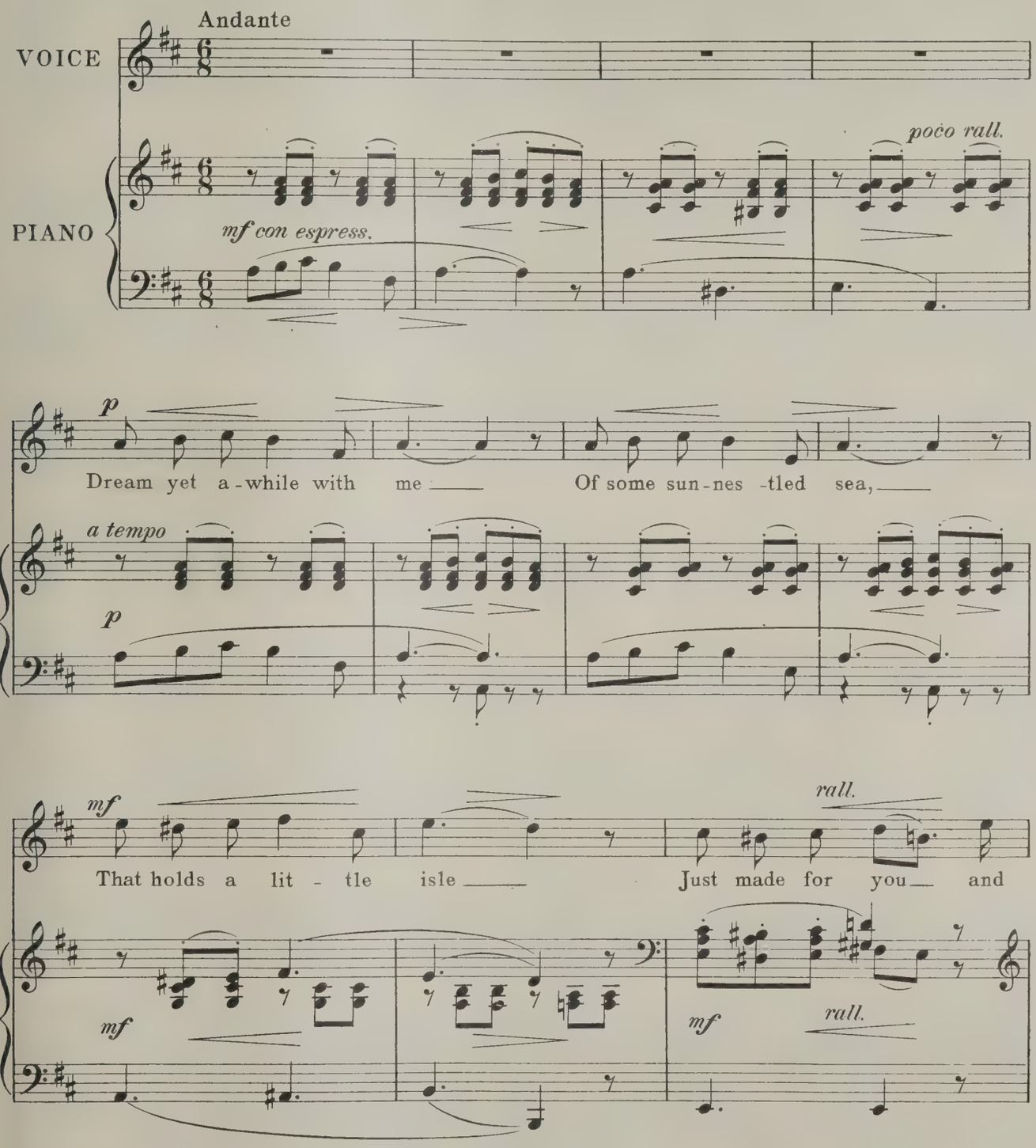

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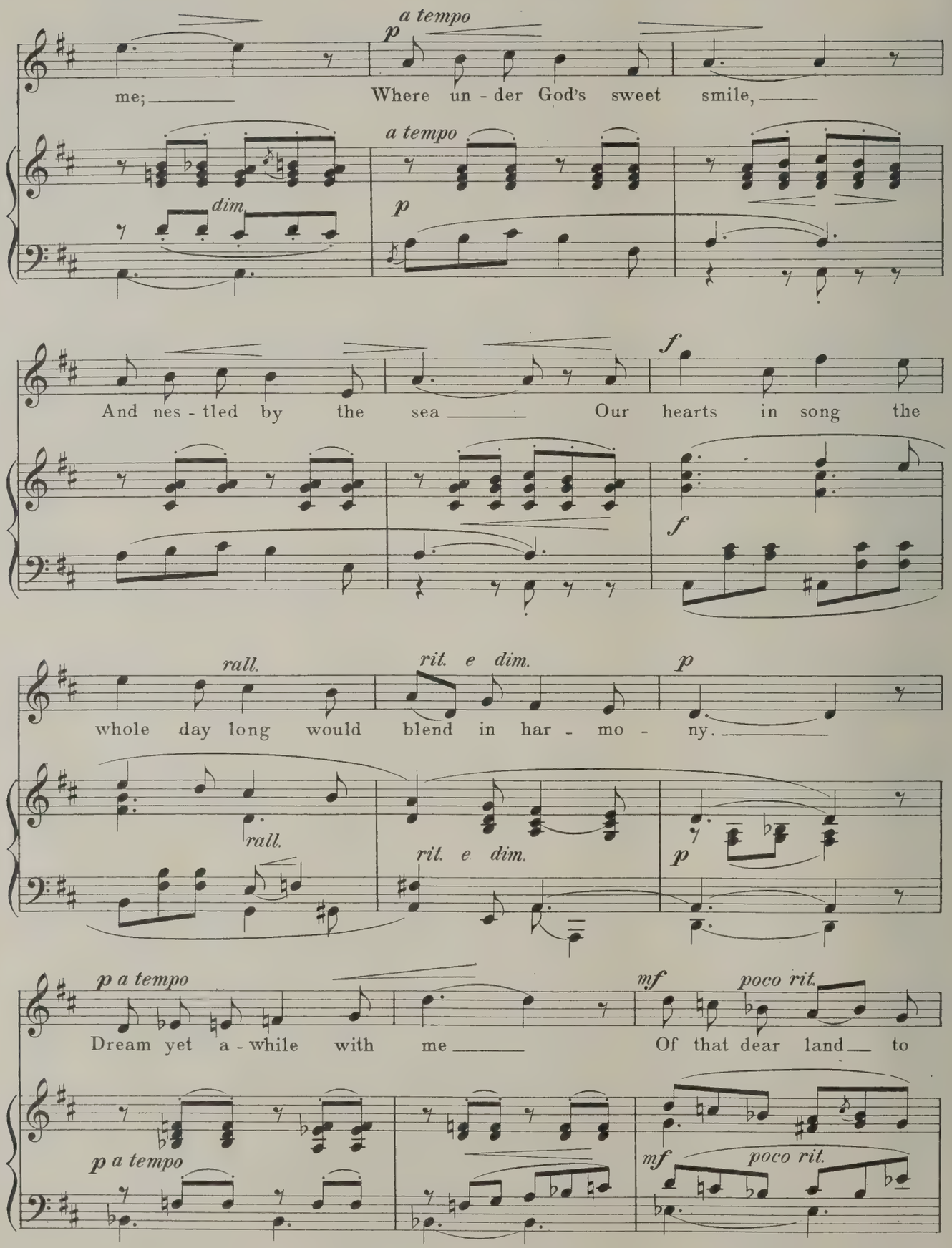
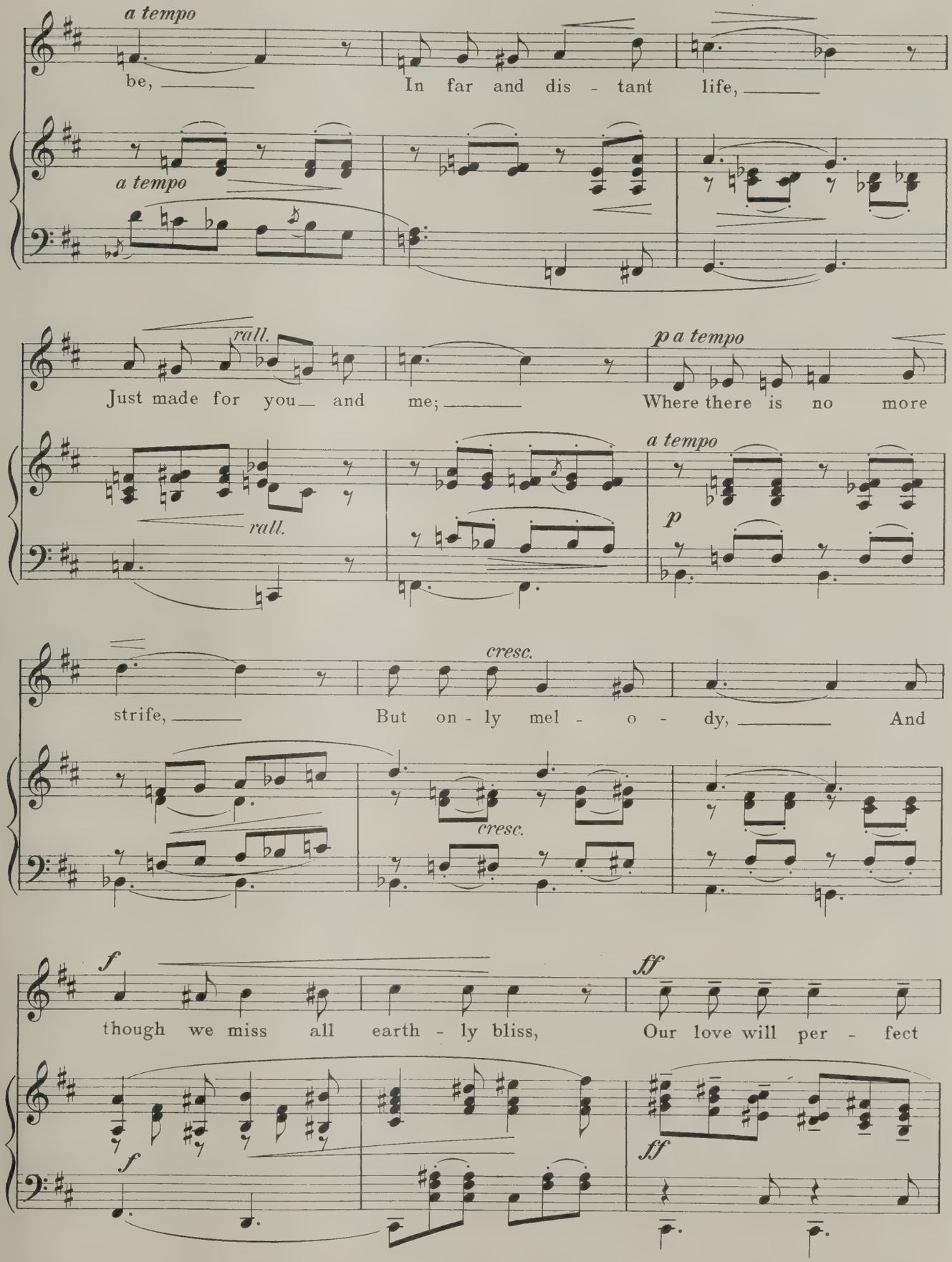
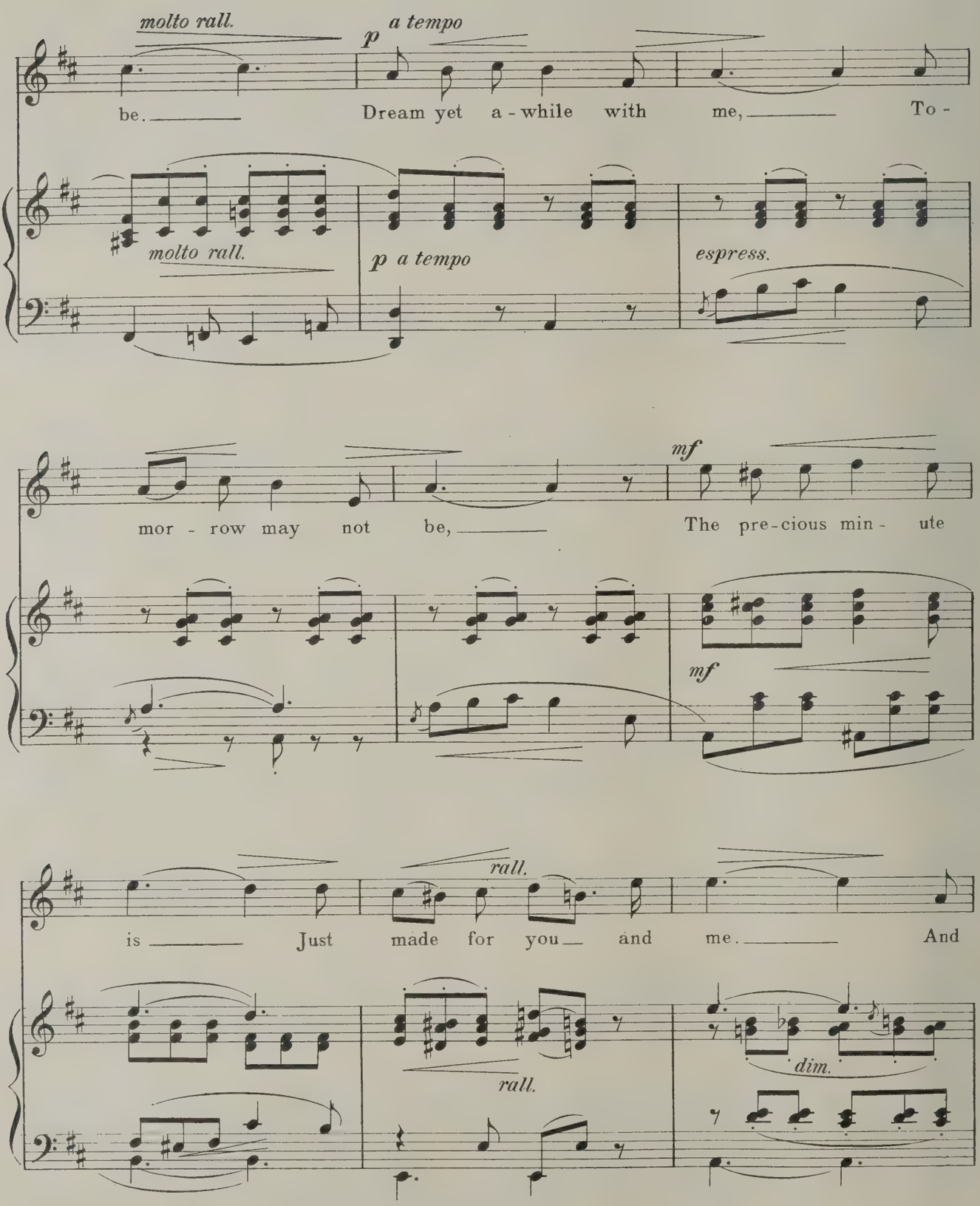
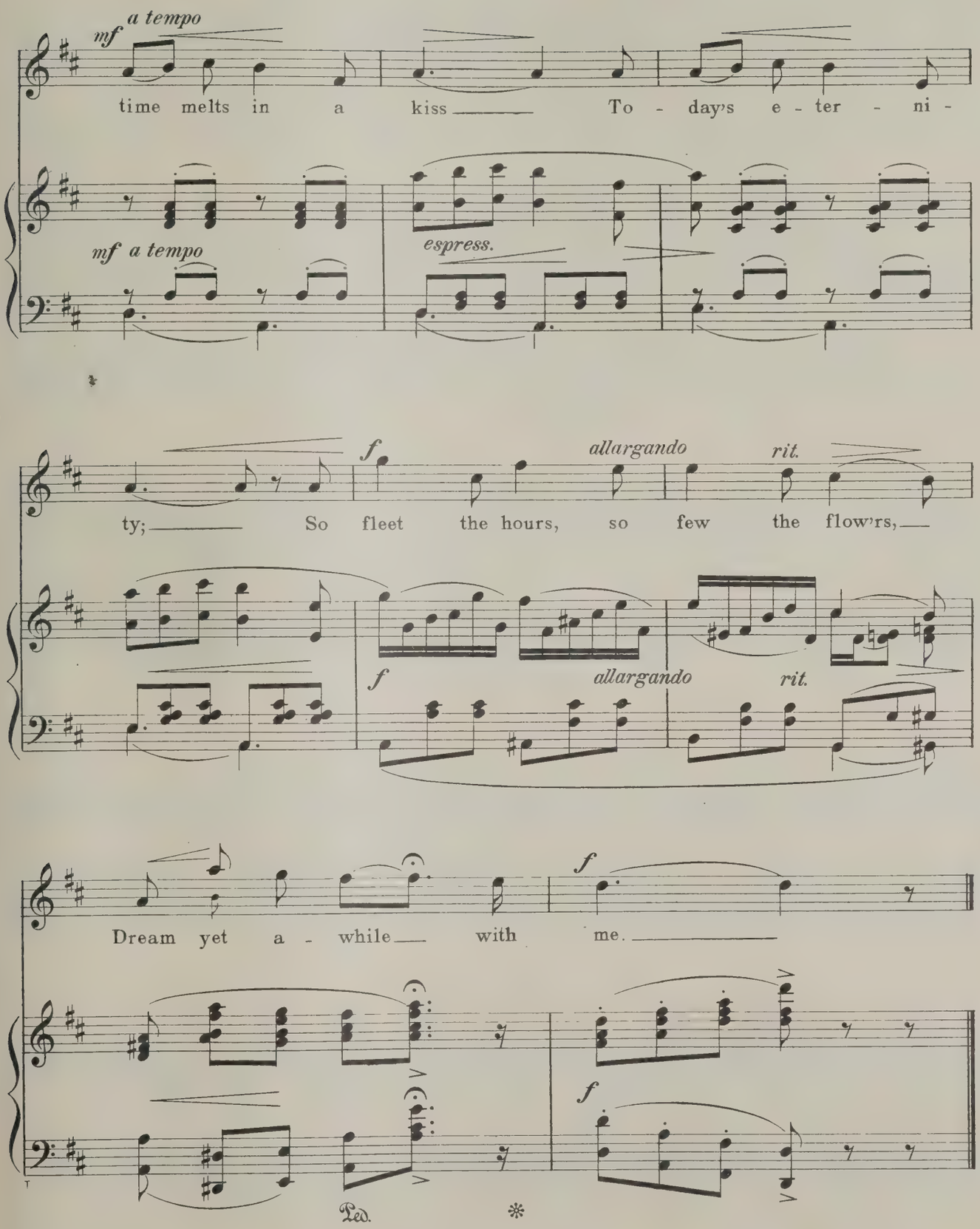

a tempo
p
me;
Where un - der God's sweet smile,
a tempo
dim
p
And nes - tled by the sea
Our hearts in song the
f
f
rall.
rit. e dim.
p
whole day long would blend in har - mo - ny.
rall.
rit. e dim.
p
p a tempo
Dream yet a - while with me
mf
poco rit.
Of that dear land to
p a tempo
mf
poco rit.


a tempo
be,
In far and dis - tant life,
a tempo
rall.
Just made for you and me;
p a tempo
Where there is no more
rall.
a tempo
p
cresc.
strife,
But on - ly mel - o - dy,
And
cresc.
f
though we miss all earth - ly bliss,
ff
Our love will per - fect
f
ff

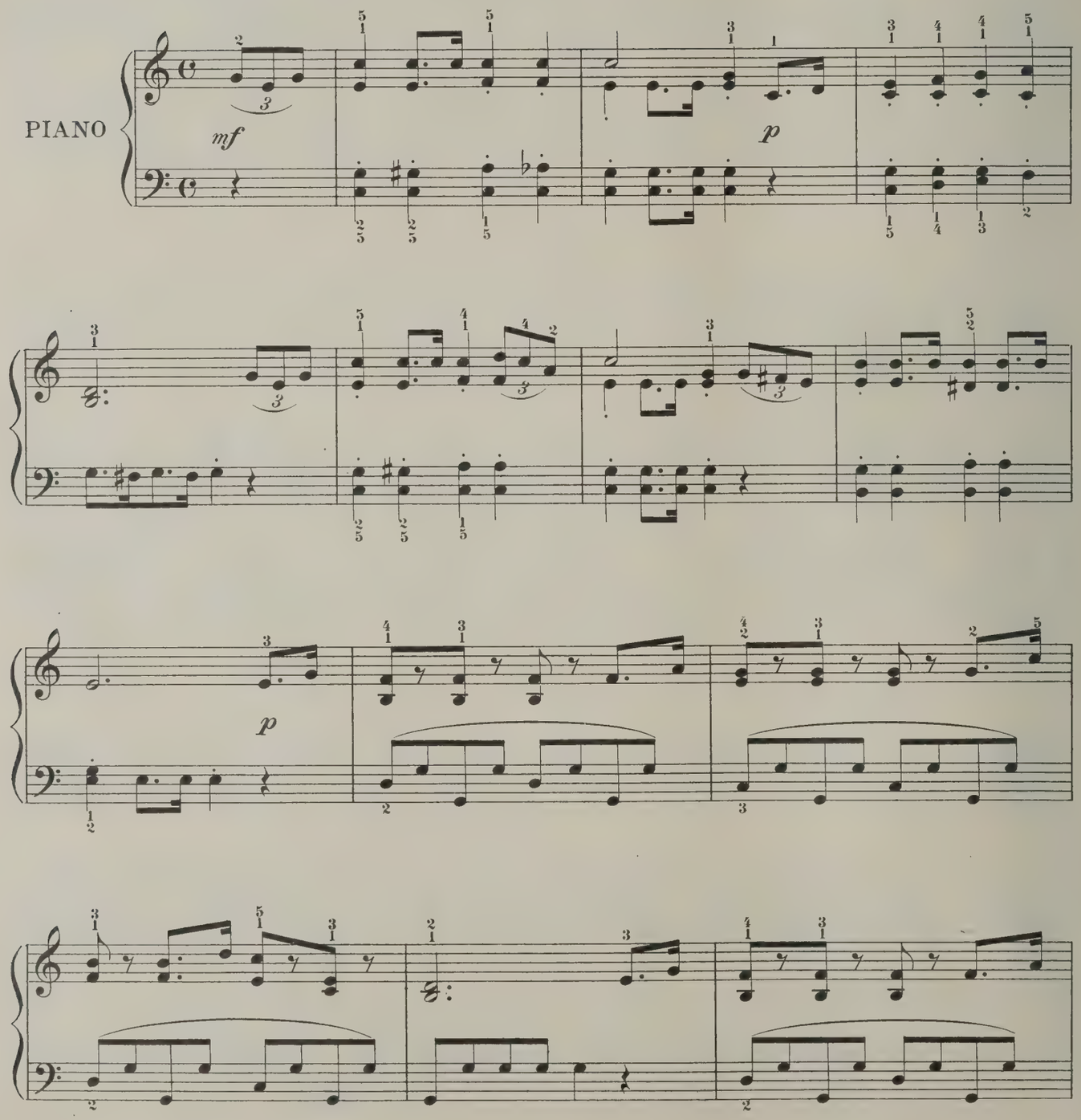

molto rall.
p a tempo
be.
Dream yet a - while with me,
To -
molto rall.
p a tempo
espress.
mf
mor - row may not be,
The pre - cious min - ute
mf
rall.
is
Just made for you and me.
And
rall.
dim.


mf a tempo
time melts in a kiss To - day's e - ter - ni -
mf a tempo
espress.
ty; So fleet the hours, so few the flow'rs,
f
allargando
rit.
f
allargando
rit.
Dream yet a - while with me.
f
f
Ped.
*

UP GRADE MARCH

ADAM GEIBEL

Tempo di marcia (♩ = 100)



Grade II-III

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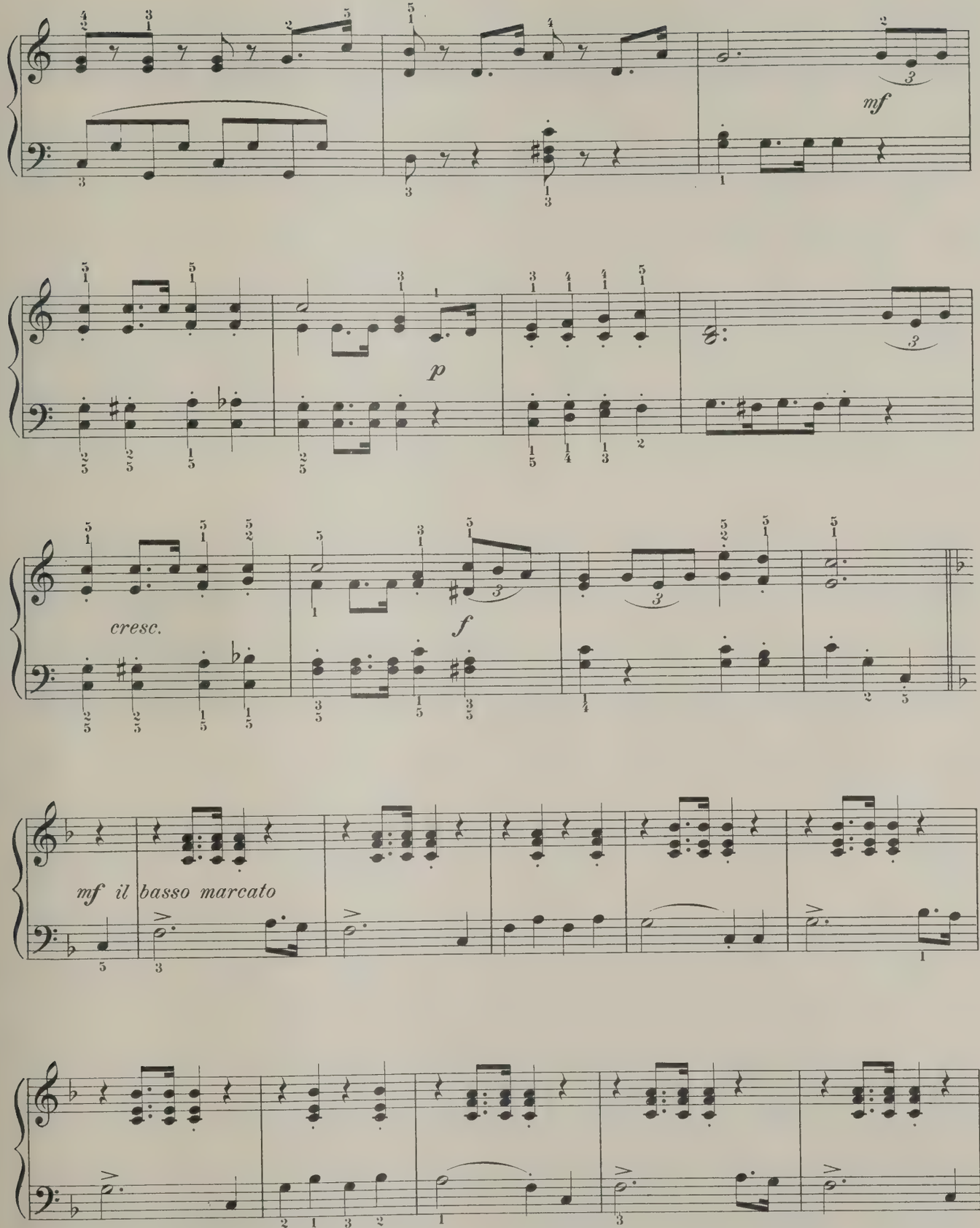
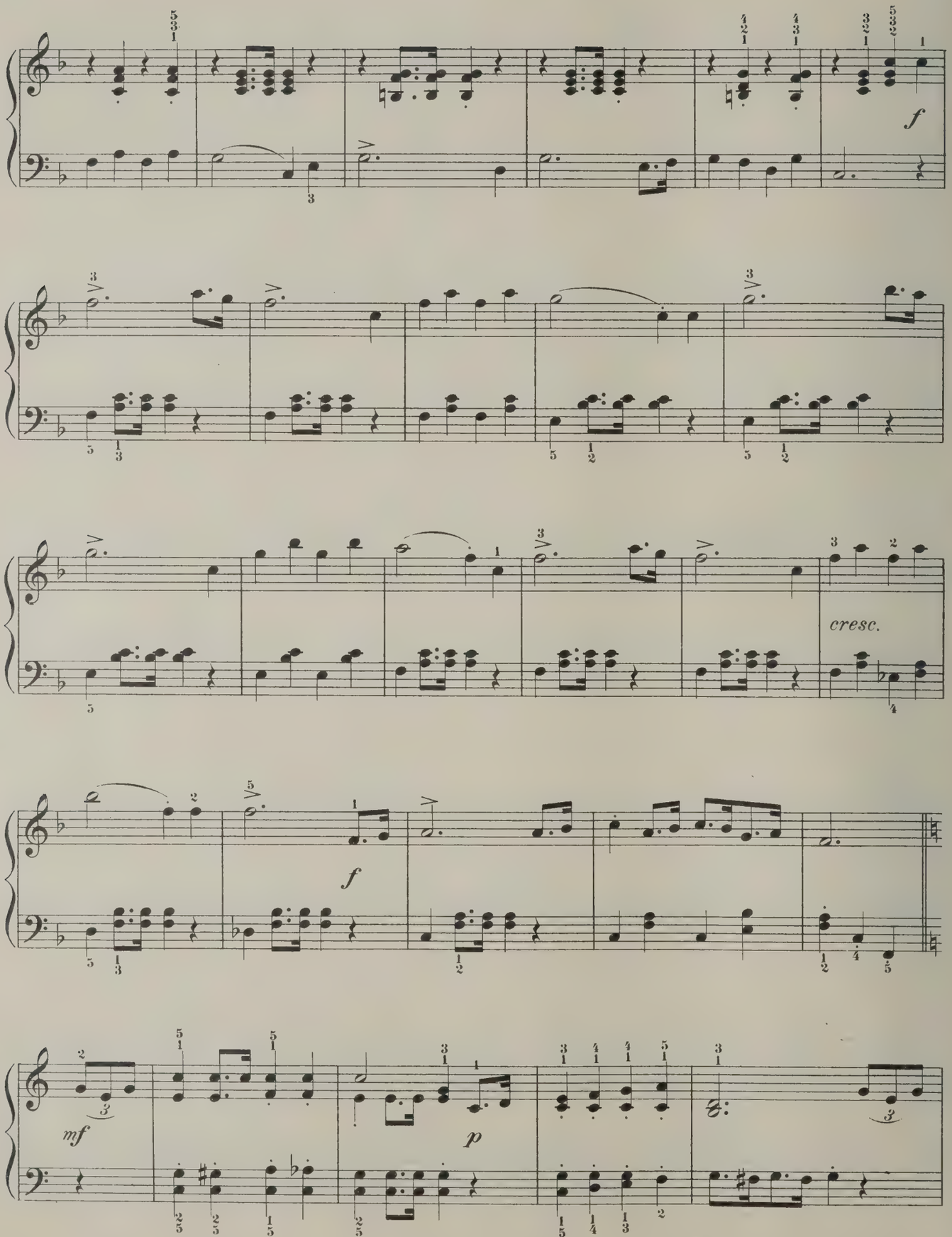
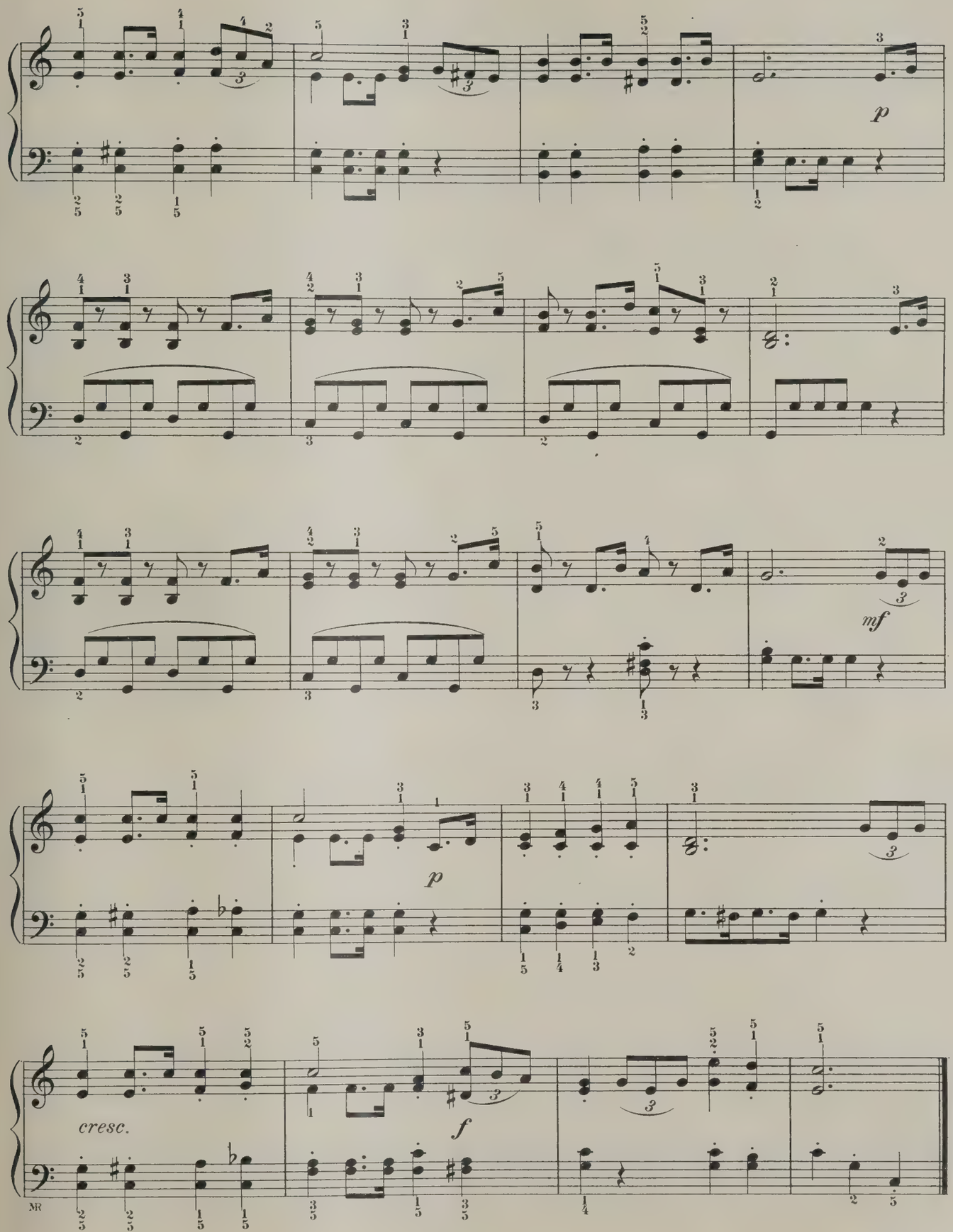

mf
p
cresc.
f
mf il basso marcato


f
cresc.
f
mf
p


p
mf
p
cresc.
f

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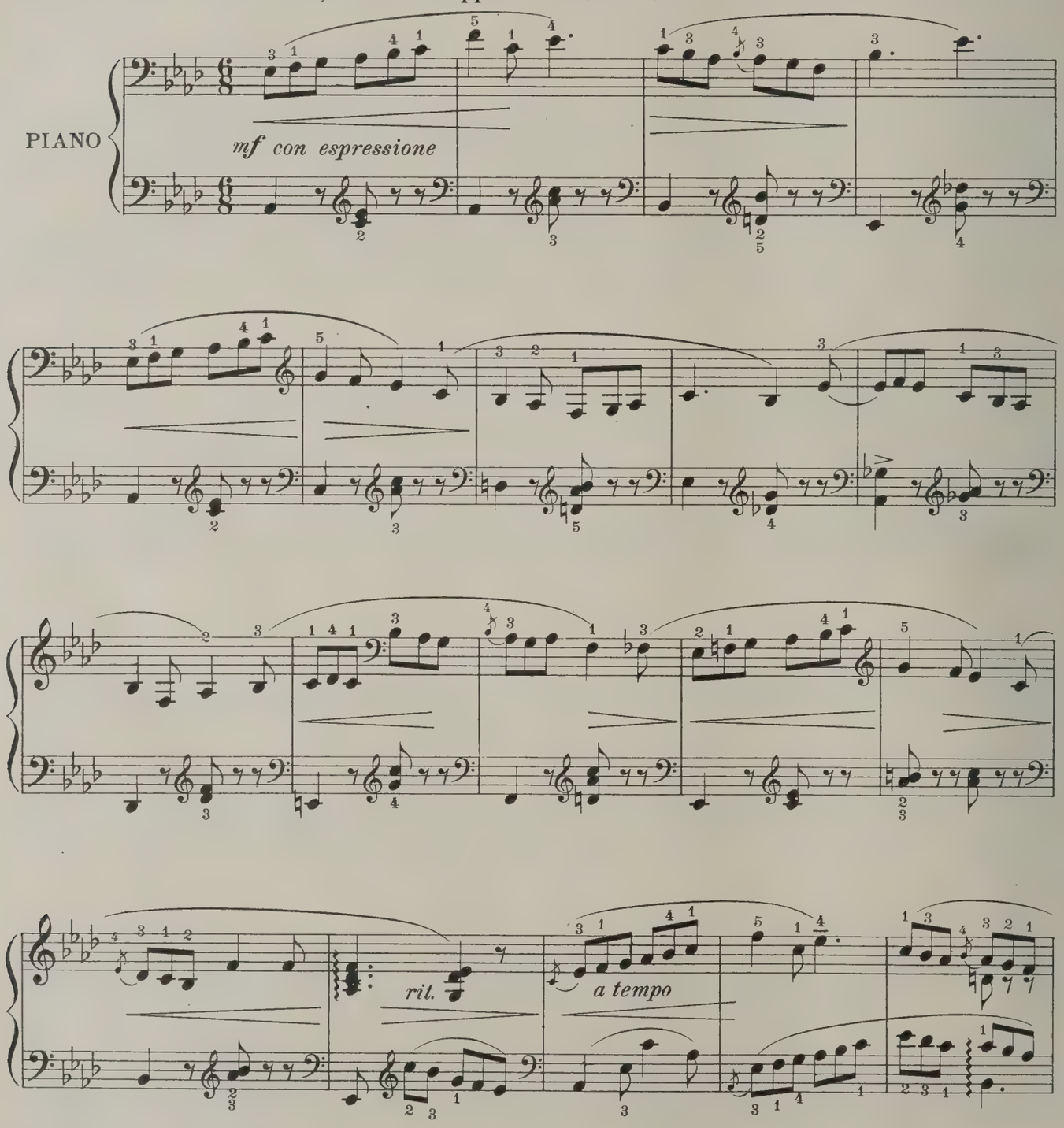
Moderato, ma non troppo lento (♩ = 72)



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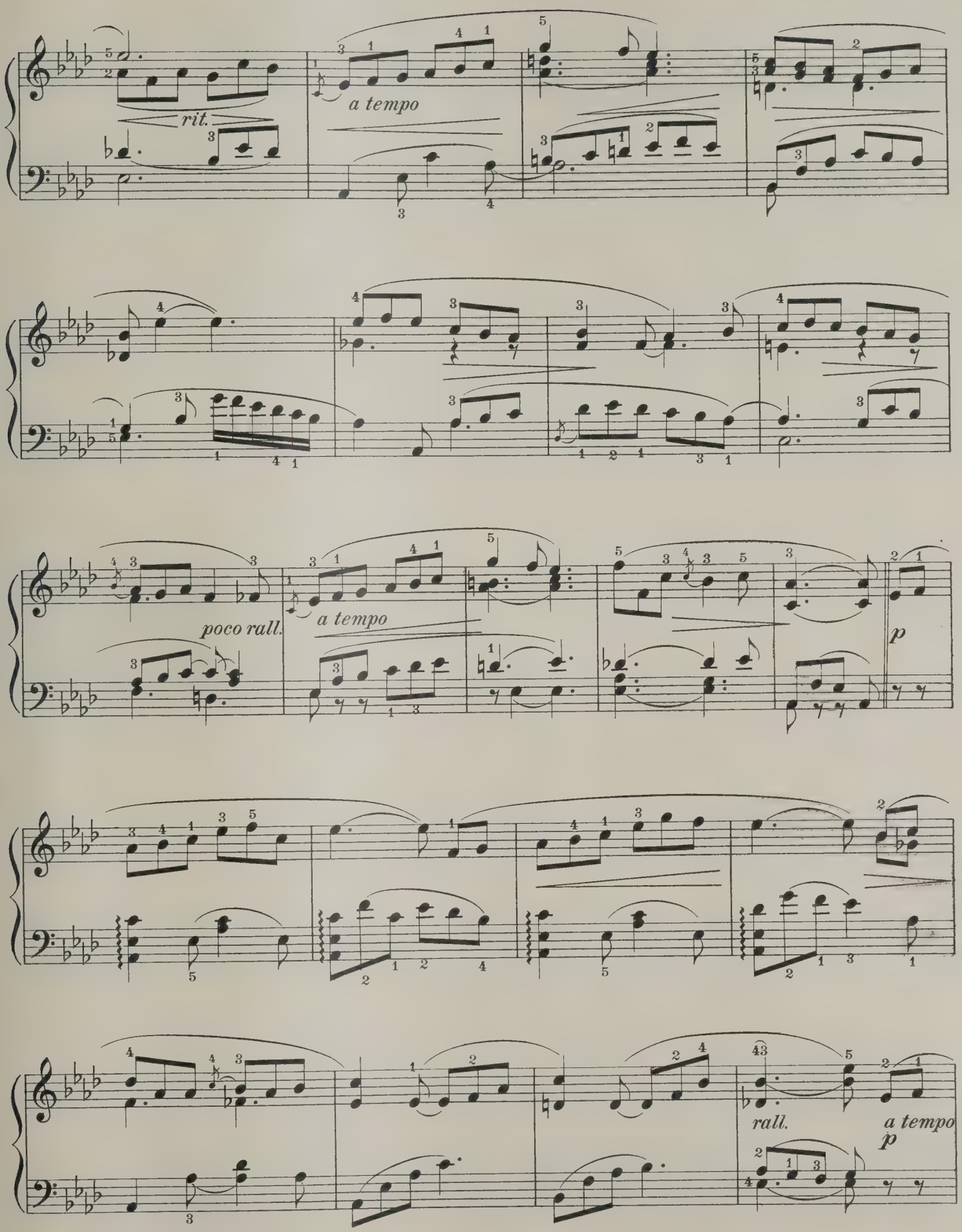
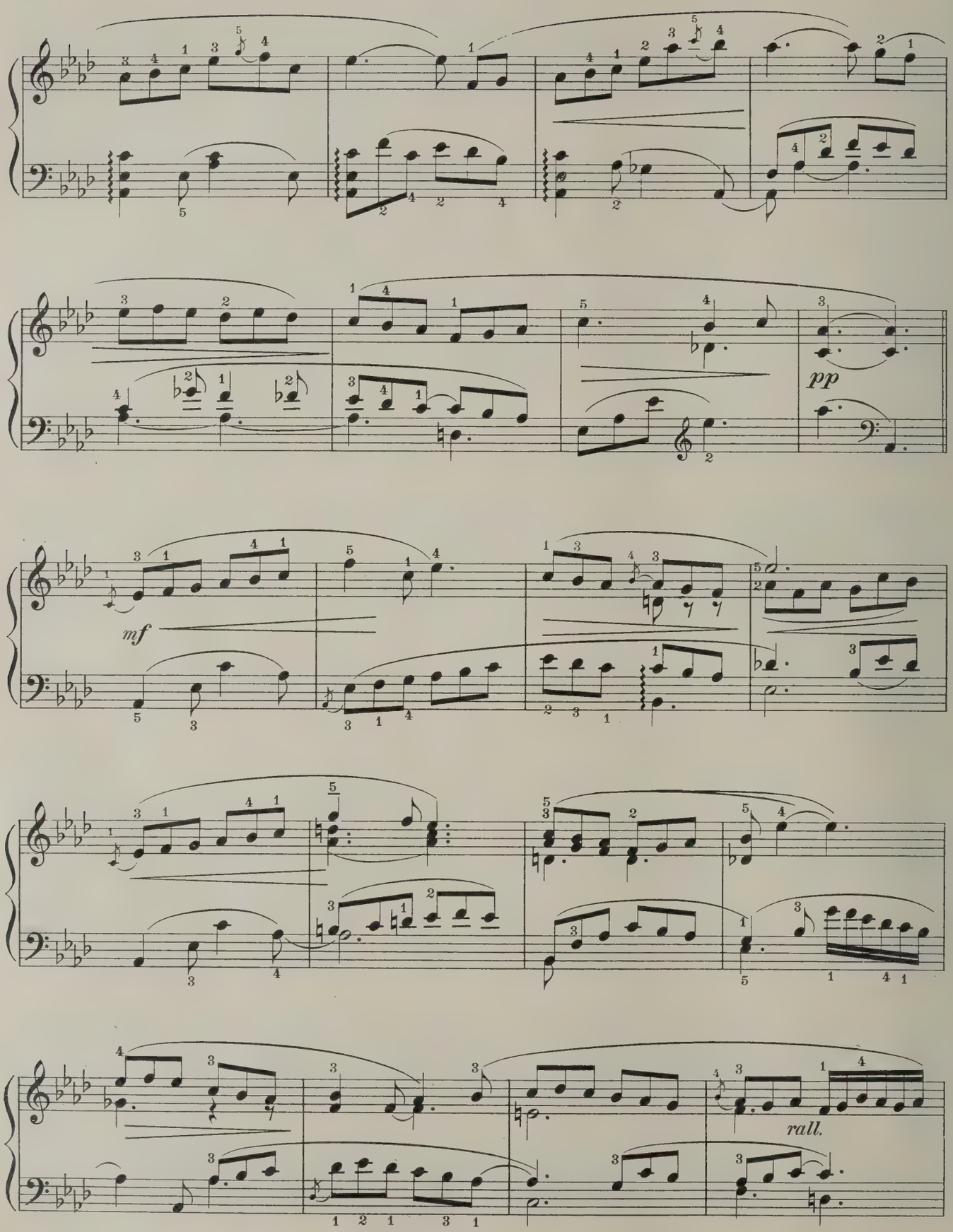
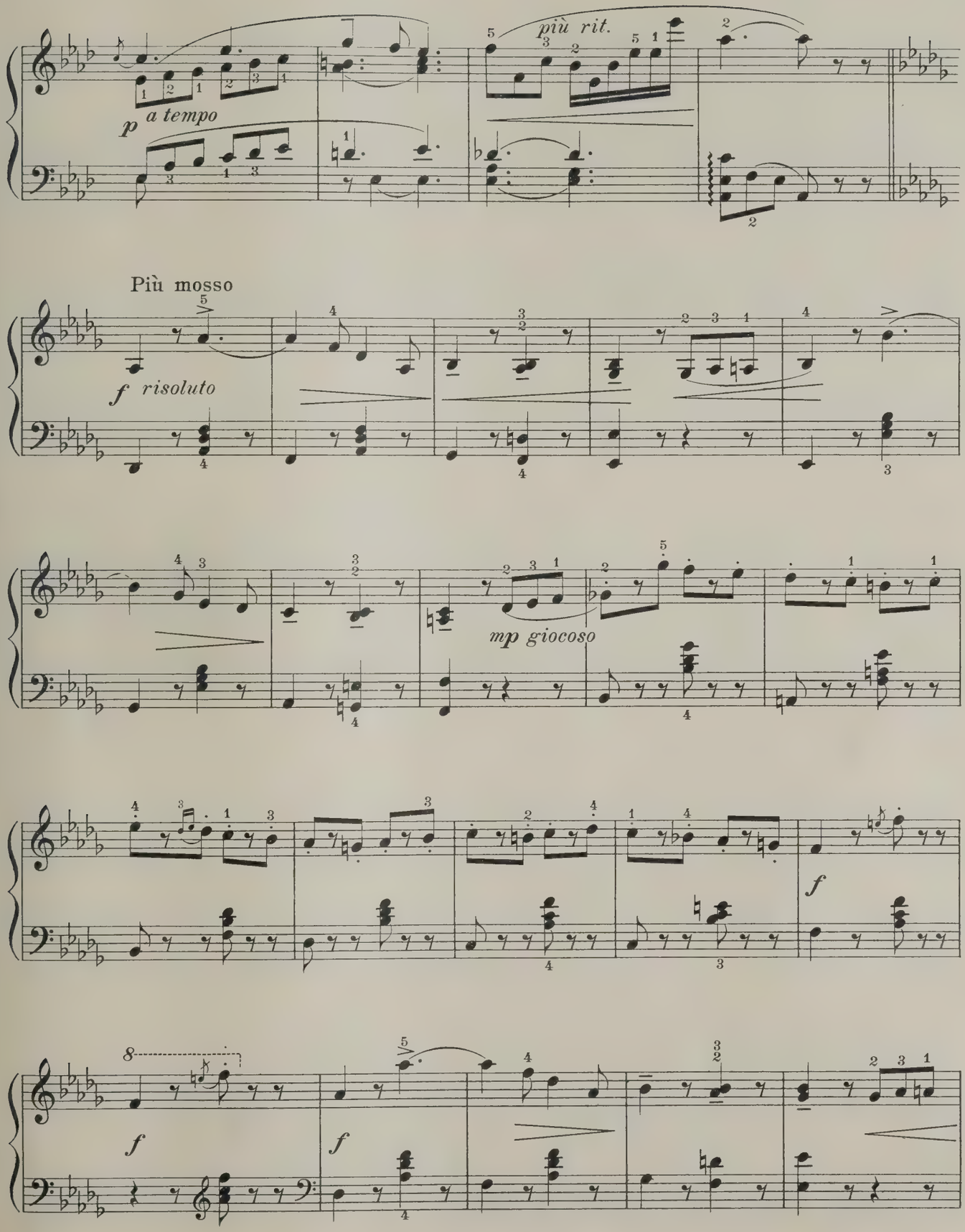
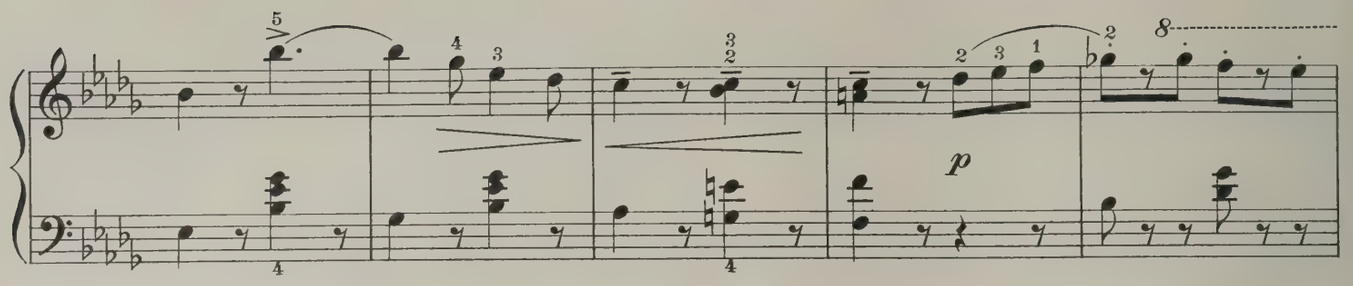
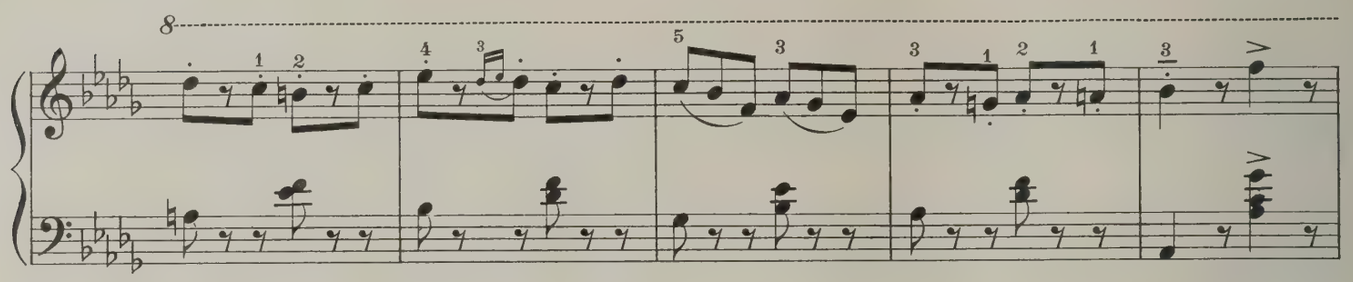
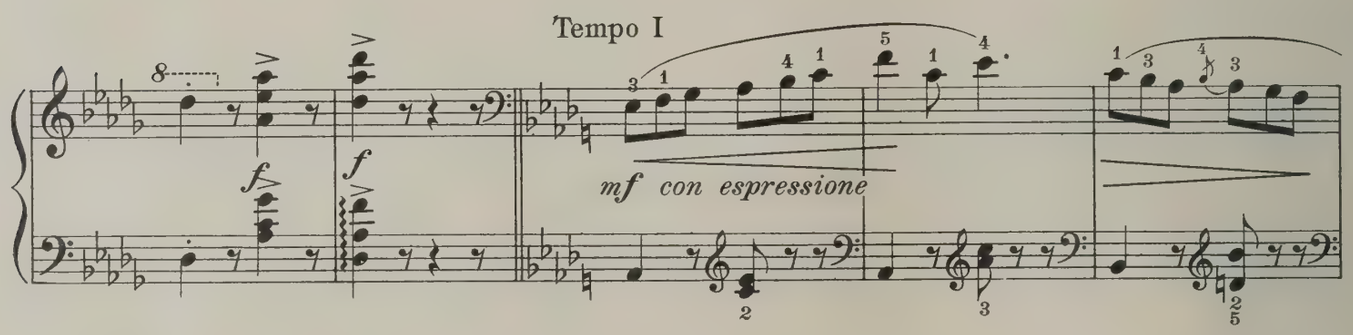
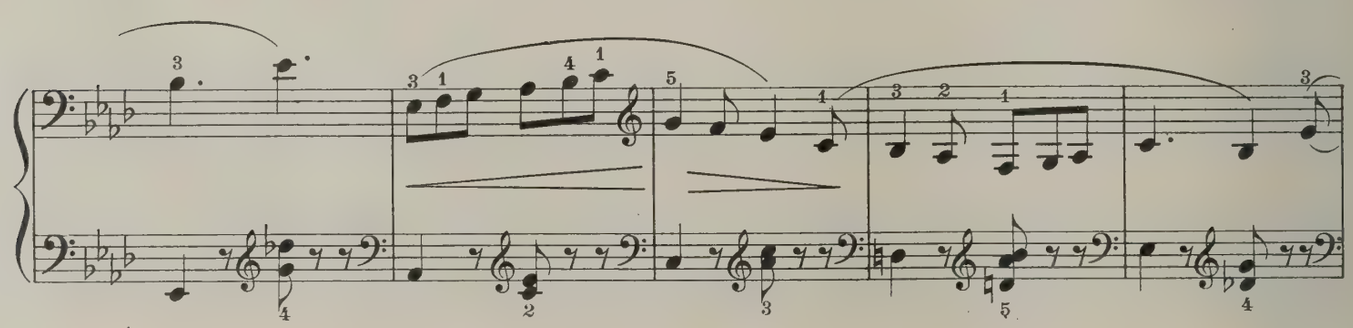
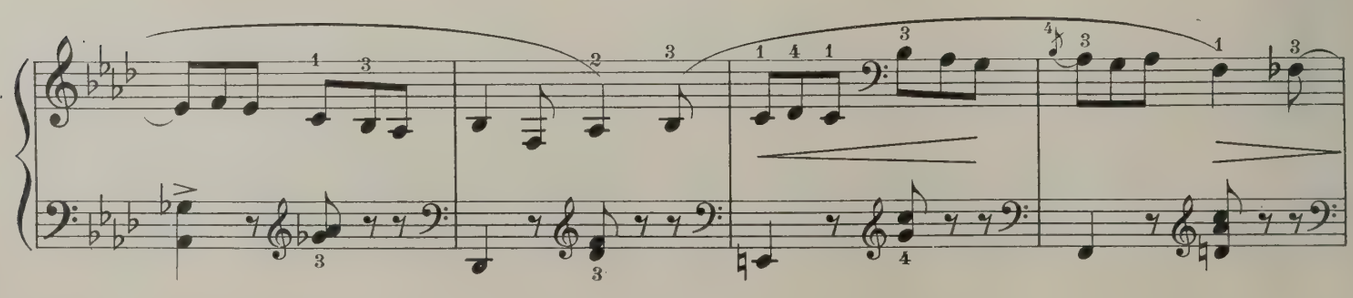
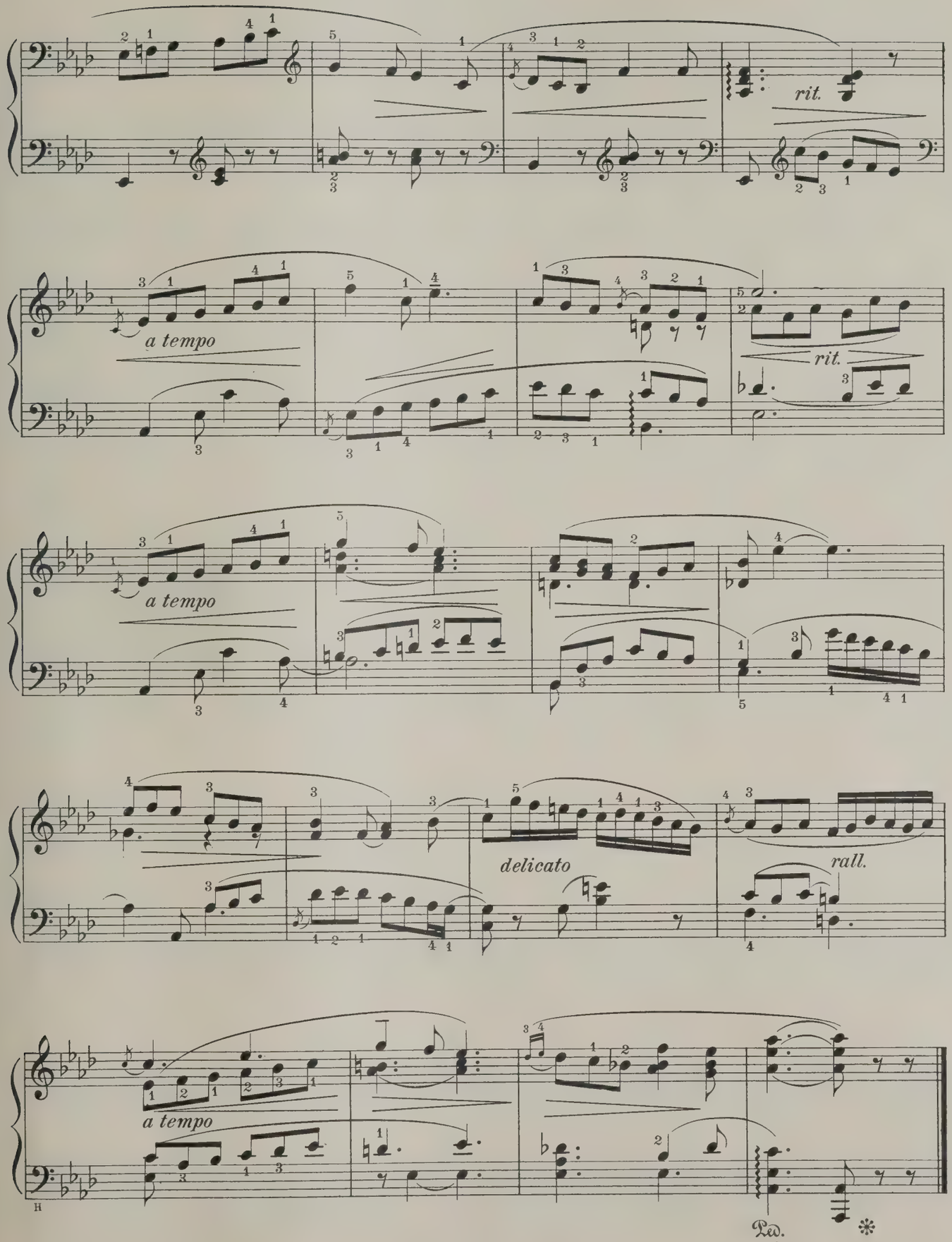

rit.
a tempo
poco rall.
a tempo
p
rall.
a tempo
p

pp
mf
rall.

più rit.
p
a tempo
Più mosso
f risoluto
mp giocoso
f
f
f

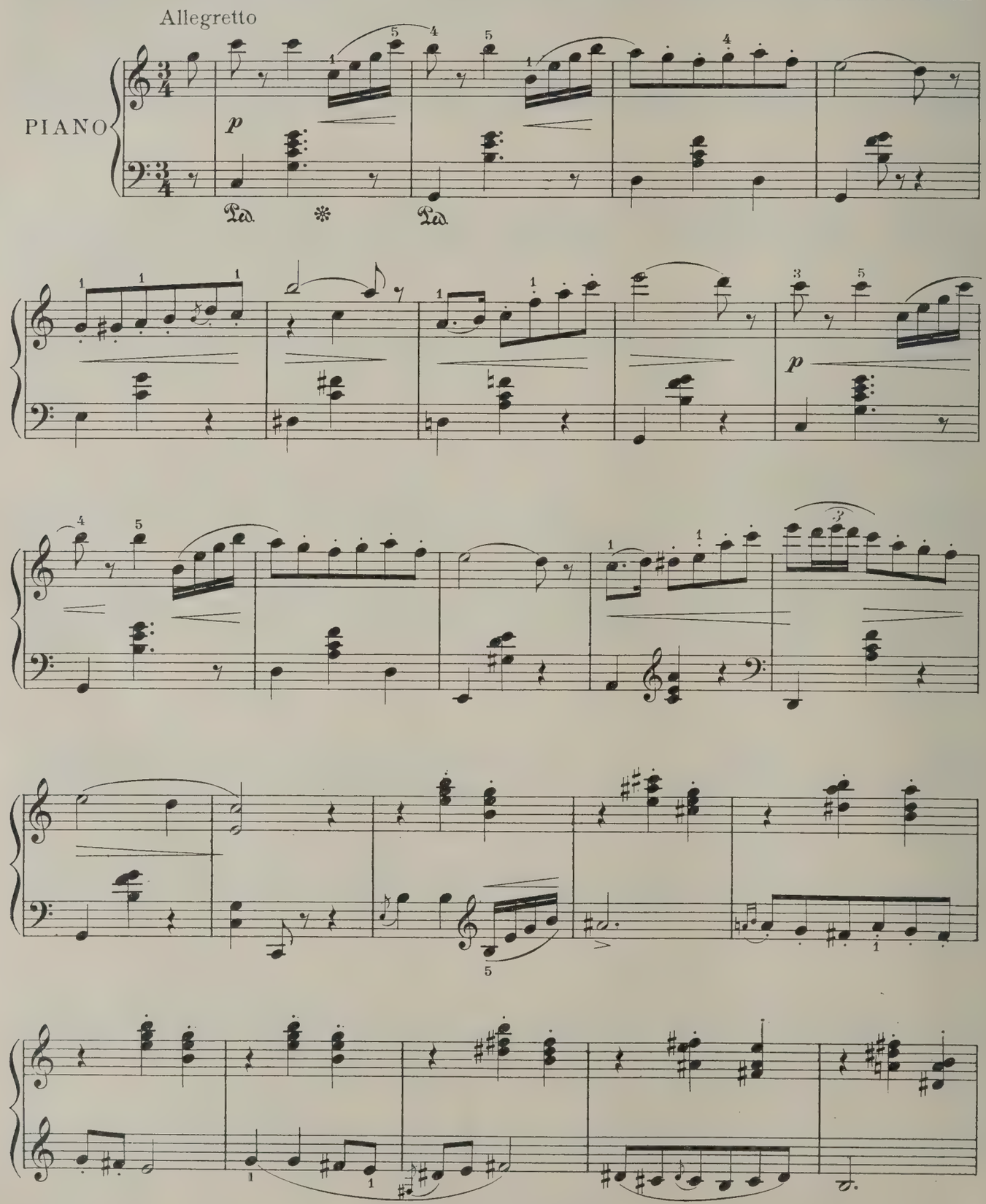

8
p


8

Tempo I
8
f
f
mf con espressione


rit.
a tempo
rit.
a tempo
delicato
rall.
a tempo
Ped.

à mon ami Enrico Alfieri

LA CAPRICIEUSE

FÉLIX BOROWSKI



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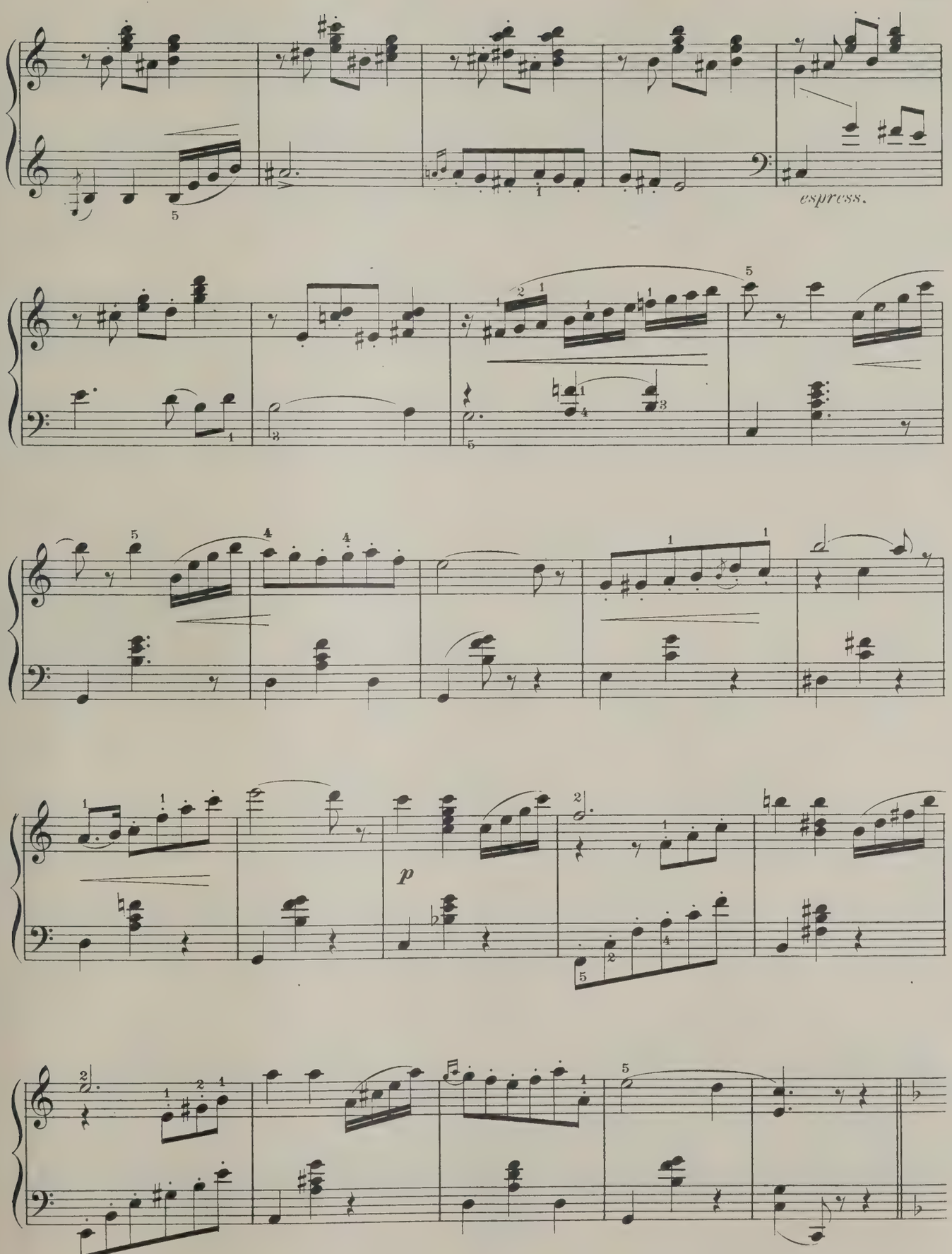
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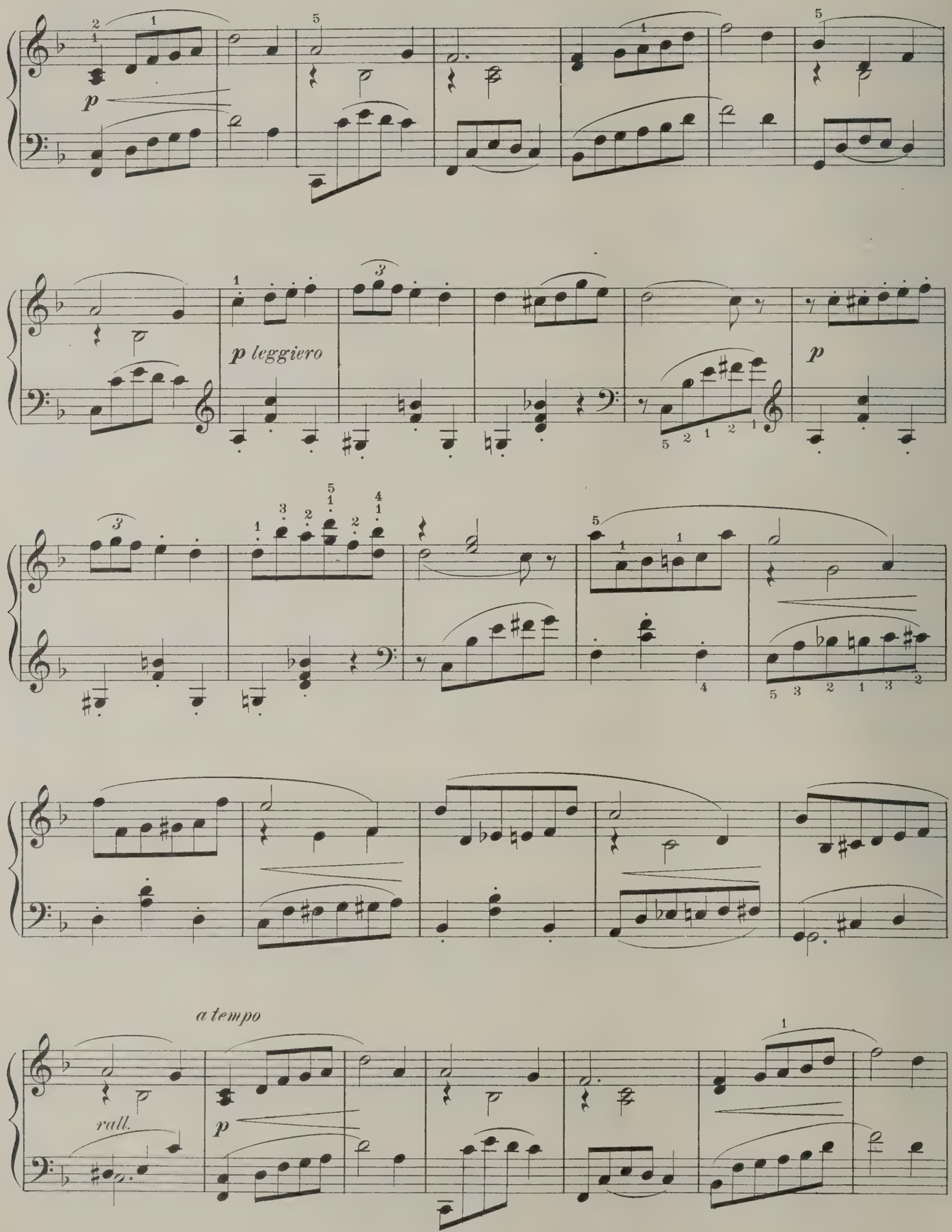
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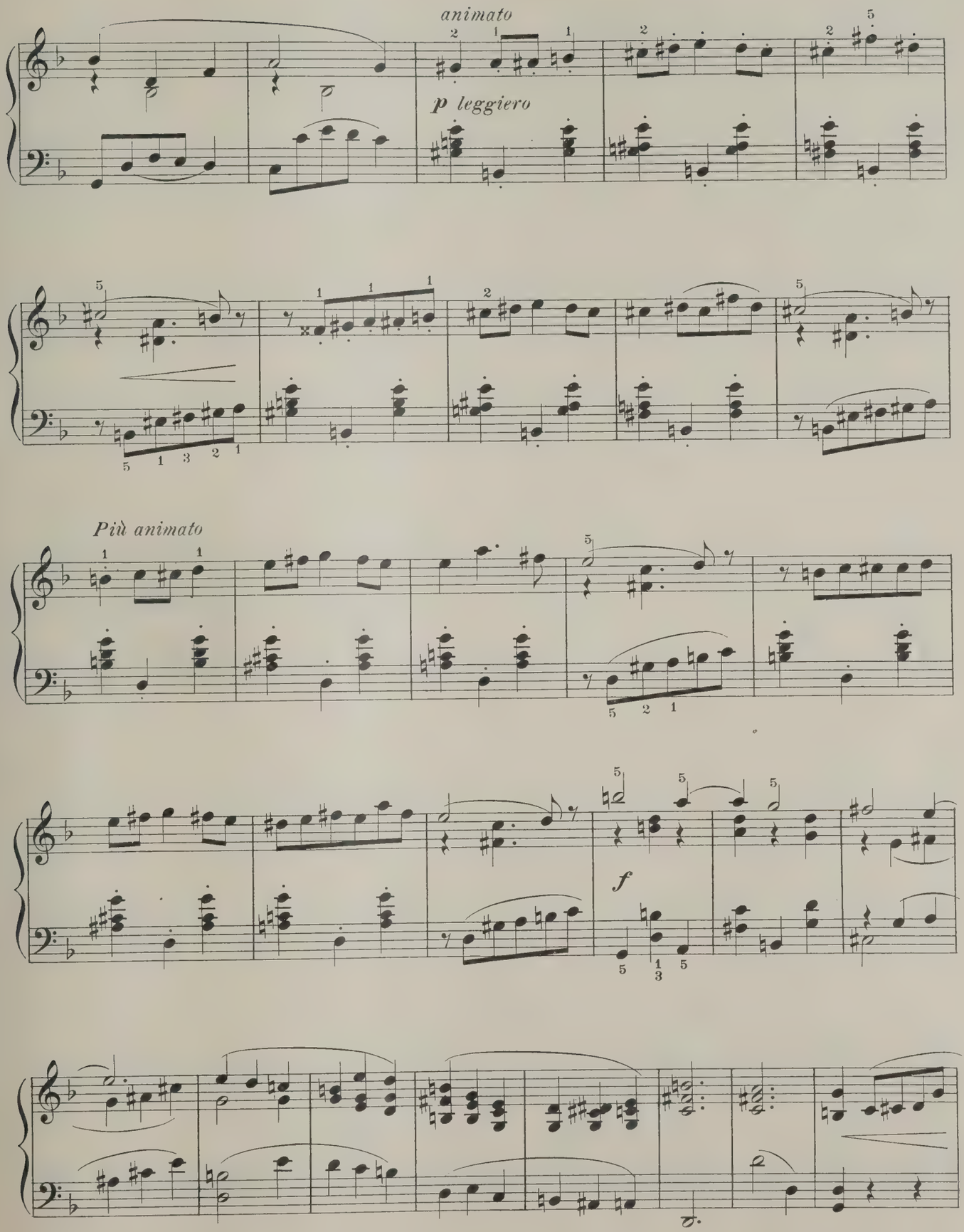
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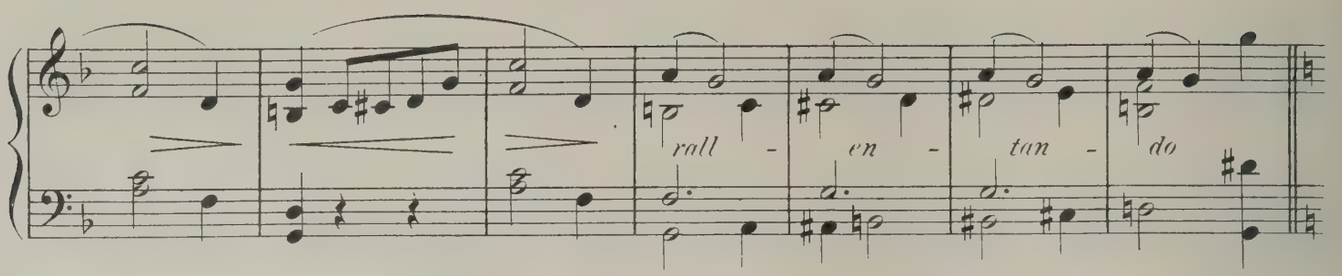

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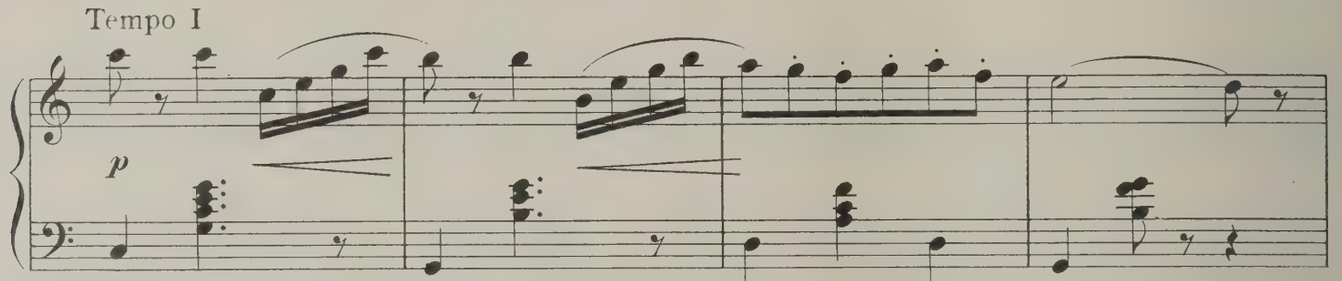

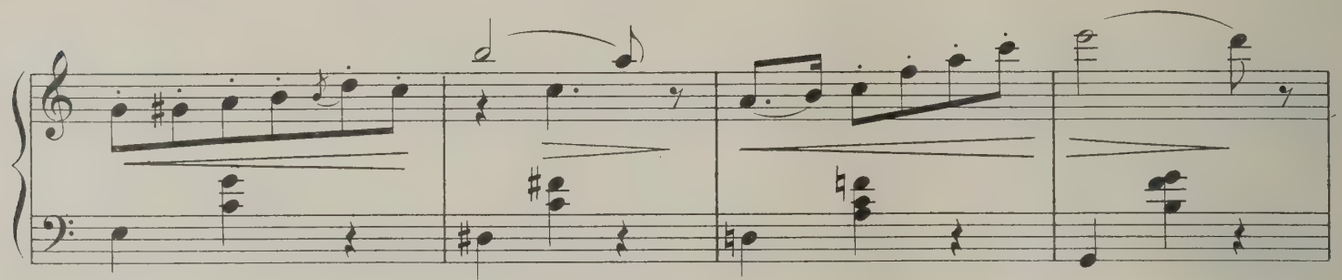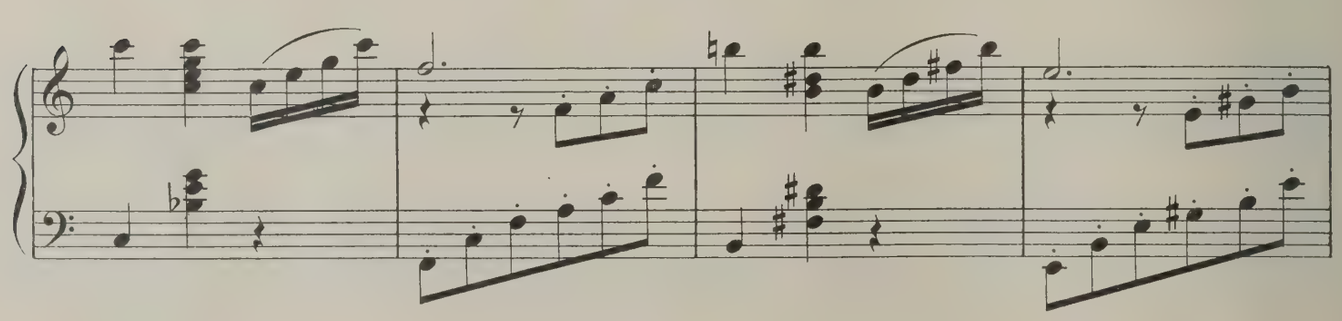

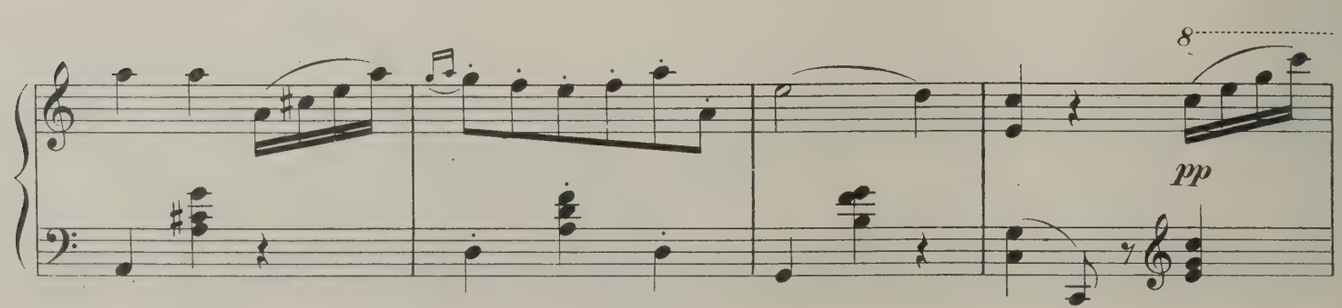

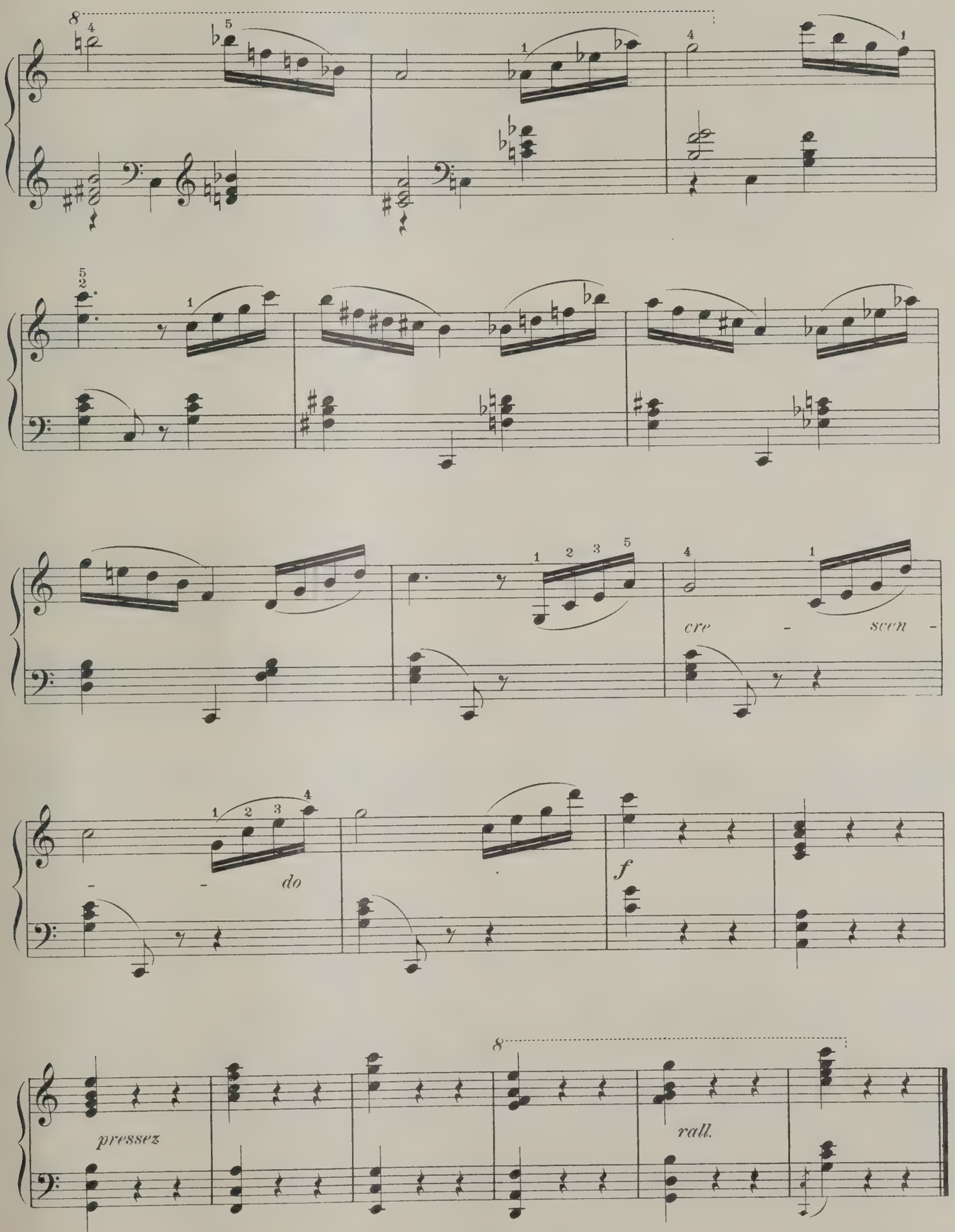
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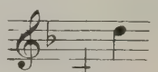

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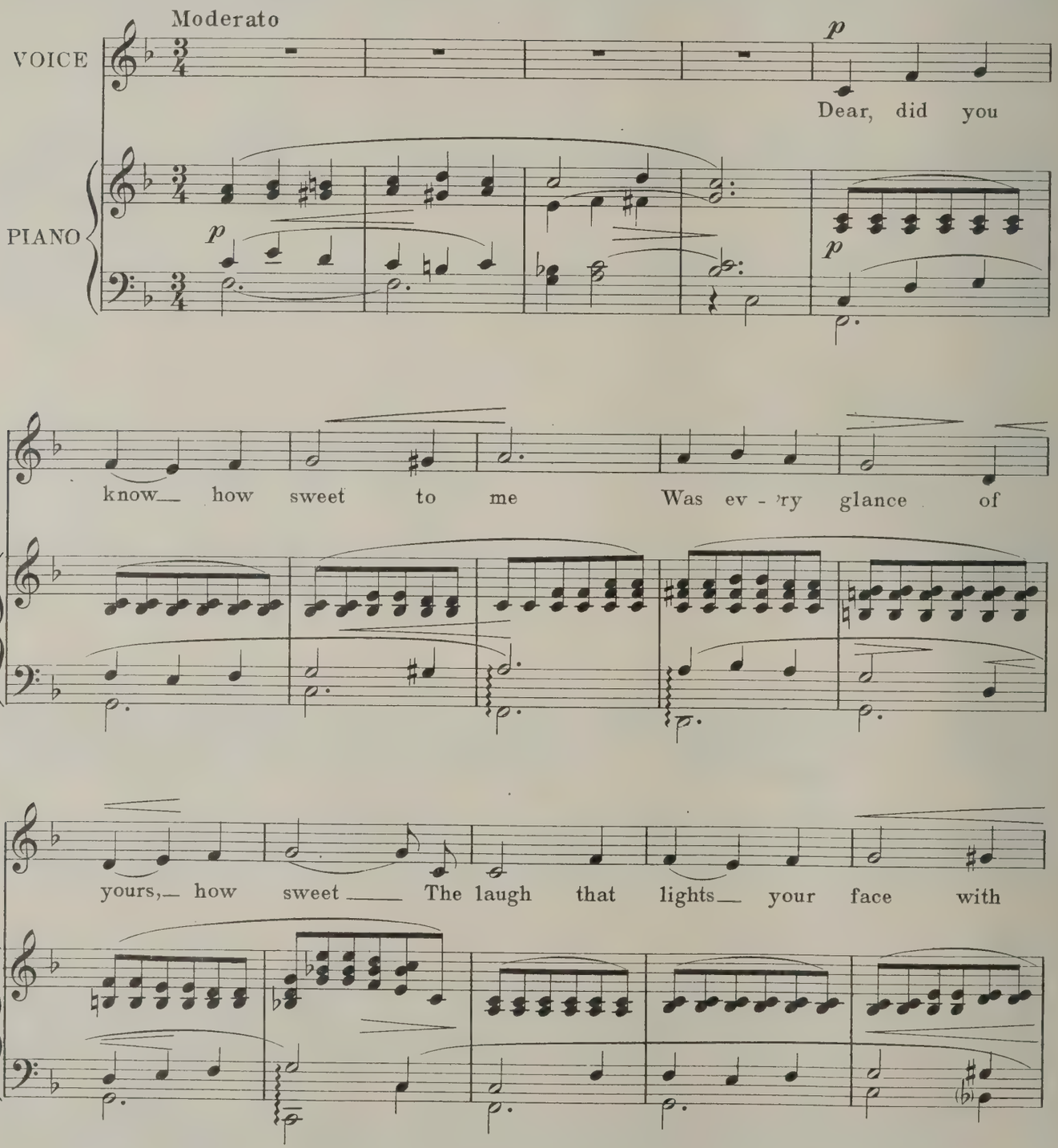

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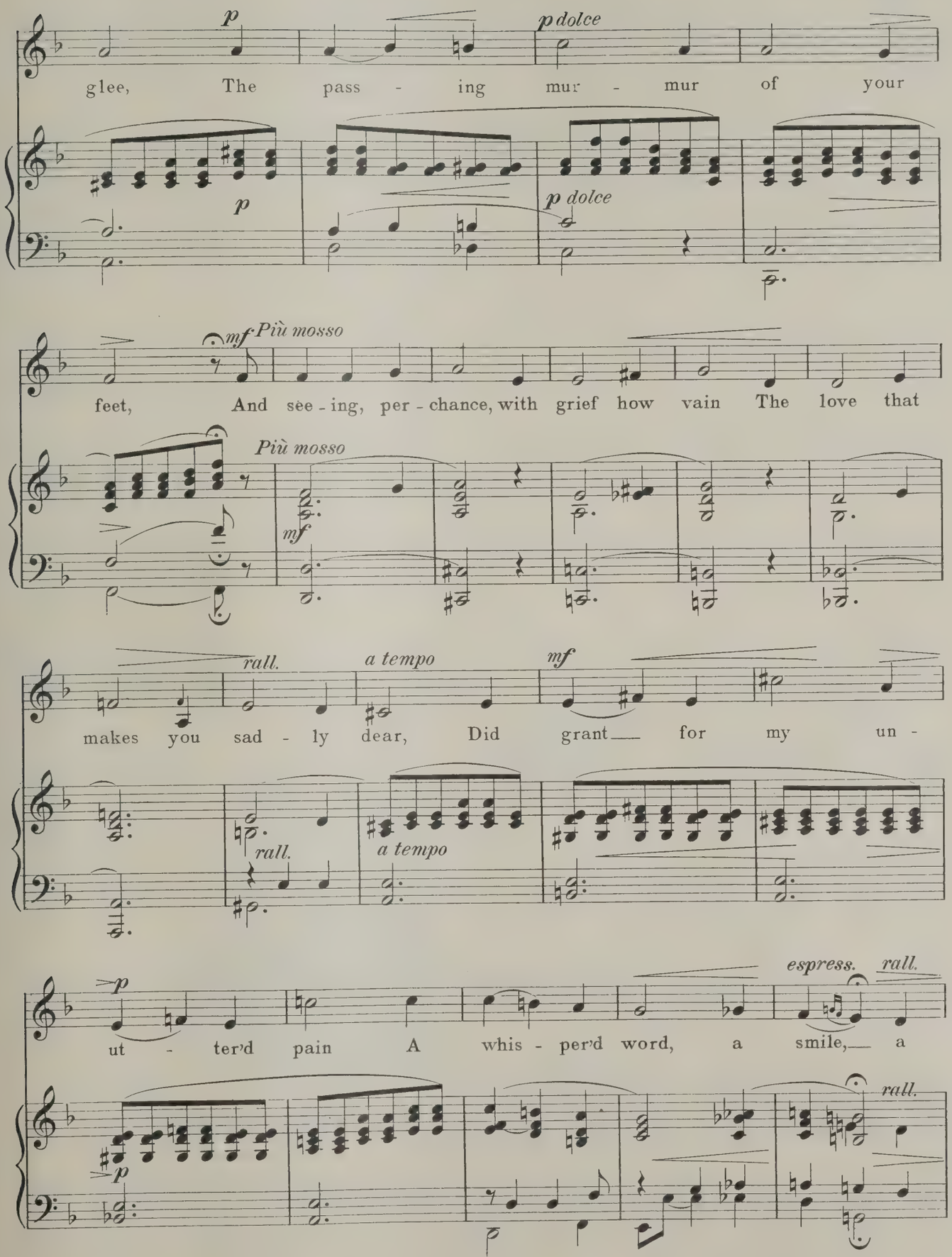
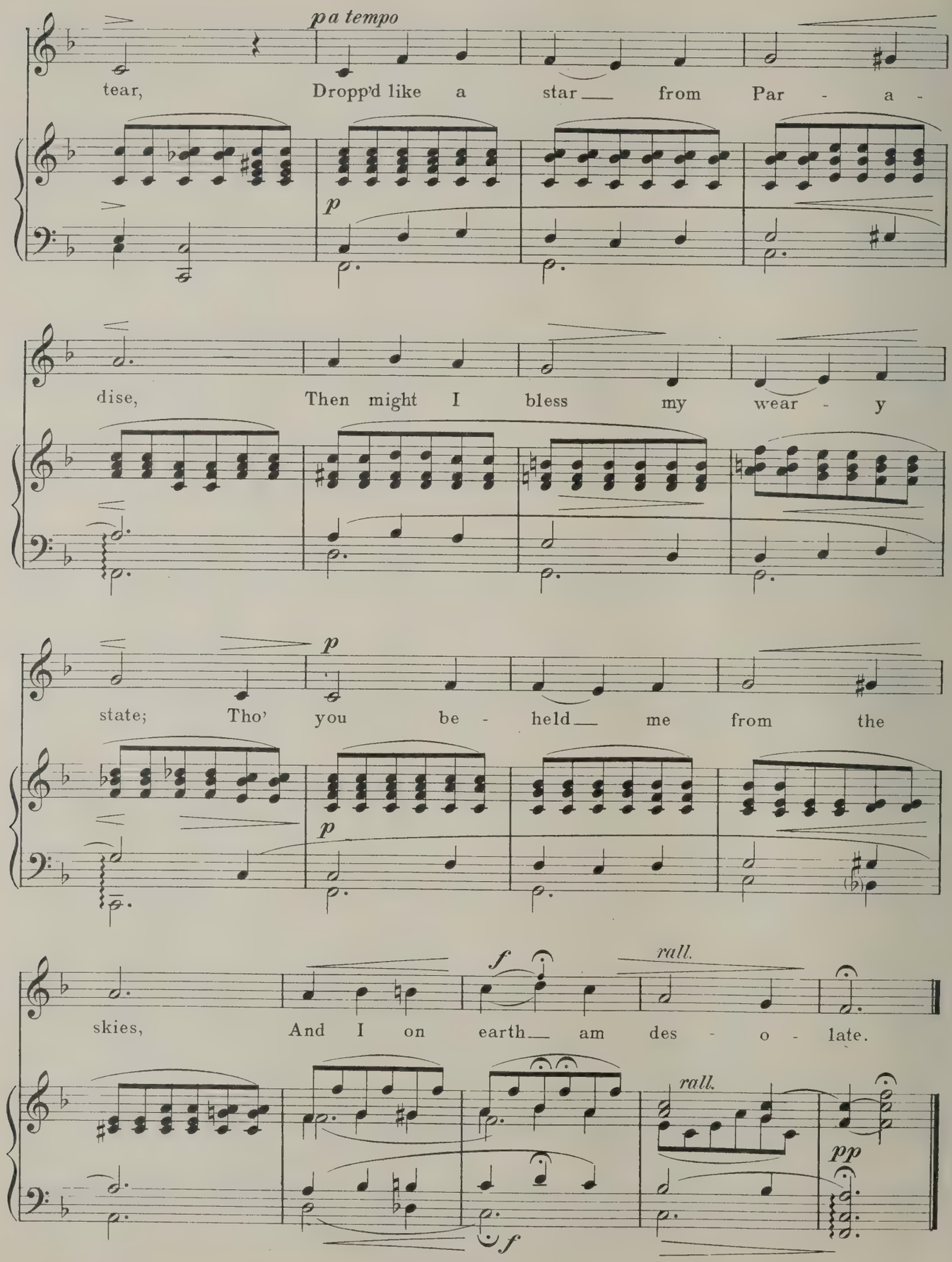

p
p dolce
glee, The pass - ing mur - mur of your
p
p dolce
mf Più mosso
feet, And see - ing, per - chance, with grief how vain The love that
Più mosso
mf
rall.
a tempo
mf
makes you sad - ly dear, Did grant for my un -
rall.
a tempo
p
espress.
rall.
ut - ter'd pain A whis - per'd word, a smile, a
p
rall.


p a tempo
tear, Dropp'd like a star from Par - a -
p
dise, Then might I bless my wear - y
p
state; Tho' you be - held me from the
p
f
rall.
skies, And I on earth am des - o - late.
rall.
pp
f

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PUBLISHERS' NOTES

HOME SONGS — *Home Songs* is the title of a new collection which will appear about September 1. The book will be a companion volume to the new and enlarged edition of *College Songs*. It will contain about one hundred forty numbers, including twenty hymns, sixteen rounds, the six most popular patriotic songs and four of Foster's famous *Melodies*. There will also be several Scotch and Irish songs, German folk songs and songs by Balfe, Abt, Hatton, Mendelssohn, and Schubert, every one of which is eminently suitable for the home and fireside. Each number will be arranged in four parts for mixed voices. If desired, however, the songs may be sung as solos with piano accompaniment or as unison, two, or three part choruses.

The price of the book will be 50 cents, but until publication we offer copies for 25 cents each. This price includes postage if cash accompanies orders.

MENDELSSOHN'S SONGS WITHOUT WORDS — Mendelssohn's *Songs without Words* will be an early addition to the Ditson Edition. The volume will be edited by Dr. Percy Goetschius.

In this edition the details of form will be carefully marked because they are peculiarly essential to the intelligent study and rendering of these compositions. The conscientious study of the structure of the forty-eight *Songs without Words* is in itself an education in the fundamental principles of music form. The editing, however, will not encroach upon the teacher's domain, but will simply record for his and the pupils' convenience the pedagogic details with which the latter should be made familiar.

The names given by Stephen Heller, which have become identified with these songs in the popular mind, will be found in this edition. There will be an introduction by Dr. Goetschius in which are outlined the various forms in the *Songs without Words*. There will also be a biographical preface by Daniel Gregory Mason.

The price of the book will be $1.00, but in advance of publication we offer copies for 40 cents, which includes the cost of transportation if cash accompanies order.

Probably few musical works of so high a grade of quality, depending for their effect so little upon facile and superficial appeal, so much upon traits of real artistic excellence, have been so widely popular. They are the people's classics, and they have earned their place by their intrinsic qualities of form and expression.

THE ART OF VOCALIZATION — The true old Italian method, as demonstrated in *The Art of Vocalization* by Eduardo Marzo, consists principally in training the voice so that changing from one register to the other is not perceptible. This perhaps applies more to the mezzo soprano voice than to either the soprano or the contralto voices, as it has a good share of all three registers. The mezzo soprano, with its peculiar fulness, mellowness, and roundness of its tone quality, is of great value in operatic music.

Vocal teachers who are not familiar with Mr. Marzo's work are urged to send for copies of the soprano edition for examination. The three books for mezzo soprano will be the next to appear. Book I will contain forty vocalises, Book II will contain thirty-six vocalises, and Book III twenty-four vocalises.

The price of each book when published will be 75 cents, but in advance of publication copies are offered for 40 cents each, which includes postage if cash accompanies order.

THE FIRST SIX MONTHS ON THE ORGAN — There is no instrument which offers so wide a scope for originality as the organ. In the use of stops on the pipe organ, however, there is sometimes danger of employing combinations which do not blend well.

The First Six Months on the Organ by George E. Whiting contains practical instruction on registration. The exercises in this work are suitable for two or three manual organs. The pedal parts are not difficult. All necessary directions are given for the use of the pedals. Exercises are included for playing church music when arranged on four staves. There are original preludes, postludes, and voluntaries which may be played for the church service or as recital numbers.

This work will serve as an introduction to the instrument for students who are already familiar with the piano. It may be followed by the works of Bach, Rheinberger, Saint-Saëns, Batiste, Guilmant, etc.

A new edition of *The First Six Months on the Organ*, revised by the author, is now in preparation. The price will be $1.50. In advance of publication, however, copies are offered for 60 cents, which includes postage if cash accompanies order.

REED ORGAN SELECTIONS FOR CHURCH USE — When, as is frequently the case, a church is provided with only a reed organ, the selecting a sufficient variety of attractive and appropriate solos is not easy of accomplishment. Piano music is commonly used for such purposes. Even pieces for the reed organ are frequently arranged so as to be adaptable to the piano on the one hand or the pipe organ on the other.

Reed Organ Selections for Church Use, compiled and edited by Hans Lichter, will contain thirty pieces by nineteen composers. These are intended especially and only for the reed organ. A copy should be in the possession of the organist of every small church and every reed organ teacher.

The book will be one of the Half-Dollar Music Series. Until publication copies are offered at 25 cents each, which includes postage if cash accompanies order.

THE MATHEW'S SCHOOL OF THE PIANO PEDAL — The pedals of the pianoforte are a vital part of the tone controlling mechanism, since they add to the tonal effect elements which cannot be put there from the keyboard. Composers since Chopin have not written the notes in all instances as they are meant to sound, but as the hands have to play them. The remainder is left to the uncertain indication of an occasional "ped" here and there in the music.

Artistic pedaling, therefore, is not only a question of making the playing sound better, but often of bringing out an idea which, but for the pedal, would not be heard at all. Pedaling is an art requiring as careful and systematic study as scale-work, arpeggios, or any element of the technique. Fine playing is impossible without the pedals.

The School of the Piano Pedal by W. S. B. Mathews contains complete explanations of the best usage of the pedal. The work is fully illustrated by many original studies and by numerous selections from Bach, Beethoven, Heller, Liszt, Tchaikovsky, Schumann, and Chopin. The studies range in difficulty from the second to the fifth grades. The work is particularly rich in easy pieces of fine quality. Mrs. Blanche Dingley-Mathews' valuable cooperation has made the work especially practical for use with children.

The School of the Piano Pedal has been in preparation for nearly a year. It is now almost ready for the press and will appear at an early date. The price will be $1.25, but in advance of publication copies are offered for 60 cents, which includes postage if cash accompanies order.

STUDIES FOR THE DEVELOPMENT OF RHYTHM AND EXPRESSION, BY CARL PREYER — Teachers in search of material to be used in conjunction with or in place of Heller's *Studies in Phrasing* will be interested in Carl A. Preyer's *Studies for the Development of Rhythm and Expression*. These studies are modern both in melody and harmony, and they include an interesting variety of styles of composition. The importance of the pedal as a factor in expression is amply demonstrated.

The studies will be published in two books, each containing eight studies. They will be Nos. 110 and 111 of the Ditson Edition. The price of each book will be 75 cents, but in advance of publication we offer copies for 30 cents. The two books are offered for 50 cents. These prices include the cost of postage if cash accompanies order.

THE MAGIC ORGAN

A man in Germany advertised that he had an organ that would play any tune out of an enumerated set at the command of any one of the audience. This made a great noise at the time and puzzled all the conjurors and philosophers of the place. The organ was placed on a table with its back against the wall, the company were invited to examine it, then ask for a tune, which was immediately played; and if any one desired it to stop, it was instantly silent. This went on for a long time and the ingenious inventor was making a rapid fortune, and the secret would have been buried with him had he not behaved most inharmoniously towards his loving wife one day, just before the performance was about to commence. The room was crowded as usual and a tune was called for, but not a note was heard. The owner became uneasy and said in a soothing, coaxing tone, "Do blay, my coot organs." Still not a sound was heard. He got out of patience and threatened to smash the instrument to pieces, when a hoarse female voice was heard to growl out: "Aye, do you, tyvel, preak de organs as you proke my head dis morning." This was too much for the choleric German. He took a chair and gave the instrument such a whack that drove it through a paper partition in the wall, carrying with it another organ which had been placed at the back of the sham one, at which sat the obstinate grinder — his wife. — *In Geoffry Shortbow or the Country Amateur in London*, 1833.

Hoftheater-Intendant von Speidel has informed the city magistrate of Munich that the Prince Regent has accepted the offer of the City Council to appropriate the sum of $15,250 yearly for the festival performances in the Prinzregenten-theatre, beginning this year. The intendant and the city magistrate will hold an annual conference to discuss festival plans, which are to be arranged with equal consideration for art and the city interests. One condition is that several performances of *Der Ring des Nibelungen* shall continue to be a regular feature of the festivals. The desire is expressed that *Tristan und Isolde* will also be accorded a permanent place.

NOTES

The public advertisement for players to fill twelve vacancies that occurred recently in the orchestra of the Stadttheater, Hamburg, throws an interesting light on the remuneration that may be hoped for by aspiring young students of orchestral instruments.

The highest salary offered is $550 yearly for an oboe soloist. Viola, 'cello, and clarinet soloists receive $500 each, and positions for ordinary players of the violin, viola, 'cello, bassoon, and horn are worth $450. Applicants from other places must journey to Hamburg for a trial hearing first at their own expense; but if they are eventually engaged, they are reimbursed.

And for these salaries, according to the announcement, "only artists of the first rank with a thorough opera routine need apply." Moreover, in comparison with the salaries paid in many other German cities these are remarkably good.

* *

The programs of the first Swedish Musical Festival, which was held at Stockholm recently, were drawn from the works of Swedish composers exclusively, from Berwald up to the present time. The chorus consisted of about five hundred voices and the orchestra of ninety players, under the direction of Tor Aulin, Nordquist, and Henneberg, besides several of the composers whose works were performed. All forms of vocal and instrumental music were represented.

* *

The third Musical Festival of the cities of Coblenz Trier, and Saarbrücken-St. Johann was held in the latter place on June 3, 4, and 5. Special features were Beethoven's Ninth Symphony and Brahms's *Rhapsodie* for alto solo and chorus. Fritz Steinbach was the principal conductor, and among the soloists were Madame Gadski, New York; Frau von Kraus-Osborne, Leipsic; Ludwig Hess, Berlin; Max Reger and Felix Berber.

* *

It is announced that the Lockwood scholarships for members of the department of music at Yale have been won by George M. Sneath of New Haven, George I. Tompkins of Waterbury, Conn., and Henry Thomas Moore of St. Joseph, Mo. These scholarships are cash prizes from the income of $12,000, and are divided among the three students of highest standing each year.

* *

Mrs. Carl Formes, widow of the well-known musician of that name, writes from Oakland, Cal., that she is anxious to find her pupil and friend, Cecilia Weil, formerly of New York City, and more recently of San Francisco, Miss Weil occupied the flat above that of Mrs. Formes in Leavenworth St., San Francisco, and Mrs. Formes saw her last on April 18, as she was leaving the flat with some friends for Golden Gate Park to seek refuge from the on-coming fire. Mrs. Formes has not seen her since, but has heard that she left for Washington Territory a few days later.

If this announcement should catch the eye of Miss Weil, or any of her friends knowing her whereabouts, Mrs. Formes will be very grateful for news communicated to her at No. 1468 Grove St., Oakland, Cal.

* *

Dr. Hans Richter, who directs the Wagner performances at Covent Garden Opera House, conducted recently his four thousandth public performance, which was that of *Die Walkure*. His record includes some 12,000 full rehearsals, and 25,000 to 35,000 piano rehearsals. Dr. Richter, who is sixty-three, first visited England twenty-seven years ago.

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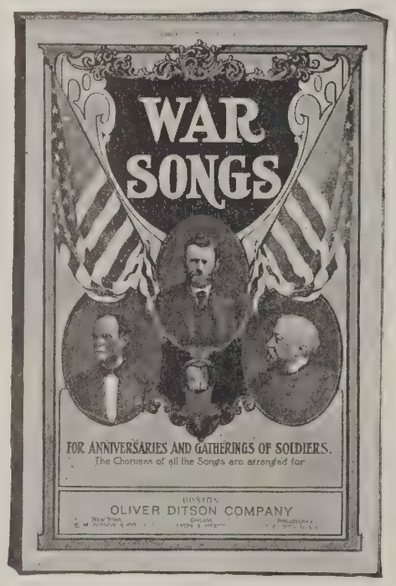

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THE influence of the war song during the Civil War can hardly be overestimated. To every veteran there are songs which have been hallowed by association; songs which recall the campfire, the battlefield, departed comrades, and days of languishing in rebel prisons. How many times has the war song given courage to "rally 'round the flag" when the day seemed all but lost. How often has the thought of freedom "beneath the starry flag" given hope to the long weary days of inactivity and suffering.

This collection contains forty-nine songs, seventeen of which are appropriate for Memorial services. There are seven songs of the Nation, four songs of the Flag, five songs of Patriotism, thirteen songs of the Camp, fourteen songs of home and Sentiment, and eight songs of battle.

During those dark days when the very life of the Nation was at stake the war song had its mission to perform. The war song still has a mission—to teach valor to the rising generation and to inspire that patriotism on which depends the future welfare of the Republic.

SPECIAL OFFER

A new edition of "War Songs" is in preparation. The refrain of each song will be arranged for mixed voices, although, if desired, the songs may be sung throughout by a solo voice. Until the 1st of August copies are offered for **25 cents,** post-paid, for cash with order. The regular price will be 50 cents.

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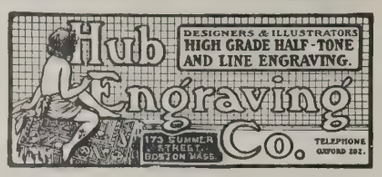

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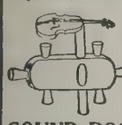
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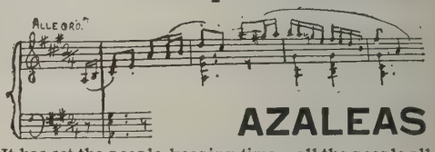

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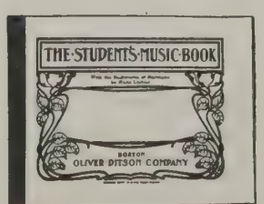

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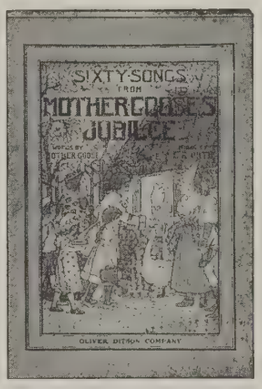

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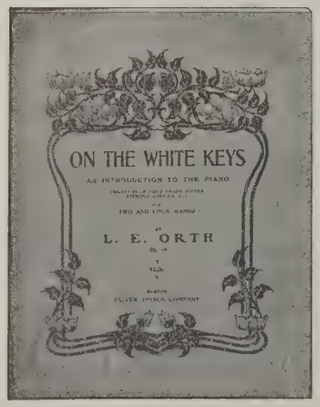

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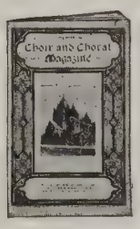
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LORENZO PEROSI AND HIS SACRED MUSIC

RAFFAELE SIMBOLI

On the 13th of December there was witnessed an unusual spectacle in Rome. From the Vatican emerged carriages drawn by white mules. What was about to occur was not at first understood, since nothing similar had been seen since 1870; then suddenly the news spread from mouth to mouth: Maestro Lorenzo Perosi was to direct the first performance of his *Resurrection of Christ*, his latest oratorio, and Pope Leo XIII not being able to be present in person, because of the old tradition of the "prisoner of the Vatican," was sending in solemn state the Cardinals Rampolla and Parrocchi to represent him. Other cardinals were present in large numbers, and although not summoned to the Church of the Holy Apostles, the flower of Catholic Rome, both political and intellectual, repaired thither.

Among the notables were: Mascagni, Sgambati, Mugnone, Marchetti, artists, literary lights, and critics of all nations. The ancient and aristocratic church was transformed into a small, elegant theatre, there were bursts of hearty applause, and more than 20,000 francs were collected for the poor of Rome. Perosi, pale and trembling, rose many times to bow his thanks. After this great success, Leo XIII, who had already repeatedly showed his liking for him, made him director of the Sistine Chapel, to assist the old master, Mustafa, and conferred upon him the gold medal *Pro Ecclesia et Pontifica*.

The rapid advancement of Perosi was the cause of much dissension and many polemics in the papers. He was very young, and had the pale, phlegmatic face of a young student. Many could not forgive him for having entered the priesthood, declaring that this habit would end by suffocating all the artistic aspirations of the talented composer, confining his faculties to a too limited field. Yet Perosi's music can hardly be called always sacred, for it is often full of dramatic passion. How would he be able to reconcile the exigencies of artistic life with those of the priestly calling? During the rehearsal of his oratorio there was always a crowd of charming young women, some quite fascinated by the young artist, who gave advice like the kind father of a family, but his position was somewhat embarrassing, and one of the most authoritative critics ended an article on Perosi with this suggestion: "Abbot Perosi, marry!"

The Catholics, on the other hand, asserted that no calling like that of the priest afforded the requisite calm necessary to compose sacred music, and that Perosi would never seek the easy successes of the theatre. Naturally the matter was not settled, and if to-morrow Perosi were to have an opera produced under another name, and after its success reveal his identity, only the Vatican would protest.

Lorenzo Perosi was ordained a priest in 1894, when he was but twenty-two years old, and celebrated his first mass in the Santa Casa di Lorento. There was a strain of religious mysticism in the family; two of his brothers were priests, and his father *maestro di capella* in the Cathedral of Tortona, his native city. This father, a fine organist, instructed little Lorenzo in his art, and the son soon surpassed his teacher. One Christmas eve, in the historical Abbey of Montecassino, Perosi was playing the organ, his music before him.

LORENZO PEROSI

Suddenly he threw the music away, and in a moment of happy inspiration, original melodies pealed forth, charming all the brothers present. For more than a year he taught music at Montecassino to the seminary students. He then traveled to complete his education. He was at Milan, at Ratisbon, where Dr. Haberl taught him counterpoint; then he lived for a long time in Venice, as director of music in the Basilica of San Marco. In May, 1897, his first composition was performed, and the critics were very kind. In the same year, on the 2d of December, his oratorio, *The Passion of Christ*, was heard. It was this work that revealed the gifted composer.

In March, 1898, his *Transfiguration* was performed in the presence of the present Pope, then Patriarch of Venice. In the same year, at the Fenice theatre, Venice, was heard *The Resurrection of Lazarus*, which was such a triumph that Perosi was recalled to the platform twenty times, although many declared that they had no faith in him.

After these works came the *Resurrection of Christ*, the *Massacre of the Innocents*, and finally the *Universal Judgment* and *Moses*.

His extraordinary fertility impresses one; he hardly understands pruning and rewriting, and confessed the same to a friend, Cameroni.

"With me, rapidity of composition is a necessity for my impulsive temperament. I must produce without interruption, spontaneously, always in a new field, and under the impulse of a fresh inspiration. I rebel at the tiresome task of revising and correcting. I might keep my works in a box for nine years, or even longer, but they would appear then without a change or correction, so much do I feel the necessity for giving vent to new ideas and new inspirations which come to my mind. All the more do I correct the instrumentation when it comes to a performance, but the work itself remains as it is.

Although the history of music is full of examples of wonderful compositions written without corrections, yet Perosi makes a great mistake in not correcting his, since often he could easily improve them.

A few words as to the form of his oratorios may be of interest. He chooses a subject, sacred and important, which lends itself to dramatic action, and which inspires him with themes. He uses the Latin text of the Gospels without changes or additions, only here and there a hymn, or sacred verses of the Church. Then he develops his theme with all the means at his disposal. On the back of the platform, when these works are produced, he masses his chorus, men and women dressed in black, in front of them the soloists, also in black. When they sing they stand; there are duets and solos. The orchestra, almost always directed by Perosi, has music assigned to it as accompaniment which is full of sentiment. Perosi's oratorios are quite different from the classic ones consisting of a narration recited or sung without relief; here, instead, is an actual dialogue, highly effective, and with many long cantabile passages.

The Germans consider it audacious and irreverent to represent sacred personages musically, hence they have a decided antipathy for Perosi. Pius X, however, loves the young composer, so much so that when he was elected Pope he wished that the first performance of Perosi's latest and unfinished work should be before him, and succeeded

in overcoming all the difficulties of old etiquette, which would have prevented him from hearing such music. The *Sala Regia* was chosen, the tenor Marconi sang, and the Pope was most content, and said so frankly.

On April 8, 1904, Perosi directed his *Universal Judgment* in the Costanzi theatre, Rome, which was crowded with representatives of the two aristocracies, the white and the black. Perosi was warmly applauded, rose and bowed his thanks several times, and finally the singers dragged him on the stage. Meanwhile a man and two women were seen weeping with emotion in the parquet. Naturally all eyes were upon them. They were the father and sisters of Perosi. The family are enthusiastic over their "good Lorenzo," but the Italian public expects still more of him. He is but thirty-four years old, and will doubtless produce even finer works.

THE MUSIC OF JAPAN

W. FRANCIS GATES

Every American has periods of self-congratulation over the advancement his country has made in the last century; yet Japan has made much of the same progress in a quarter of the time. Japan to-day makes use of all the methods and plans and inventions of the civilized world, and adapts them to herself and herself to them with more facility than does America. While the lower classes of Japan are still ignorant burden bearers, the educated upper class is the most progressive in the world. This is no idle statement; recent events and investigations prove it. Lord Roseberry has stated that if England acquires down-to-date efficiency, she must give diligent study to Japanese methods.

In religion and art Japan holds to her own, yet she is willing to learn what other peoples have to offer. Her religions are extra-insular; much of her culture is imported; so it is not too much to expect that Occidental art will be grafted on the Oriental stem in the course of years.

Already schools have been established to teach the music of the Western nations, and the teachers report that the Japanese youth are quick to learn the technique of civilized instruments. While the Japanese do not give a very warm welcome to Western residents, they do to Western learning, and the day may come when one will look to the Hermit nation, no longer Hermit, for the newest things in music and the latest fad in harmonic progressions, as we have been accustomed to look to the Russian school in recent decades. Perhaps the day will come when another Wagner may appear in that quarter of the globe.

The first division of Japanese music to feel the modification of European influences was that of military music. Doubtless the connecting link was the drum, which forty years ago was much more prominent in the military band than at present, both in Europe and in this country. The drum corps of the Civil War days is almost a thing of the past. But the Japanese easily adopted the military drum as it was similar to instruments of percussion used by all Asiatic peoples, and the military band music of civilization came to have a place in Japanese public ceremonials.

The most prominent division of the music of the Hermit nation, as it once was called, is that devoted to religious purposes. Music is a feature of the worship of the Buddhist and Shintu temples, where the tonal part of the services somewhat resemble those of the Catholic faith. The chants are impressive, but are conducted with a liberty as to tones entirely unusual in Occidental services.

Music forms a part of the curriculum of every well-educated woman, and she is expected to become proficient on the stringed instruments and to sing well. But among the men musical ability is not held in high esteem, owing to the fact that it is most prominent among the wandering minstrels, the troubadours of Japan. In this will be seen parallels with Western history — where musical artists once were nomadic and where musical education is left largely to the women.

The vocal music is largely of a plaintive, melodic style. The Japanese care little for the harmonic element and the people generally are still in the stage where an endless succession of consecutive fifths is held beautiful. Europe passed through that stage a thousand years ago. At every secular function the company is entertained with their tinkling instruments of the guitar and mandolin families and with descriptive or amatory songs.

Japan has paid much attention to her prose and especially to her poetry. The literature of the country is highly developed and the poetical spirit of the people has long been remarked. But the science and history of the music of this people has been much neglected and the Japanese are less ready to take up this branch of civilized art than they are other forms of Western progress. With the development of the national military feeling, shown in the recent combat with Russia, and with the remarkable preparedness for war, based on an appropriation of everything European and American that could be of use in forwarding the success of the Mikado, there has come a readiness to appropriate the music of the military bands of musical countries, and in this *répertoire* there is found much of the best that has been written, for nearly everything from a Bach fugue to a Wagner opera is arranged for this combination of instruments.

In the homes of the European residents, especially at Tokyo, are found pianos, and many instructors in the colleges have been imported from Europe and America and these have their own instruments, as also do the missionary schools. Japan is hearing civilized music, and though it takes to it at first about as readily as a boy does to green persimmons, it is ready and greedy to adopt whatever is European, bitter though it may be.

In fact, so great an anxiety has been prevalent to modify the Japanese culture and civilization to that of European models, that there is a strong party whose slogan is "Japan for the Japanese," and who decry the putting away of the historic customs of Japan for the "new-fangled" things of the West. Now that the court dress is European, the court music European, the army drill and ceremonials European, the implements of war European, the instruments of science and the implements of agriculture American and European — at this rate the metamorphosis is so great that a Japanese of only a quarter of a century ago would consider that his country had gone to the dogs.

The imitative ability of this people is so great that they soon will be making all they require in these lines without coming to us, save for models. As soon as they take up the piano more generally they will begin to manufacture their own instruments, and with their quick adaptiveness and manual skill they will play it well, too.

Now that Western system of music has something of a hold on the schools in which the young generation is being educated, we may expect it will not be long until the elders are importuned to buy a piano — they will not have to go through the cabinet organ stage that America did. Many Japanese young women are getting their education in missionary schools where the piano and organ are daily heard, many of them are practicing on these instruments, and, as said at first, American teachers are on the ground to establish music schools and are finding a ready response. Who can say that Japan may not furnish the great artists and the great composers of fifty years hence, as the Teutonic and Slav divisions have for the last century?

ABOUT THE QUARTET CHOIR

Considerable discussion has been aroused in local musical circles by the paper recently read by Dr. Albert Ham, organist of St. James' Cathedral, Toronto, before the Ministerial Association of that city. In his address the speaker declared, "The quartet choir is a pernicious institution," and otherwise took exception to modern methods in church music.

The question as to whether a choir should be voluntary or paid, the speaker said, was a serious one, which he would not argue, but he would content himself with a quotation from Canon Farrar: "The spirit of professionalism in a choir is the ruin of the spirit of devotion in a congregation."

"Is there not too commercial a spirit existing among us to-day?" asked Dr. Ham. "I have heard recently," he went on, "of cases of actual bribes being offered to young singers to forsake their own church for another. Surely this system is all wrong; it is not honorable, and it is part of the duty of ministers and choirmasters to discourage and discountenance such a state of things.

"The taste for the dramatic, or perhaps I should call it the theatrical in music," continued the speaker, "is much too prevalent, and is, I think, leading to a great deal of mischief. Nowadays church organ accompaniments describe everything, 'the lions roaring after their prey,' 'the mountains skipping like lambs,' and the 'waves raging horribly.'

"All of this sort of thing is meretricious and out of place in public worship, and organists or choirmasters who encourage such childish antics are unworthy to hold a position in the Church."

FRANZ PETER SCHUBERT AND THE GERMAN SONG FORMS

EDITH STERLING NICHOLS

On the thirty-first day of January, in the year 1797, there came into the world, in a suburb of Vienna, one of our immortal composers, Franz Peter Schubert. He was the thirteenth of fourteen children, born to a poor schoolmaster, who was the son of a peasant. To this boy, born in poverty, possessing no physical attractiveness, and having ordinary environment, was granted the rich heritage of divine musical genius.

Destined to mark an epoch in the realm of song, to leave to the world a priceless wealth of music most prodigious in amount for the short duration of his life, and apparently to exert an unending influence upon the music of all time, this lad grew up, advancing in a short time beyond his father's instruction, with whom he acquired a knowledge of violin playing and the rudiments of music, and arousing the wonderment of the parish choirmaster, Michael Holzer, with whom he was placed for general musical instruction, including violin, piano, singing, organ, and thorough-bass. At eleven, Franz was first soprano in the Lichtenthal choir, singing with beauty of voice and expression, and, when occasion offered, playing violin solos in the service. All this meant progress, and a little before his twelfth birthday he was admitted to the Imperial Convict School, one in which boys were trained for the court chapel, in addition to being taught the usual branches of education.

Although the physical life of the boys at the school was sadly lacking in comforts, the practice room being unusually cold in winter, and eight hours and a half elapsing between the only two meals of the day — "a poor dinner and a wretched supper," as Schubert expressed it in a letter to his brother Ferdinand in 1812 — one can readily imagine the real stimulus and inspiration which must have come to the boy in the musical atmosphere of the life of this school, with its constant preparations for church services, working at motets, masses, and choruses by the best composers; with the daily rehearsals of the boys' orchestra, in which Franz did so well that in time he became first violin, taking the leader's place when he was absent; and with the companionship of musical boys. The leader of this juvenile orchestra, named Spaun, took a great interest in the little boy. One day Franz confided to him, blushing and confused, that he had already composed much — in fact, he couldn't help it — and should do it every day if he could only get the music paper. Spaun, whose sympathies were aroused, appreciated the situation, and was generous in supplying the necessary paper from time to time.

In 1813 change of voice took place with Franz, and though he might have remained at the school a little longer, he decided to prepare for teaching in his father's school. There he taught until the end of 1816, three years of drudgery, for teaching was not to his taste. However, the musician in him was thoroughly alive and active. In 1814 he composed a mass, pronounced by a trustworthy critic to be the most remarkable first mass ever produced except Beethoven's in C; a light opera in three acts, entitled *Des Teufels Lustschloss;* three string quartets; a number of instrumental compositions in shorter forms; and seventeen songs, among them *Am Meer* and *Gretchen am Spinnrade.* The year 1814 is to be noted as the time of his meeting the poet Mayerhofer, fifty-four of whose poems he set to music, and whose friendship, formed at that time, existed throughout his life.

The year following proved extremely prolific in compositions, including two symphonies, a *Stabat Mater,* two masses, a large number of instrumental works, several operettas, and one hundred and thirty-seven songs. Among the latter were *Erlkönig, Haidenröslein, Schafer's Klägelied* and *Rastlose Liebe.*

Teaching became intolerable to him. Toward the end of 1816 he ended his vocation as a teacher. This was possible through the help of Franz von Schober, a young man of good birth and slight means. He recognized Schubert's genius and discovered the uncongenial surroundings of his life as a poorly paid school teacher, whose duties afforded him small time for composition. This young admirer of Schubert persuaded his father to allow Franz to live with him at his lodgings, thus enabling the composer to give himself freely to his music. The life of this period was one of pleasant Bohemianism with congenial comrades. The circle comprised young men of varied abilities. When a stranger was introduced, Schubert immediately questioned: "Kann er was?" ("Can he do anything?") and was therefore nicknamed "Canevas." Schubert had a true genius for Bohemianism, and

FRANZ PETER SCHUBERT

though the circle was not strictly a musical one, Schubert was the centre of it, and the meetings went by the name of "The Schubertiads." Occasionally ladies were invited, and Schubert would sit at the piano with delight, improvising waltzes and other dances for the company. This unfettered life afforded him ample time for composition, and the years were overbrimming with musical activity.

The summer of 1818 was spent in Hungary, as music teacher in the family of Count John Esterhazy, to whom Schubert had been warmly recommended. This was of benefit to his art and to his health. Here he came in touch with Hungarian music; here he received the healthful influence of out-of-door country life. But he was homesick for Vienna and the congenial friends there. Biographers — some at least — have represented that Schubert's heart held a romantic and hopeless passion for Caroline, the elder of the Count's two daughters, who, at that time, was but twelve years old. The story is improbable. That which comes nearest to suggesting it is the anecdote told by Kreissle that the Countess (Caroline) once asked Schubert, jokingly and with reproach, why he had never dedicated anything to her, to which question he replied: "Why should I? Is not everything I write dedicated to you?" Even if there were proof of this incident, and there is not, such a remark might easily slip out with nothing behind it. More to the point is the confession from Schubert himself to Hüttenbrenner, when the latter asked him if he had ever been in love. Schubert replied yes, he had dearly loved one girl and had hoped for three years to marry her, but that lack of a regular salaried position had prevented it. This girl was the daughter of a school teacher.

For a few years (1819 to 1821 inclusive) Schubert roomed with his poet-friend, Mayerhofer. But, whoever his closest friends might be, and however near to him, there was one companion faithful to Schubert from birth to death, and undoubtedly the spur to additional work, — Poverty. Unlike Mendelssohn, who received careful and continuous musical culture, and whose life was ever a tranquil one of ease and comfort; unlike Schumann, to whom was granted the inspiration and happiness of a woman's love and tenderness; debarred from nearly everything considered indispensable to happiness, Franz Schubert lived, struggled, and died, giving a priceless legacy to the world in return for its then indifferent regard. But his nature was not an unhappy one; it was simple, full of the merry light-heartedness peculiar to the Viennese; and while he was poor and hard pressed, his wants were few.

Sir George Grove writes: "Schubert was neither selfish, sensual, nor immoral. What he was in his inner man we have the abundant evidence of his music to assure us. Whatever the music of other composers may do, no one ever rose from hearing a piece by Schubert without being benefited by it. Of his good nature to those who took the bread out of his mouth we have already spoken. Of his modesty we may be allowed to say that he was one of the very few musicians who ever lived who did not behave as if he thought himself the greatest man in the world. And these things are all intrinsic parts of his character and genius."

Publishers held back. For years they refused to have anything to do with his songs, however much enthusiasm had been aroused in private circles, and later on — indeed to the end of his life — they always found his price too much, and refused to give him more than a pittance. In the last year of his life he sent the manuscripts of six of the immortal *Winterreise* songs to a publisher, and received for each only a florin (twenty cents). Three weeks before his death Schubert received a letter from Schott's Sons, saying that certain of his pieces had been found "too difficult for such trifles," being the Impromptus, the progenitors of the short forms characteristic of the romantic school. But one cannot blame the publishers too much. All innovations and advances along any line are forced to break through a wall of indifference, timidity, and devotion to the customary and the accepted on the part of people in general. And Schubert was an innovator, in that he was the pioneer and real founder of the German *lied* — the *Kunstlied* or art song.

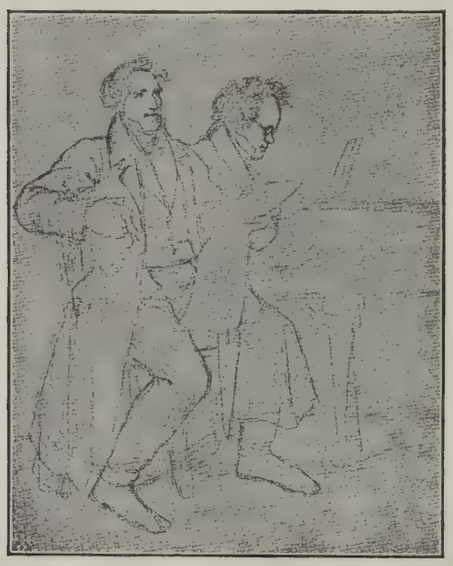
Bach, Handel, Haydn, Gluck, Mozart, and Beethoven had attained marvelous and imperishable results of artistic beauty in the different forms of music, and though all composed songs, to a more or less extent, none are considered by posterity as famous in song writing. Yet in the songs and the operas of almost all these composers there were divine and potent touches from which Schubert's mind undoubtedly drew inspiration for his work in song, notwithstanding his supreme spontaneity.

It may be of interest briefly to speak of the principal characteristics of the German song forms. The Kunstlied, or art song, of which Schubert was creator, differs from the Volkslied, or folk song, chiefly in that it is *durchcomponirt,* or through composed, the melody and the accompaniment following the changing moods and varying feelings expressed in the several verses of the text, instead of being repeated in each successive verse, as is done in strophe form. The Volkslied was originally conceived as a mere melody, to which an accompaniment was often added. The history of the Volkslied is in itself a subjec

full of interest, tracing back to the Mastersingers, and still further to the Minnesingers, nobles by birth, whose inspirations were full of poetry, sentiment, and charm. These sang of love and of the beauties of nature, lived far back in the thirteenth century, and were contemporaries of the Troubadours in France.

As a rule, the harmonies of the Volkslied are simple. The melody usually consists of two short parts, similar to each other, the first leading from the tonic to the dominant, and the second *vice versa*. Primarily the vocal expression of the hearts of the people, the folk songs have in them the genuine ring and the truth of utterance which have been, and will be, for all ages the germ and the spring of truth and beauty in all forms of music, particularly vocal. The form and modulation of the folk song are extremely simple, while the art song, even when composed in strophic form, as it occasionally is when there is small change of sentiment and no call for variation of color, shows more expanse and richer modulation. In the art song the accompaniment, forming, with the melody, a setting to the poem, makes itself felt independently; and it is along this line that Schumann advanced the art song, so developing and perfecting this part of the song as to make it often more prominent in beauty and force than the melody.

The term Ballad has been, and is, very loosely and diversely used. At the present time a ballad in music usually signifies a sentimental composition, simple, unpretentious, and having two or more stanzas, the music often



SCHUBERT AND VOGL

being alike for each of them; such are English, Irish, and Scotch ballads. But this is not the Ballade, or art ballad, of the Germans. Far beyond these in musical development is found the art ballad. It is epic — full of action, dramatic vigor, and imaginative force.

Just as the art song was differentiated from the folk song in its becoming *durchcomponirt*, so the art ballad became a distinct thing from the old-fashioned setting of the popular ballad. In some of the art ballads the dramatic predominates, in others the narrative, but invariably both are to be found.

The Romance lies between the art song and the art ballad, having the lyric qualities of the former, combined with the narrative descriptions of the latter, with more of the subjective and less of the deeply impassioned and dramatic.

Schubert was master of song in strophe form and of song *durchcomponirt*, including both art song and art ballad.

One must not lose sight, however, of the fact that he was not exclusively a song-writer, for in the short space of seventeen years he wrote six operas, nine symphonies, masses, quartets, trios, sonatas, polonaises, impromptus, etc., as well as over six hundred songs.

His unfinished Symphony is well known, so is the No. 9 in C major. For over forty years the former was unknown; until it was produced under Herbeck's direction at Vienna, Dec. 17, 1865. Its first performance in England was in 1867 at the Crystal Palace, London.

Schubert's chamber music is known and esteemed, as well as his songs. Whether it be a symphony, quartet, or song which charms, his spirit is always present; it thoroughly permeates every bit of his music; every tone is a breath from his soul, every melody a message of beauty to the hearers.

Franz Schubert died Nov. 19, 1828. He was confined to his bed just five days, though he was in poor health for some time previous. He was able to sit up a little during these last five days, and even corrected the proofs of the second part of the *Winterreise*. But all was dreary, lonely, and against him. Poverty pressed closely, and weakness and disease encompassed him. Delirium came, with fever, and he imagined himself in a strange place. His loving brother Ferdinand assured him that he was at home. "No, no," said Schubert, the hand of death upon him, "that's not true, Beethoven is not here." Soon he breathed his last. He was buried near Beethoven, as was his wish, and on the monument now standing at the back of his grave is this inscription: —

"Music has here entombed a rich treasure,
But still fairer hopes.
FRANZ SCHUBERT lies here.
Born January 31, 1797.
Died November 19, 1828.
31 years old."

Entombed, yet not entombed, for his music had within it the springs of immortal life, and the "fairer hopes" have not been unfulfilled.

ABOUT THAT "MATTER OF EQUAL TEMPERAMENT"

To the Editor of THE MUSICIAN: —

Dear Sir: Referring to a letter in THE MUSICIAN of December, 1905, under the heading of *The Matter of Equal Temperament*, will say that having made a scientific study of tone relations, and being a professional tuner, it may not be out of place for me to offer something in answer to the letter referred to. The writer says: "Mr. Maitland claims that Joachim does not play in the tempered scale," and continues with the query whether or not the violinist shall use the tempered or untempered scale. He thinks it inconceivable that Joachim or any violinist could play untempered or perfect intervals with a piano or other instrument tuned in tempered intervals. He also mentions that Helmholtz in his acoustical work on *Sensations of Tone* says that in quartet work violinists use perfect or just intonation in chord effects. The writer again says that there is authority for believing that Spohr played in equal temperament, or the tempered scale. The writer has found much contradictory evidence, which, as he says, makes this a complicated and puzzling subject. And it is not strange, considering that no system of teaching tone relations has been introduced into the study of music, consequently a good deal of confusion seems to have existed on the subject.

After much scientific study and investigation of intonation, I would answer the writer's questions briefly by saying that the violinist must first become master of the intonations of all intervals both tempered and untempered. For this training he must look to his teacher as well as to study the matter himself. When this is accomplished, he must develop his musical judgment and taste in order to apply his ability to good advantage.

Among eminent artists, it is found that their intonation varies according to the passage performed, and also to the instrument they are playing with. If, with the piano the violin has a sustained note on a unison or a close interval, then he must temper the note with the piano or it will surely be a discord, but if the harmony is more or less broken, the violin can in many places play in just intonation more effectively.

Again, the violinist is seldom fortunate enough to play with a piano in perfect tune, and even then the same tuner may not tune two instruments exactly the same. He may not set the two temperaments alike, and what is more, the piano may have been tuned yesterday and to-day found to have changed slightly. So the violinist has a new problem to solve every time he plays with any tempered instrument. Hence the necessity of becoming master of intonation if he would always play well.

The writer says, "A first-rate piano tuner tells me the differences between equal temperament and just intonation are too minute to be heard," and continues, "My own experience does not coincide with this."

The writer is correct. To be sure there is but little difference between the tempered and untempered fourths or fifths, but in the thirds and sixths there is a very decided difference. The major third has nine times more dissonance than the fourth and twelve times more than the fifth. By changing a tempered to a perfect third the other intervals will be quite imperfect. As illustrated by the writer, the sixth open D with B on the A string when made perfect gives a bad fourth, from the same B to the open E string. And to play a perfect fourth from B to E the finger must be moved up on the string until the perfect fourth is reached, which is a difference between the two B's of about one sixth of a half tone.

In the chords mentioned by the writer of G♯–B–E and G–D–B to play both chords in perfect intonation, the B must be changed as mentioned above.

There may be passages where this B might be tempered somewhat, or even all of this dissonance put into the interval effectively. Mr. Kneisel often effectively plays his intervals in this manner in his quartet work.

In regard to the violinist testing his intonation by the piano, he can do this only in the tempered scale and then only when the piano is in good tune. The violinist tunes perfect fifths, while the fifths on the piano are tempered, so the instruments are not perfectly together in the beginning.

As a result, violin intonation resolves itself into a question of musicianship and a knowledge of tone relations sufficient to adapt a performance to existing conditions. In practicing the violin, the player should know what kind of intonation he is using. A special study and test should be made of all intervals and the ear trained to distinguish these fine differences. The ear can be most wonderfully improved in this respect by systematic training. All well-known artists are much indebted to the mastery of intonation.

LESTER C. SINGER.

AMONG THE WELL BRED

Miss M. Carey Thomas, dean of Bryn Mawr, says in the *Pittsburg Press:* A habit which, like bathing, has nothing to do with expense, and yet which constitutes a great social difference, is the habit of washing your face and dressing your hair and changing your gown for dinner. This you are expected to do in the best society out in the world, so why not here? A large body of experience proves to us that people are not agreeable to each other or to themselves in the evening unless they have gone through this necessary form. Everybody can make some kind of a change and especially those of you fortunate enough to own two gowns owe it to yourselves to form the habit now, while you are in college, of putting on a different gown for dinner.

You do not wish to separate yourselves from well-bred people by your personal carelessness in little things. I do not wish to encourage you to buy more than you can afford, or encourage rivalry in dress among you here or elsewhere. But there need be none. Just simply wear the best you have brought from home with you, and in leaving home for college bring your best. Let us wear our best and look our best and act our best for each other. This will not interfere with your studies at all. It is as easy to put on one dress as another, and in looking our best we feel our best, and make ourselves and all those about us happier than if we sat down to dinner, and afterward spend the evening in the same gown we have worn during school hours or taken our evening stroll in.

THE PIANO

Special articles on the Literature and Pedagogy of the Piano will constitute this Department. Methods or devices used successfully by teachers will be explained here. Correspondence with teachers and students of the Piano about matters of general interest is solicited. Address the Editor of THE MUSICIAN.

THE MAGIC PEDAL, THE SOUL OF THE PIANOFORTE

(*Continued*)

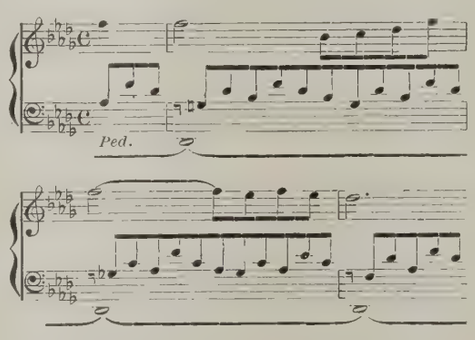
MARY VENABLE

The Sostenuto Pedal

Placed between the soft pedal and the damper pedal is the sostenuto pedal. Its *proper* function is to sustain one tone or a single chord to the exclusion of all others. There are, however, two kinds of pedals called sostenuto, one of which is of little value as it acts like the damper pedal, save that it removes the dampers from the strings of the lower octaves only, while the damper pedal removes them from all the strings excepting those above E♭ *in alt*, which need none as the tone produced by them is evanescent and not powerful. The so-called sostenuto pedal just referred to (which is in reality a partial damper pedal) is unsatisfactory, for while any string struck in the lower octaves may be made free of the dampers by means of this pedal, so that the tone elicited from it continues to sound, so also are all the dampers of the lower range of the piano, thus allowing all the strings of the entire division controlled by the third pedal to vibrate in sympathy with each other and also with all the other strings whose dampers are raised with the fingers in the upper and middle parts of the piano, thus producing an effect of blurring nearly as bad as when the principal damper pedal — the first — is in use.

But the employment of the true sostenuto pedal produces no such effect of blurring, as it is not a partial damper, not even in the sense in which each key is; for this real sostenuto has no power to *raise* the dampers; it merely *keeps raised* such as are acted upon at the moment this pedal is put down. As long as the foot maintains its pressure on the third pedal the tone of the sounding string, whose damper is kept raised by pressure on the third pedal, will continue until it dies away of itself; but it may be renewed by a fresh finger stroke. When the pedal pressure is removed, the damper falls upon the string, stops its vibration, and the sound ceases. This variety of third pedal has no effect on tones produced *after* it is put down, as it holds up only the dampers raised at the moment it is pressed down. No tone can be sustained by the third pedal, which is sounded after it is pressed down.

This kind of pedal is considered a very ingenious and artistically valuable piece of mechanism by modern players and musical thinkers, who have weighed the many advantages which can be derived from its use. The invention of one Debain, a Frenchman, the sostenuto pedal was at first called *Debain's prolongement;* and, bought and improved by Steinway, it was applied to his piano in 1874. Strange to say, although the patent on this pedal has expired, and many American piano makers are now using it, with success varying in proportion to the sonority of the instrument to which it is applied, the sostenuto pedal is still but little known in Europe; yet so great was Liszt's delight in it that he wrote to Steinway, "I can only sit and admire the wonderful results in tone, strength, and completeness of this new instrument. That you may have an example of what can now be done with the piano since your wonderful sostenuto pedal permits the longer sustaining of tones, I send you two examples: one the *Dance of Sylphs* of Berlioz and the other No. 3, of my *Consolation.*

Liszt — *Consolation, No.* 3

"To-day I wrote the opening measures of these arrangements as they can now be played since you have added this pedal to the piano. If you wish it, I will with pleasure rewrite the whole transcription, with special view to this wonderful addition to the piano." The measures chosen illustrate how, by means of the third pedal, the bass tone can be sustained, while the fingers produce, connect, and sustain tone, with a perfection of purity and a clearness which would be impossible were the damper pedal employed to sustain the bass tone D♭. The damper pedal may be freely used in addition, to deepen the richness of the tone, without blurring it.

The two pieces of which Liszt wrote were composed by him for the piano, as an illustration of the use of the third pedal; but in many other compositions we find passages, both long and short, which apparently have been written with its use in view. Such is the case in many measures of the Introduction to the Chopin Rondo in E♭, where the C♭ in octave should be sustained as a pedal point with the third pedal, while in the middle and upper parts of the piano the hands play passages comprising many different tones which do not belong to one harmony. In order to sustain the tone C♭, the composer himself, and many editors of this work, mark the damper pedal as held down continually. But by employing the sostenuto pedal to raise the two dampers from the strings sounding C♭, and from these strings only, the tone of the two C flats can be sustained according to the composer's intention, without blurring the harmonies; then, later, the first pedal can also be employed to advantage for the general effect.

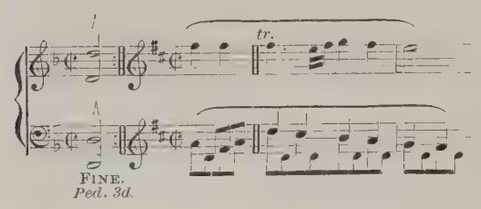
Busoni, the eminent pianist and Bach specialist, in his edition of the *Well-tempered Clavichord* shows some of the advantages of this pedal. He says of the twenty-eighth measure of the Prelude in C minor in the first part of that work, "The artist must know, among other things, how to husband his strength. This consideration makes the addition of a hold 𝄐 over G in the left hand appear justifiable; it should lend to the bass a certain organ-like ponderousness, and throw the presto —'bearing down all barriers' with its irresistible flood — into a yet stronger relief; the point of rest thus gained before this quasi cadenza will enable the player to recover the necessary lightness and elasticity which are apt to suffer from twenty-four measures of an obstinately monotonous movement. Finally, this same left-hand G may be transformed, by adding the lower octave and employing Steinway's third pedal (*pedale de prolongement,* or sustaining pedal), into an effective six-measure organ point."

Similar passages, where the third pedal is an effective aid, occur in Bach's *Organ-Fantasie* in C minor, Saint-Saens' G minor Concerto, Chopin's Prelude in A♭ and F♯ minor Nocturne, also in innumerable other compositions. In many cases, all three pedals can be used together advantageously. Often, as in Liszt's *Venezia e Napoli,* this is almost a necessity, in order to obtain the best color effect. While the fingers on the keys aid the right foot to correctly connect and sustain tone, the left, if of sufficient breadth and strength, should press simultaneously the soft pedal and the sostenuto pedal. For the unfortunate pianist who cannot do this, there remains but the hope that some enterprising piano builder will soon make it possible to lock the soft pedal down, as can be done with the practice stop sometimes found in cheap pianos, or, in some other way, to make it possible and easy for the performer to use all pedals simultaneously.

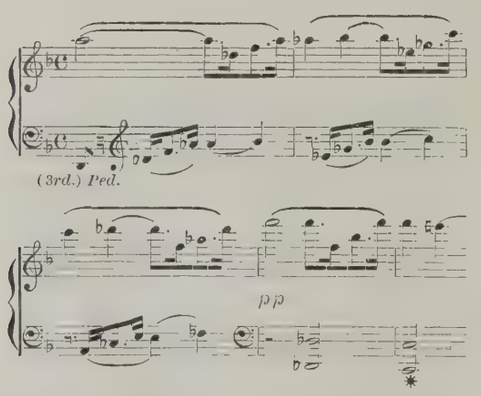
Venino, in his *Pedal Method,* says of the Gavotte and Musette in D minor in the English Suite of that key, that "the trio (played *una corda* and *pianissimo*) is another example where the damper pedal can be used from beginning to end without change. Instead of detracting from the piece, the pedal thus applied rather heightens the effect. The entire part rests upon the organ point D in the bass, and is in imitation of a bagpipe (musette)." However, this effect of drone-bass is better produced both in this and in the Musette from the G minor English Suite, by employing the third pedal. In the D minor Gavotte, the sostenuto pedal should

be used immediately after the closing double octave in D, first releasing the highest D with the fingers so as to sustain only the three lowest tones as bass and upper basses, throughout the following Musette.

Bach — *Musette in D minor*



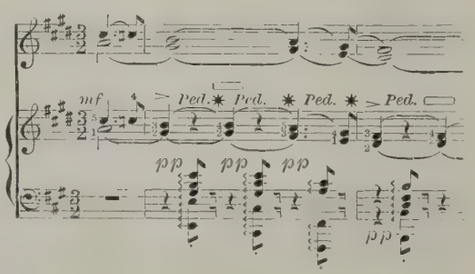
Regarding this desirable sounding of certain tones over their apparent duration as indicated by the notes, Bülow says of the measures 19–22 of the second part of the second movement of the Sonata, Op. 101,

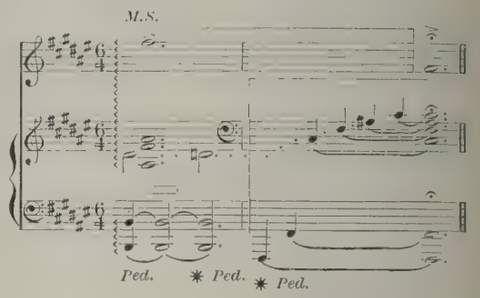
Beethoven — *Sonata, Op.* 101

"The composer's direction to make the organ point D♭ sound on audibly through four measures has the disadvantage, it is true, of confusing the effect of the parts in canon; but here, as often elsewhere, secondary considerations must be sacrificed to essentials, — the latter being the sensuous tonal effect." The conservative Reinecke agrees with him on this point, and says, "These bars will sound somewhat indistinct and vague, as Beethoven requires the raising of the dampers through all four bars, in order that the low D♭ may continue sounding as a pedal point. This confusion of sound can be somewhat lessened, if, during the first two bars, one plays the two upper parts with one hand (provided that the stretching capacity of the right hand admits of it), and holds down the D♭ (on the other hand) uninterruptedly with a finger of the left hand, and now lets the dampers fall again more often." Comparatively few hands are capable of the extreme extension required in following Reinecke's suggested manner of performance; but it is an easy matter to play these measures so as to sustain the pedal point without blurring the imitations, if, instead of using the damper pedal as indicated by Beethoven, with the signs "Ped." and star, the third pedal be employed as indicated in parenthesis in the above example. In addition, the damper pedal may be used as much as the player desires, for color.

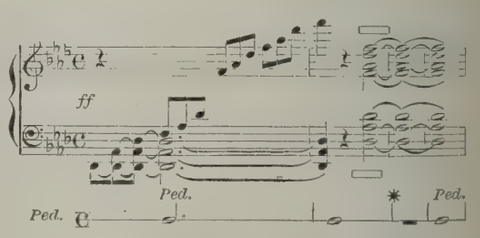
Silent Repressure of Key to Sustain Tone

Beauty of tone is dependent not only upon the manner of attack and release of the keys, but also upon the way in which the damper pedal is used; its attack, release or partial release, the frequency of its application, and upon the number of pedals used. It is interesting to observe what a variety of tints may be obtained in even a single tone *after* it is produced. Let the pedal sustain a tone while the finger leaves the key; then silently replace the finger on the key and release the pedal; finally, press the pedal frequently, at the same time allowing the key to rise several times, but halfway, only to be again depressed; then modify the tone still more by means of the soft pedal. All this, which takes so long to state, should be rapidly done, and there will be heard a pleasing diversity of tone coloring, the purity of which depends upon the instrument even more than upon the player. If, before the tone has ceased, the soft pedal be used so as to make the strings strike against the sides of the grooves in the hammers, the tone becomes very plaintive — the slight twang of the string is almost like a cry; but there is always danger in such attempted use of the soft pedal, that the tone will be harsh, metallic, and unpleasant. An intimate knowledge of the individual instrument played is necessary when such nicety of touch is desired.

In a similar manner (though more slowly) by the alternate use of fingers and pedal, purity of melodic tone may be maintained even though both hands are used to accompany the melody with different harmonies. The melodic vibrations are not only sustained but are also renewed and strengthened each time the pedal frees the strings from the dampers. In the following example the upper staff represents the effect of sustained melody in thirds, and two lower staves contain the notes to be played, and show how this effect of sustained tone can be attained. The composer has devised the sign [____] as an indication that the hand, which has been removed from the keys producing the melody in order to play an accompanying chord, should return to its former place, and, with convenient fingers, silently press the same keys again, so as to keep the dampers raised from the strings after the pedal pressure is removed, thus obtaining sustained and unbroken tone, and not renewing the attack of the hammer upon the string. In this way, the unblurred melody can be played legato, while the accompaniment can be played staccato.

Gorno — *Pedal Studies, Part II, No.* 54

The only way in which these effects can all be obtained in this, and in other passages similar (such as are constantly occurring in piano music), is to make use of this silent [____] pressure of finger upon key, in combination with the use of the damper pedal.

Grieg — *In the Spring*

The closing measures of Grieg's lyric piece *In the Spring*, Op. 43, can be correctly played only by means of silent repressure of the fingers upon the octave B, which the left hand was obliged to quit in order to play the melodic F♯ on the highest staff. Grieg's own notation for the left hand consists of the octave B written in the customary manner, as a dotted whole note; but for the purpose of clearly demonstrating the means by which bass, melody, and inner voices can be connected to those in the succeeding measure without blurring the tones of the dotted half notes D♯ and D♮, the bass octave in B is here so written that the silent replacing of the hand upon these keys on the second beat can be indicated by the sign [____]. The hand must be used in this manner, and the pedal employed twice in the first measure, so as to sustain D♯ and connect it to D♮, without blurring either of these tones, while the bass is continuously sustained, for the dampers of the bass B strings are kept raised by the alternate use of fingers and of pedal. This is the only way of playing so as to interpret Grieg's conception of legato in all the parts in this orchestral close, and a distinct progression of the tones of the interesting fourth voice, D♯, D♮, C♯.

Gorno — *Part II, No.* 51

The silent pressure of the fingers may be used to make an effective close to an arpeggio. After it is played, and while it is being sustained by the pedal, silently replace the fingers on certain selected keys and then release the pedal, as shown in the third measure. The chosen tones, corresponding with the keys pressed, will continue to sound while others, released both by pedal and fingers, have ceased, and the richness of these sustained tones may be increased by again pressing the pedal, as indicated in the fourth measure, on the pedal line.

DO YOU REST PROPERLY?

Remember that the most complete and the most natural rest should come at night when, the day's bustle and worry over, the tired brain and body is given an opportunity to throw off the strain of work from nervous tension. Not one person in ten knows the benefit to be derived from real rest, because she does not know what real rest is, says the *New York Mail.*

Lying with stiffened spinal muscles, constrained chest and head bolstered up on large pillows, often the hands clinched and face drawn into grotesque shapes — that is not real rest.

So much wasted energy when life is so short and so much energy is needed for necessary work and so much more for necessary enjoyment!

It is not easy to learn relaxation, but it can and must be mastered before one can in any wise get that full measure of life and health which is his rightful inheritance. Relaxation cannot be taught; it only comes with intuition and becomes easy with practice, just as one forms the habit of waking at a certain hour in the morning.

NOTES

The thirteenth annual May Festival of the University of Michigan took place May 10, 11, and 12, at the University Hall, Ann Arbor. The Choral Union, the Thomas Orchestra, and the following soloists participated during the three days' festivities: Lillian French Read, Grace Munson, Charlotte Maconda, Isabelle Bouton, Frances Caspari, Glenn Hall, Herbert Witherspoon, Giuseppi Campanari, Ellison van Hoose, Gwilym Miles, William Howland, Fred Killeen, vocalists; Brahm Van den Berg, pianist; August Schmidt, organist, and Frederick A. Stock and Albert A. Stanley, conductors.

The choral works included *Stabat Mater*, Op. 58 (Dvorák); *A Psalm of Victory*, Op. 8 (A. A. Stanley), and *Aïda* (Verdi). A large share of the success of the festival, musically, is due to the work of Director Stock and his men.

Owing to the failure of the citizens of Ann Arbor to support the festival, a rumor is credited to the effect that there may be a suspension of the regular May Festival series of concerts next season.

* *

R. G. Weigester, formerly organist and choirmaster of the First Baptist Church, Elmira, N. Y., has been appointed to a similar position at the New York Avenue Church, Brooklyn, N. Y.

* *

Jessie Ayers Wilson presented an attractive program at her recent organ recital in the Euclid Avenue M. E. Church, Toledo, O. She was assisted by Mrs. Warren S. Herron, soprano. Among Miss Wilson's offerings were Guilmant's First Sonata, Op. 42, Moskowski's *Serenade*, Bach's Fugue in G minor, Buck's *Variations on a Scotch Air*, and Brewer's *Springtime Sketch.*

* *

An interesting program was presented on May 9 by the choir of the Church of the Nativity, of Brooklyn. Those who participated were, Alice Kunkel, soprano, Dr. Charles Nathan, basso, William James, tenor, and Edward Henry Zitzman, cornetist. John William Cresswell, conducted.

* *

Carrie Burpee Shaw, of Rockland, Me., is now the organist of the Methodist Church at Thomaston, Me., where a new Carnegie organ has been installed.

* *

Warren A. Locke gave a special evensong service at St. Paul's Church, Boston, Mass., on April 29. It suggested strongly of a memorial service in character. Among the numbers were excerpts from Mendelssohn's *St. Paul*, *Magnificat* and *Nunc Dimittis* in E♭ by H. J. Storer, with the same composer's familiar setting to Hymn 404.

* *

John de Heck has been appointed organist at St. James' Episcopal Church in Cleveland, O.

THE VAGRANT PHILOSOPHER

WILSON G. SMITH

My friend Vagrant entered my studio in the midst of a rather heated session. The *pros* and *cons* were flying about like snowballs in a school yard after the first fall of snow. There was no doubt about it, the discussion was assuming cyclonic proportions, and the argumentative missiles were hitting right and left. Some hit the mark, and others flew wide in the wordy *mêlée.* It was at my suggestion that a truce was declared, and I called upon Vagrant to act as arbiter. The mooted question was: "Whether or no an exact knowledge of anatomy was necessary to piano teaching or the acquiring of piano technique?" After the dove of silence had returned to our tempest (of words) -tossed ark, Vagrant spoke.

"Gentlemen," said he, "in answer to your bone of contention, I will relate a little fable. Once upon a time, so the legend goes, there was a bright and ambitious young man who aspired to become a skilled swimmer. He first consulted a practical expert, who advised him to jump into the water, and by using certain movements of his arms and legs, paddle till he could keep his head above the surface. That having been accomplished, there was nothing more to do, except practice, which would beget confidence and develop his muscles.

But, alas, on a fatal day he met a theoretic professor of swimming, who informed him, with much dignity and an air of erudition, that the mysterious science of swimming involved such a complication of muscular action that it would be necessary for him to attend his lectures on *Anatomy and the Physiological Aspects of the Natatory Art*, which, if he did, he assured him, he could master the science without the unnecessary trouble of going near the water.

The youth at once enrolled himself as one of the professor's pupils, and proceeded forthwith to attend the celebrated lectures, making a special study of all the muscular complications involved in keeping afloat in the aqueous element. Day and night the problems of action (with diagrams galore) occupied his time and undivided attention. He became familiar with the anatomical constituents of his body, so much so that he could designate them by their scientific names, and diagnose their special functions. He even became so intimate with them that he could name them backwards, and they responded to his volition like tried and trusted servants.

"Time passed on apace, and our young man graduated at the head of his class, crowned with high honors — *cum summa plaude* — as being the most scientifically equipped natatory artist of his time. The campus reverberated with his praise, and even poets embalmed his glory in poetic panegyrics. In dreams he had encompassed seas and oceans with his brawny arms. In the eye of science he had become an amphibian, and theoretically both air and water had become his native elements.

"Armed with his diploma, he felt the pride of conquest swell his bosom, and his admiring friends saw in him the Alexander of Aquatorial Conquests. Full of confidence and science, he essayed to give an exhibition of his prowess before an admiring multitude gathered at the river side. With a bold plunge — amid wild huzzas — he dashed into the water and disappeared beneath the surface. A few bubbles arose to evidence the fact that his scientific attainments had culminated in — wind. His body was duly recovered, and natatory journals sounded his posthumous glory, as to the remarkable physical development and perfect condition he had attained through his scientific studies. As a plunger and swimmer on land he had been a prodigy, but, alas, when it came to the water it had been quite another proposition. *Haec fabula docet.*

"This fable teaches that you can play the piano as well as our deceased friend could swim, if you elect to do so by purely anatomical and scientific (*sic*) methods. The birds of the air sing and fly, but it is instinct rather than scientific knowledge that accomplishes the acts. Likewise there be many great pianists — past and present — whose technique was attained without the use of scalpel or a scientific analysis of their hand anatomy. Beware of patent methods and analytic systems. Technique is an all-essential, but attack it in the concrete rather than the abstract. I have met, in my time, many ex-pounders of the piano, and they were generally the loudest in their proclamations of the scientific method. Pianists who play, usually have a faculty of imparting the secret of technique without any side lights on anatomy, or kindred complications."

It is needless to add that Vagrant's story made its impression upon the recently warring factions, and, personally speaking, I for one fully agreed with him.

EDUCATION AND IGNORANCE IN JAPAN

Thomas F. Millard, who controverts almost all of the accepted ideas of Japan and the Japanese in his book, *The New Far East*, which the Scribners have just published. says: "Japan is at present and will be for many years to come ruled by an oligarchy, which while animated by a more intelligent and progressive spirit than that which governs Russia, differs from it in no essential aspect. The masses of the Japanese people have no better knowledge of public and foreign affairs than do the masses of people in Russia, or than did the peasantry of Europe in the time when it spilled its blood upon battle-fields in obedience to the whims of kings. Under the ruling oligarchy, which includes some very brilliant and a large number of able men, is a stratum of people engaged in professional, industrial, and commercial pursuits comparable to intelligent middle classes in Western countries. These elements only have the capacity for any real understanding of broader political questions, and measured by the whole population of Japan their number is entirely insignificant. If an impression to the contrary has gone abroad, it is due to the direct and indirect operation of the propaganda. Within the last year or two, Japan has been flooded with promiscuous writers, who have, as a rule, hovered about the capital and treaty ports, where the most progressive side of the country is on exhibition. They have been taken in hand by the Japanese, shown the best schools, the best hospitals and factories, the best of everything ancient and modern the country has to show, and the result has been a lot of very ridiculous comment. Set a tide like this running and it is hard to check, and it is not the less misleading because it is founded upon fact."

DOES THE PIANO-PLAYING MACHINE THREATEN TO DESTROY THE "RAISON-D'ETRE" OF PIANO STUDY?

RUSSELL THOMPSON

The relation of photography to the art of drawing has found a striking parallel in music through the invention of the piano-playing machine, and the same kind of problem is raised anew: How is the art of pianoforte playing affected by the invention?

The comparison thus suggested between the pianist and the piano-playing machine presents itself in two aspects: (1) from the point of view of the pianist himself, and (2) from the point of view of the audience. With respect to the audience the comparison is rather a foregone conclusion than a problem, since the interest attaching to the personal element in a musical performance must always give to the singing or playing of the living artist a charm which can never be found in the atmosphere of mechanically produced music. For the same reason the comparison is a foregone conclusion also from the standpoint of the artist who ministers to an audience, from the virtuoso several degrees downwards. I shall therefore consider the question from the remaining point of view, that of the humble music-loving amateur pianist, who is concerned not with thoughts of an audience (though perhaps not entirely oblivious of the possibility of some day being able to give pleasure to others) but with the study of pianoforte music for its own sake as a solace and spiritual refuge, comparable to that of literature.

Before stating what I consider to be the true justification of the continued study of the piano in presence of this invention, let me point out the inadequacy of the argument most commonly used, namely, that mechanically produced music is necessarily expressionless. If it be asked, How do we know this? the answer will be, We know it by experience. Obviously, however, experience only includes the past and present examples of the use of the automatic principle in musical instruments, whereas the question at issue is concerned no less with the future. How, then, do we know that mechanically produced music must always, in spite of all future improvements, lack expression? "Simply because," it will be said, "it is impossible that feeling can be manifested by an agency which possesses no feelings."

This notion results, I think, from confusing the *origination* with the *reproduction* of the expression of feeling. It is true that feeling cannot be outwardly manifested in the first instance by any means other than direct expression by a sentient being. But, this outward manifestation once obtained, is there anything in the nature of things to prevent its being mechanically reproduced? The conception of the painter, when materialized in the form of visible pigments, can be copied even more faithfully by the mechanical camera than by the draughtsman. Nor is there much reason to doubt that the most faithful reproduction of the pianoforte composer's interpretation of his own creation also lies within the scope of inanimate mechanism of some kind.

It is wise, therefore, to make up our minds once for all to accept the truth that, so long as the pianist regards the act of playing solely as a means to an end, and considers the result, as apprehended by the sense of hearing, to be the one source of musical interest and pleasure, then his playing, compared with that of the inanimate machine, is nothing else than an incomparably more laborious method of attaining what is, even at best, the same result. Or, if this is not accurately true to-day, owing to some mechanical defect which gives the pianist a temporary advantage, it may be true to-morrow. Let him therefore abandon this line of defense, and see if there be not one of a permanent nature.

Such is to be found, I think, by reconsidering the abovementioned condition of comparison namely, the regarding the act of playing as nothing more than a means, — the end being wholly included in the function of listening. The question is, Does the pianist regard his expenditure of nervous and muscular energy as, in itself, a disadvantage, an item that must be set against his pleasure as a listener, in order to arrive at what may be called the net profit? Of course he does not. Such a notion is more than wrong: it is the exact opposite of the truth. For the truth is that this exercise of the faculties, which produces the music, is a something to be added to, not deducted from, the account. Indeed it would hardly be stating the case too strongly to say that the passive pleasure of apprehending the resultant music through the sense of hearing is of secondary importance, the predominant satisfaction being derived rather from the exhilarating activity of self-expression operating through the sense of touch and the "muscular sense." We may observe the desire for musical self-expression in its simplest and most natural form in the popular impulse to "join in the chorus" of a tuneful song, — an impulse which, marking as it does the climax of the listeners' passive appreciation, plainly shows that the musical instinct demands for its full satisfaction the activity of self-expression.

The true end and aim, therefore, of the laborious practice of the piano student is to acquire the ability to express his own musical feeling by the aid of an instrument of far greater potentiality than the one which nature has given him — his own voice.

"But," it may be objected, "the crowning success of the mechanical piano player consists precisely in this: that, by allowing of variation in volume of sound and in time (both tempo and note duration) it leaves the control of expression in the hands of the operator, who can thus express himself as well by this instrument as can the skilled pianist by means of the piano."

If this claim be a just one, it reduces the study of the piano, for every purpose except that of technical display, to absolute futility. It is well worth while therefore to test the claim; and perhaps the briefest method is to waive the direct consideration of what the mechanical player *can* do, and to come at once to the point of difference: What can it *not* do? What power remains to the pianist alone?

I think the true answer will be found to be the reassuring one that there is a certain essential condition of self-expression, — a condition indispensable to the peculiar satisfaction accompanying the activity of singing or playing, which is outside the scope of all automatic or semi-automatic instruments, past, present, or future. That condition is, *the perfect correspondence between the activities which produce the sounds, and the sounds themselves.* For example, a light finger tap upon a single key produces a single delicate sound; a vigorous stroke of the extended hand causes the crash of a chord. Each single sound is the outcome of a separate muscular movement, and the nature of the sound — its duration, its force, its relation to the other sounds — exactly corresponds to the nature of the muscular movement. Thus in the playing of the piano the entire composition, as heard, is the exact counterpart, in sound, of the pianist's bodily movements; and these, in turn, are of course dictated solely by his own intellect and feelings; so that from the mind, the *self*, of the pianist to the resultant music as heard, there is organic connection throughout: between mind and brain, between brain and bodily movement, and between bodily movement and musical sound. Thus, in literal truth and without figure of speech, nerves and muscles unite with keys and strings to form one instrument, which is played upon directly by the very mind itself. Such are the indispensable psychophysical conditions of the peculiar satisfaction which is derived from the activity of producing the music, as distinguished from the passive pleasure of the listener in the result.

What, indeed, is the origin of music? The fact that music is capable of expressing emotion at all is only to be accounted for by deducing its origin from the voice sounds uttered by primitive man, which were caused by the spontaneous contraction of certain muscles under emotional influence.* If these natural sounds, in which music originated, were thus invariably the result of muscular movements, then the emotional relief or satisfaction found in the utterance of the sounds was at the same time (merely to describe it further) an emotional relief or satisfaction found in certain sound-producing muscular activities. And if the art of singing be a development and systematization of these primitive emotional utterances, we can understand how it has come about that, in singing, the muscular activities which produce the sounds are as essential to the satisfaction of self-expression as are the sounds produced; and hence that, although the *sounds* of singing may be imitated by mechanical means, the self-expression of singing is necessarily absent from the process, no matter to what extent the operator has control over the mechanism.

In the playing of an instrument, as compared with singing, the only difference is that the use, for musical purposes, of a different set of muscles has to be acquired. But the muscles of the hands and arms are no less truly a part of the musician himself than are those of the larynx, and respond no less readily and instinctively to his will and feelings. The essential conditions of self-expression remain, so long as the music is the result and counterpart of the muscular activities. They no longer remain when external mechanism is substituted for muscular movement.

Is not this confirmed by the evidence of one's own consciousness? Let the pianist ask himself whether it is possible to dissociate the unique kind of satisfaction which he seeks in playing himself instead of listening to other and better music, from his sense that the resultant sounds are the product and counterpart of the activity of his own fingers as these respond instinctively to the dictates of his own will and musical feelings. He will then realize that the mode of producing music which characterizes piano playing proper, and is entirely absent from the process of working the mechanical piano-player, is the only possible or conceivable means of satisfying that instinct for self-expression which has attracted him to the study of the piano.

* For the reasoning in proof of this point, see Herbert Spencer, *On the Origin and Function of Music.* (*Essays.*)

THE BACH-GOUNOD "AVE MARIA"

These few measures, to which I do not believe the composer attached much importance when he wrote them, did more for his glory than all that he had hitherto written. It was the fashion for women to faint during the second crescendo!

The first time I heard this little piece, it was scarcely like that which it now is, thanks to the pernicious influence of success. Seghers, of powerful tone and grand simplicity, was the violinist; Gounod played the piano part, and a chorus of six voices, which sang the Latin words, sustained mysteriously in the next room the harmonic chords. Then the chorus disappeared; it was replaced by a harmonium; violinists applied to the ecstatic phrase the two well-known methods which change ecstasy into hysteria; then the instrumental phrase became vocal, and an *Ave Maria* appeared, which, alas! was still more convulsionary; then the performers were multiplied, the orchestra was added, and the big drum and the cymbals were not forgotten. The divine frog (why not? the Chinese have a divine tortoise) swelled and swelled, but did not burst; it became greater than an ox, and the public was delirious in the presence of the monster. The "monster," however, was advantageous in this: it broke forever the ice between the composer and the great public which up to this time had been hesitating, distrustful. — *Camille Saint-Saëns.*

MORE SLEEP FOR PUBLIC SCHOOL PUPILS

Members of the Council of the Medical Officers of Schools Association (England) have sent a communication to the *London Times* alleging that pupils at the public schools have insufficient sleep.

"It is held by those who have paid special attention to the subject," the letter continues, "that a minimum of nine hours of unbroken rest in summer and nine and a half in winter is needed by the average boy from thirteen to sixteen. It is not sufficient to send the younger boys earlier to bed in dormitories in which the older boys cause a disturbance by coming up later, and a definite wrong is inflicted on growing boys by giving them only the same amount of sleep that is needed by those who have reached maturity. If this is done, it is almost certain that the majority of boys will leave school less well equipped for the struggle of life, both in body and in mind, than might have been the case if more generous hours of rest had been accorded to them during their years of development."

THE TONOSCOPE AND ITS USE IN THE TRAINING OF THE VOICE

CARL EMIL SEASHORE

Control of the pitch of the voice is one of the important elements in voice culture. The limit of accuracy of such control in singing is set by the physiological limit of the ear. This limit is measured by the least sensible difference in pitch in so far as it depends upon the structure of the ear. It varies in different individuals from less than a hundredth of a tone to entire absence of sensibility to pitch; yet it remains approximately constant in a given individual in health, regardless of training. It is a factor in musical heredity. But it requires training to develop the voice control to this physiological limit of the ear, and it is doubtful whether the ordinary methods of training ever enable the singer to reach the actual limit.

If we had some means of doing for the ear what the microscope does for the eye, this period of reaching the physiological limit of the ear could be shortened and the ultimate effectiveness of the ear could be increased. In other words, the singer could develop accuracy in pitch more rapidly, and could reach a higher degree of refinement in his control of the pitch of the voice, than could have been reached without the use of some such aid.

The Instrument

To accomplish this and to serve related purposes, the writer has designed and constructed the tonoscope and carried on experiments with it for several years. This instrument converts the vibrations of the vocal organs into visual configurations which show clearly and instantly, in plain figures on a scale, the actual vibration frequency, *i.e.*, the pitch of the tone which is sung.

A technical description of the instrument appeared in *The University of Iowa Studies in Psychology*, 1902, III, 17–28; and a full description of more recent models, with results of experiments, will appear in the forthcoming issue of the same publication. For the present purpose it is sufficient to mention the essential features of the instrument, and indicate in a preliminary way its significance for the teaching of vocal music.

A view of the tonoscope is seen in the accompanying figure. The instrument works on the principle of the stroboscope, more familiarly known as the principle of moving pictures. The surface of the drum is covered with black dots arranged in such series as to correspond in number to all possible vibration frequencies within a musical octave. The singer sings before the speaking tube which is connected with a sensitive flame capsule in such a way that every vibration of the column of air in the tube causes a vibration of the flame.

The drum revolves one revolution per second in a darkened room and the effect of the vibrating flame is to light up the drum continuously and make a line of dots stand still while everything else on the surface appears to be moving or blurred. The line which appears to stand still points to a number on the scale. The number thus pointed out designates the number of dots that pass by per second in this line, and this is the same as the vibration frequency which produces the effect; hence, the direct reading of the pitch of the tone. The behavior of the dots on the drum is most wonderful, yet simple, clear, and absolutely correct.

On one side of the row of dots which is clear and appears to stand still, the dots move up and on the other down; every alternate row forms a blurred streak. These streaks have the effect of framing the line one is reading, thus making it conspicuous. The framing effect is produced by arranging the dots into rows in alternating series, as may be seen by observing that the upper and the lower sections of the scale cover alternate rows. The rows of dots run in straight lines along the circumference of the drum and contain from 73 to 145 dots each, as may be seen on the scale. This range covers an octave by single vibration steps (later models cover the octave from 110 to 220 vibrations).

Within the octave covered by the scale, the record is read directly in units of one vibration. The reading of tones above this range is taken on the same scale; thus, the tone 280 vibrations, as well as the tone 560 vibrations, makes the 140 line stand still, but the apparent number of dots doubles for each octave.

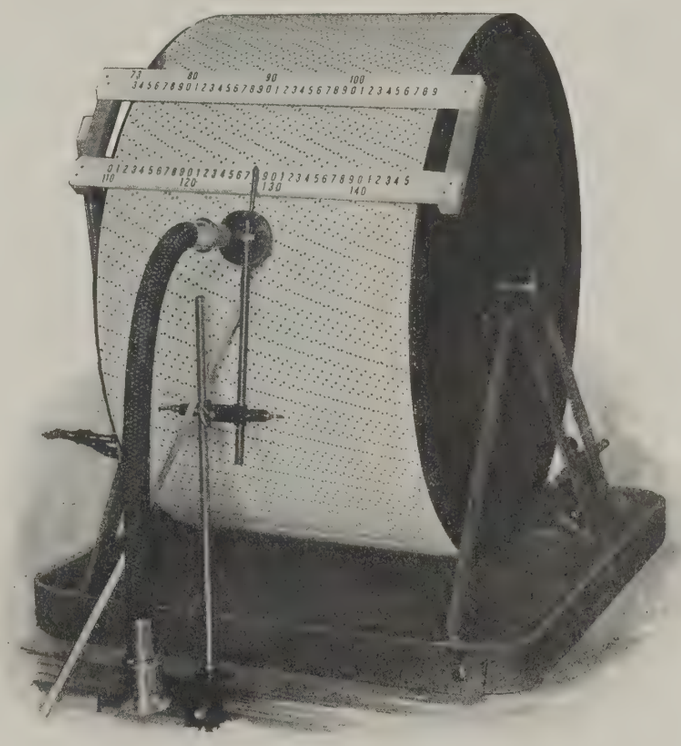
The above statement that one line appears to stand still is only relatively true, for the dots move in proportion to the deviation of the voice from the nearest integral vibration frequency. Thus, if the tone is 141½ vibrations, lines 141 and 142 move in opposite directions at the rate of half a dot-distance per second. Or, if the tone is 141.1, the 141 line moves at the rate of one tenth dot-distance per second and the 142 line at the rate of nine tenths dot-distance per second in the opposite direction, the two lines being separated only by a framing streak. Ordinarily it is not necessary to read in fractions of vibrations, but for fine measurements it is practicable to interpret this relative rate of movement in terms of fractions of vibrations, thus giving a reading fairly accurate to a tenth of a vibration. If for any extraordinary reason finer readings should be desired, that may be accomplished by rearrangement of the dots for detail at the expense of range, or complication of the apparatus.

Other parts which deserve mentioning are not shown in the figure. There is a synchronous motor of special construction built on the axle of the drum. This runs in step with a tuning-fork and serves to revolve the drum and regulate its speed. The motor is so controlled by the fork that it must run at a constant speed; if anything should cause it to vary from the true speed, that will stop the drum. The current for the motor may be drawn from any incandescent lamp circuit, direct or alternating. The fork is kept in a distant room and the operation of the tonoscope is practically soundless.

The key tone, or standard tone, is produced by the tonoscope itself and is therefore always absolutely in accord with the reading on the instrument. To produce this tone, a circle of small iron disks is fastened on the inside of the drum so as to pass under a permanent magnet connected with a telephone receiver. The passing of each of these armatures produces an oscillation in the current and the quality of the tone thus produced is agreeable and clear. This key tone may be fixed for any desired pitch, and provision may be made for several, so that one may pass readily from one standard tone to another, or produce intervals of absolutely known value by merely turning a lever.*

Practical Exercises

The tonoscope is intended to be used in all sorts of exercises in which the singer aims at the training of the voice toward accuracy in control of pitch. The instrument is put up in a commercial form which adapts it for use in conservatories of music and private vocal studies. Some fundamental exercises may be mentioned to illustrate its use.



THE TONOSCOPE

The simplest case is that of striking a tone. If we make accurate measurements, we find that even the best singers seldom strike a tone absolutely right; there are always variations. Whether the ear can hear them or not, the tonoscope shows the nature and amount of such variations and errors. It gives the singer an objective standard by which to train himself to accuracy in the subjective standard. Here the singer may observe the effect of the mode of attack, the strength, the range, the quality, the formation, etc., of the tone. All such factors tend to affect pitch. The

* For certain psychological purposes, it is desirable to produce tones of any vibration frequency within the octave by the tonoscope. To accomplish this, one model of the tonoscope is built with an aluminum drum having holes in place of the dots. A beam of light is projected on a selenium cell which causes oscillations of the strength of a current corresponding to the number of exposures per second. The number of exposures is determined by the number of holes in a row; hence it is possible to produce as many different tones as there are rows of holes. It so happens that the tone produced in this manner has a beautiful timbre.

effects may be *seen* and the tendencies may be discerned and brought under control by intelligent training.

Probably next in importance is the singing of intervals. Most singers are satisfied that they can sing the natural scale correctly, but when tested by the tonoscope, two classes of errors are detected. There is the normal variation, tending to be distributed according to the laws of chance; *i.e.*, the errors are about equally distributed above and below the true pitch. Then there is the constant variation; *e.g.*, one singer always tends to sing a certain interval tone sharp under given conditions. In singing the chromatic scales we encounter particular difficulty which makes both kinds of variations large. Here the tonoscope may be especially useful, in that the theoretical intervals may be marked on the scale and the singer may test his subjective estimate of the interval by the objective test in each attack. Singing of melodies falls in this class of exercises. If the singer proceeds somewhat deliberately, he may read his success in each tone as he runs through a melody.

Musical intervals are not rigidly fixed quantities. There are many situations in which the singer studies voluntary variations from the fixed tones. Take the problem of the tempered *versus* the untempered scale; *e.g.*, the singer wants to study the difference between C♯ and D♭. The singer may desire to make some other definite shading in pitch, or he may want to determine the curve of shading in pitch from one note to another in various sorts of slurring. As an artist, he sings to please the ear, often producing systematic variations in pitch for the purpose of expression. In such situations he may turn to the tonoscope for objective analysis, regulation, and record.

The attack is a study in itself. Normally the voice slides up to the true pitch in attacking a given tone. The form and the amount of this slide may be seen on the instrument which enables the singer to see the nature of the fault and to reduce it under the guidance of the eye.

The difficulty of sustaining a tone is well known. By this method the singer sees the first tendency toward deviation from the true pitch and can correlate it with the felt control of the voice.

A good test of voluntary control of the pitch of the voice as well as a most excellent exercise for training, is found in the ability to produce small differences in pitch at will. One of the simplest and most effective exercises is the practice in singing the least producible raising or lowering of the pitch of a tone, always reading the amount registered and thus acquiring coordination between the ear and the voice.

Such are some of the exercises which it would be profitable for the student of singing to carry on from time to time in a course of training. Teachers can readily extend the list on the basis of their experiences. There is no end to the special exercises, branching out from these types mentioned, which may be pursued for the purpose of special training. The tonoscope is therefore serviceable for the elementary training of the voice, for research and special training in the art and the science of music, and particularly for the study of the psychology of vocal expression.

These suggestions are all based upon systematic experiments in the psychological laboratory and are offered as a contribution from psychology to the pedagogy of music.

Will the tonoscope find a place in the vocal studio? That depends upon a number of considerations, among which the following are in its favor. First, it is useful: elaborate experiments in actual training of singers have demonstrated that the use of the tonoscope facilitates the acquisition of power to sing in true pitch and enables the singer to reach a higher degree of efficiency than would have been likely without the aid. Second, it is simple and easy to operate: during eight years of experimenting the instrument has passed through several stages with the result that it is now so simplified that starting is no more difficult than the opening of an organ, and the taking of a record is as simple as reading inches on a yard-stick; it requires no special training to use it, and the singer needs no assistant. Third, it is not expensive to install or to maintain.

On the other hand, we must consider that the pedagogical principle involved is radically new in music; and the instrument is a fundamentally new conception; it will take time to reveal the problem and its solution to the teacher.

THE COMMONPLACES OF VOCAL ART

A Statement of the Philosophy of Singing from a Modern Viewpoint

Fourth Paper

LOUIS ARTHUR RUSSELL

The most important thing to know about muscles is how to make them passive. They should be ready to act instantly when called upon. In order to do this they must not be in a state of rigidity.

We all work too much when we sing. There is too much getting ready. Too much tension. Too much taking hold and not enough letting go. Too much rigidity, not alone at the throat but throughout the entire body. Too much thinking of muscles and not enough consciousness of good tone quality.

When the pupil has learned to make himself physically passive, to devitalize the vocal mechanism so that all parts may be ready to respond automatically to his thought, he will have no further trouble with physical processes. His throat will open in just the right manner to produce the quality he is trying to express. His tongue will be just where it ought to be without trying to put it there, and he will be able to sing with comfort to himself and others.

Between flabbiness and stiffness there is a middle state which we call balance. This is the condition of buoyancy spoken of in the preceding paragraph.

Let us experiment in the search for this middle state, this balance of effort, which supplies enough, but not too much muscular force. In cultivating automatic control of muscular tissue we must learn to think minutely, and to watch closely, *the sensations of effort*, as we study the *results of effort*. Let us use, as an example, the process of opening the pharynx (the back mouth and upper throat). We will first take the two extremes of back mouth action, "tight closure" and "great opening." Willing, to violently say "go" we stop as in stammering, upon the consonant, several times repeating it, thus, *g-g-g-g-go*. Notice closely the feeling of pressure of the back of the tongue upward, and of the soft palate downward, each toward and against the other. Now suddenly change the effort and open the throat and back mouth (the fauces) wide, for a good hearty yawn; notice the stretching of the soft palate upward and sidewise; the uvula recedes, often quite out of sight; the tongue flattens and its back part recedes, as it were, into the throat (more truly into the neck). In either of these experiments muscular tightness or stiffness will ensue, and we feel the strain which, if long continued, will become painful. Third experiment; while holding the yawning position endeavor to repeat the word "go" or "gay" as in the first exercise, contracting violently for the consonant (*g*), not quickly, but slowly, feeling the stammering contraction as a somewhat prolonged pressure of tongue and palate together; separate the lips and teeth (open the front mouth) so that with a mirror these conditions of the inner mouth may be seen and carefully noted, as to the appearance as well as to the internal sensation. These exercises are not for long practice, for they are conditions to be finally avoided; we are simply using them in the study of sensation in "overstrain." Now, when these conditions are realized and under control, we enter into the practice of the more subtle condition of *artistic tension*, just enough of muscular effort to allow the throat its proper opening and correct vitality. Exercise: when the back mouth is opened in the yawning strain, quickly "let go" the extreme tension, but do not allow the muscles to relax to a condition of flabbiness; simply will to hold the mouth and throat open *without the yawning strain*. We feel the "let go" sensation and to a slight extent, the tissue, released from extreme tension, drops from its widespread condition; but if with the eye (with aid of mirror) and by a close attention to the sensation within (introspection), we see to it that the opening does not materially lessen in dimension, we shall soon learn just the right "feeling," and we will have the "wide open throat" so often called for, and without strain, the tension being just sufficient. The "let go" is of the *strain;* the correct tension still holds the throat and back mouth open, but it is now "*freely open*" *not* "*stiffly open.*" Every needed muscle is in what we call active, responsive condition.

These exercises should be practiced with the jaws closed and also with the chin dropped (closed and open front mouth), that from the first of this sort of practice the student may realize that the "*open mouth*" condition for singing is largely a condition of the *back mouth*, not a separation of the jaws at the teeth; such a manner of practice also cultivates a fine power of differentiation as to the various parts of the mouth.

Perhaps a simpler experiment in this thought of tension without strain will be the following: Take a small plate or saucer of from four to six inches in diameter (according to the size of hand), spread the fingers around its rim and hold it as if it were very heavy. Gradually relieve the strain of the fingers against the rim, until at last the finger pressure is just enough to hold the saucer; then finally, with the other hand quietly take the saucer from the holding hand, which to allow this, still further relieves the clasping pressure. The hand still remains open, the fingers still hold as if the saucer were within their grasp; but all strain is now off, except that almost unconscious and quite imperceptible tension which keeps the hand open to the finger tips, ready if called upon at any instant to resume the added pressure, if the call of the will were made, to hold the plate.

This experiment may also be made without the use of a saucer; the hand first assuming the strained position as the throat does in yawning. This experiment with the hand gives a more plainly visible exposition of the yawning exercise, and they both, if carefully practiced, will give a true idea of the principle so vital in singing, and especially as applied to the condition of the throat and mouth which we know as "correct tension without strain or stiffness."

The Developing of Muscular Power. — The development of muscular power up to the point of a perfect equipoise is a most interesting process. The fine art of local muscular control, leading to automatism, is in the power which brings response from any muscle or set of muscles without the slightest interference, or in fact even the most harmless sympathetic contraction on the part of any other muscle or muscles. Let us experiment. Place upon a table the following articles: a pin, a pocket knife, an ordinary sized book, a three or four pound flat iron, or any other set of everyday articles readily at hand of about this succession of relative weights. Sit or stand easily at the table, and with as *slight an effort as possible* raise the pin (pick it up) and place it at some other point on the table. There will be no appreciable effort, and seemingly no muscular tension. Move the pin from place to place several times; now change the action, doing the same thing with the next heavier article (the pocket knife), placing it from point to point on the table; now alternately pick up and replace the pin, then the knife several times; after which raise the next heavier article (the book), doing the same as before; after several movements of the book, alternate the action with the other two articles, then at last carry the exercise on to the fourth article (the flat iron), doing the same as with the others. Note carefully the muscles of the hand and arm and finally of the body at the shoulder, seeing that only the *required tension* is used in each case. For the heavier weight the hand grasp is tenser (tighter) and the muscles in the arm harden and thicken. After each picking-up of an article relax the muscles entirely and let the hand and arm *drop* to the table, use no more energy than is absolutely required in each case, and feel assured that no part of the body or of the limbs is in contraction, unless absolutely required. As a further experiment — with one hand lift the lighter article and with the other lift a heavier one, alternating at pleasure among the four or more articles, always noting that there is a perfect independence of effort, one hand interfering in no way with the doings of the other. This simple experiment teaches us to differentiate muscular effort, both as to the degree of effort (much or little) and as to its locality (one muscular centre or another). It also shows us that great strength is attained by muscles in combined effort (contraction), and that two muscles or two sets of muscles may be under control of the will at one time doing different things; the other muscles, unneeded for either of the efforts, being in perfect freedom, or in the greater efforts (lifting heavy weights or the like) certain muscles of the body "brace" us for the effort (as a fulcrum under a lever), supporting the more active members in their muscular effort and creating a physical "balance."

Let us carry the experiment one step farther. Walk across the room with elastic step, breathing with rhythmic regularity, deeply, fully; swinging the arms loosely in all directions, bending the body at the waist (hips), as if bowing, also in all directions, and bowing the head lightly on all sides. While making all of these motions as gracefully, as easily as possible, quietly but suddenly grasp with one hand the back of a not too large or heavy chair, lift it off the floor and raise it either at the side or in front of you with extended arms, as high as you can without extreme, straining effort. At the same time keep up the loose, elastic motion of the other arm, and the neck, and as far as possible, with the body at the hips; raise the feet alternately and lightly from the thigh, kick out in front and back, noting that in all these moving joints there is a perfect freedom of action, quite as much, in

LOUIS ARTHUR RUSSELL

fact, as before raising the chair, except perhaps in the case of the muscles at the waist; these will not have quite the same freedom, as before, yet a swaying of the body is quite easily controlled and must be insisted on. If there be no chair in the room small enough (light enough) some other object may be used. Let it now be noted that the large muscles of the body are necessarily called into action, the body braces itself for this extreme effort and adds counterpoise, offsetting both the weight of the object lifted and the muscular tension of the lifting member; the insistence upon the freedom of the other muscular centres insures us against interfering contractions, the body, being the strongest muscular centre (at the waist), assumes the burden of effort (a very girding on of the loins), and we have in evidence extreme effort under perfect control, with elastic freedom and without unnecessary tension.

To cultivate power with muscular freedom we must learn how to localize effort, and *how to economize energy;* thus reducing to a minimum all interfering conditions, and preventing waste of energy and of muscular tissue.

When we can do the little things of muscular effort with freedom, we gradually increase the effort by the added tension of muscle, until we reach our limit of strength in any direction. Perfect physical control admits of the doing of several things at once, each act requiring mental control over some particular muscle or set of muscles. In this case of course a perfect freedom, a complete dissociation of muscular centres must be within our control. Beginning, therefore, our culture of muscular control at a point of complete inertia, or as nearly so as we can command, we separate the movable parts, and learn to control each in its simplest phases, then in more complex action, until at last the whole muscular system is in perfect response to our will.

(To be continued)

SAID BY CHOPIN

I cannot create a new school because I do not know the old.

Play as you feel.

I have perhaps, to my misfortune, already found my ideal, whom I worship faithfully and sincerely. Whilst my thoughts were with her I composed the Adagio of my F minor Concerto.

I shut myself up for a fortnight and play Bach. That is my preparation. I never practice my own compositions.

You must sing if you wish to play.

The correct employment of it (the pedal) remains a study for life.

I am not at all fit for giving concerts; the crowd intimidates me, its breath suffocates me. I feel paralyzed by its curious look, and the unknown faces make me dumb.

Fancy a tree with its branches swayed by the wind; the stem is the steady tune, the moving leaves are the melodic inflections.

SAID BY GLUCK

The mania of discussing things which they least understand is a very common fault in men.

However gifted a composer may be, he will only produce indifferent music if the poet does not kindle in him that enthusiasm without which every work of art is dull and lifeless.

Simplicity, truth, and unaffectedness are the leading principles of the beautiful in every work of art.

The union between the air and the words should be so close that the poem seems made for the music, no less than the music for the poem.

The true aim and object of dramatic music is to enhance the effect and the situations of a poem without interrupting dramatic action or marring the effect by unnecessary ornamentation.

The greatest beauties of melody and harmony become faults and imperfections when they are not in their proper place.

My purpose has been to restrict the art of music to its true object — that of aiding the effect of poetry by giving greater expression to the words and scenes, but without interrupting the action of the plot, and without weakening the impressions by needless instrumentation.

The Philharmonic Academy of Bologna is offering a prize of 1000 lire ($200) for the best original string quartet (two violins, viola, and 'cello) submitted before October 31 of this year. The competition is open to composers of all countries.

* *

Humperdinck's comic opera, *The Forced Marriage* had an exceptional success recently in Strassburg, according to report.

GREGORIAN MODES

JAROSLAW DE ZIELINSKI

Under the Greek system, as settled by Pythagoras, the diatonic scale was composed of two disjunct tetrachords, a tetrachord being a succession of four notes made up of two whole steps, and something over; this over-plus, not quite half a step, as represented to-day in our system by the intervals of B–C or E–F, was called a "hemitone."

Here are the two tetrachords which present the disjunct system, together with the Greek names for each string of the lyre: —

Upper Tetrachord	e	Nete
	d	Paranete
	c	Trite
	b	Paramese
Lower Tetrachord	a	Mese
	G	Lichanos
	F	Parhypate
	E	Hypate

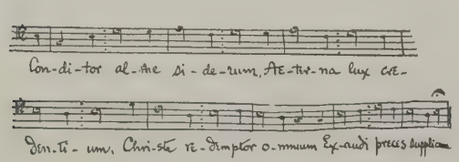
Readjusted by the Greek mathematician Claudius Ptolemy, the Pythagorean system found its way into Italy, was adopted by the Christians for their liturgical chants, and as it offered the same notes that are used to-day, the gradual transformation — which took place toward the end of the sixteenth century — into our present major and minor scales, met with no difficulty.

As regards the musical signs called "neumes," of which the contemporary musical notation is the logical result of a natural and progressive evolution, they appeared in the west about the beginning of the eighth century, when, following a decree of Leo III the Isaurian, an army of artists, priests, and lay brothers, found itself obliged to leave Byzantium and took refuge in Italy.

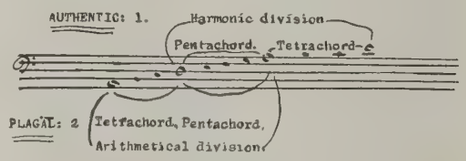
But we owe to St. Ambrose (about 384), Bishop of Milan, the initiative in laying the foundation of a system of modes that reached their final evolution about the year 600 under the reign of St. Gregory the Great, whose choice of the traditional songs, propagation of the same by means of oral instruction, and regulating their usage, made him a reformer of no small importance.

The Ambrosian hymns were based, as regards the music, on the following modes (after the Greek system): Doric, Iastic, and Æolian; the Doric was the scale of *mi-fa-sol-la-si-do-re-mi;* the Iastic had three forms: *sol* to *sol* the normal, *si* to *si* the intense, and *re* to *re* the soft (molle); the Æolian was the scale of *la-si-do-re-mi-fa-sol-la;* be it well understood without any chromatic alterations in any one of these scales, unless it was a *si bémol*, this alteration being introduced to avoid the *tritonus*.

The melodies — always written in one mode or another — were not intended exclusively for this or that text, but served, on the contrary, for many, the object being to express musically an indefinite sentiment always inspired by faith, rather than to couple said musical expression with a given set of words, and one of the best examples of this melodic type is the following song, full of sweet expression, written in the Greek mode of Iastio Intenso: —

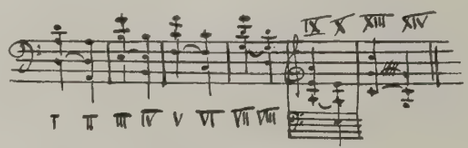


These austere, inspired Ambrosian songs, full of praise, justice, and fraternal love, acquired great sweetness through the school of St. Gregory, but it is a mistake to suppose that the so-called Plagal modes were the invention of that bishop. The system of plain song or Gregorian modes was a gradual evolution of the diatonic genus of the Greek, which names were applied to the different modes of new origin; thus the scale of *re* to *re* became known as the Dorian mode; from *mi* to *mi* was the Phrygian; *fa* to *fa* was the Lydian, while the Iastian *normale* became known as the Mixolydian, and was *sol* to *sol;* *la* to *la* retained the name of Æolian; *si* to *si* was the Locrian, and *do* to *do* was the Ionian; as stated before, chromatic alterations did not enter into the make-up of these scales, for the reason that they were not used. Furthermore, the name Authentic (κυριοι ἤχοι) was applied to the first four modes, which were also known as Ambrosian, while Plagal (πλαγοι ἤχοι) was the name given to the four modes that found their origin in the four Ambrosian modes (Dorian, Phrygian, Lydian, and Mixolydian) by substituting the arithmetical division of a scale for the harmonic division.



The above example shows, 1: the Dorian scale, from *re* to *re*, with the intervals of a perfect fifth (diapente) below, and of a perfect fourth (diatesseron) above; it shows also two tetrachords — d to g, and a to d — the second of which is transferred an octave lower, giving 2: the Hypo Dorian scale, from *la* to *la* with the perfect fourth below and perfect fifth above. The first of these two divisions was known as "Harmonic," while the second was called "Arithmetical."

Bringing into use the same arithmetical substitution for the harmonic of all the scales built on the seven different degrees, and starting with the D (third line on bass staff), known prior to the eighth century as Lichanos Hypaton (λιχανὸς ὑπατῶν), the following series of Authentic and Plagal modes was obtained: —



Notice that the final of every Authentic mode is the initial note of the scale, while the Plagal modes have the same final as the Authentic to which they belong, which of course is not the initial of the Plagal mode.

The word "Hypo" was used by the Greeks to express the name of a scale formed out of the preceding one — the newly formed scale beginning a fourth below the final, or what we would call tonic — and this word "Hypo" implied the same thing as our dominant or fifth above.

The dominant of each Authentic mode is always a fifth above the final, excepting in the III mode (2d Authentic), which has *do* for its final, because of the uncertain character of the *si;* this *si* is a varying tone, and under certain conditions — to avoid a *tritonus* or a *quinta falsa* — would be changed to a *si bémol*. In the Plagal modes the dominant is a sixth above the initial tone (which is not its final or tonic), excepting the IV and VIII modes (2d and 4th Plagal) in which it is the seventh; and this is because in the IV mode the scale begins on *si*, an uncertain tone, hence the sixth note is obtained by counting from *do*, while in the VIII mode the sixth note would be *si*, hence changed again to *do*.

To go back and analyze the above given scheme: modes I, III, V, VII, IX, XI, and XIII are called "Authentic" (also uneven), while the II, IV, VI, VIII, X, XII, and XIV are called Plagal (or even). The I, III, V, VII became known as Ambrosian, while the II, IV, VI, and VIII were called Gregorian; the IX, X, XI, and XII are attributed to Charlemagne. In the XI and XII modes occurs an impossible division according to either harmonic or arithmetic form, since in both cases there is a diminished fifth (*quinta falsa:* b–f, mode XI) and an augmented fourth (*tritonus:* f–b, mode XII) where should be a perfect fifth and a perfect fourth respectively; consequently both these modes have been condemned as impure, and being strictly prohibited in ecclesiastic music, they are never used.

Indeed the best authorities have gone so far as to expunge their names, and the Ionian, XIII proper, is often called the XI, while the Hypo Ionian, XIV proper, is called the XII, causing thereby much confusion.

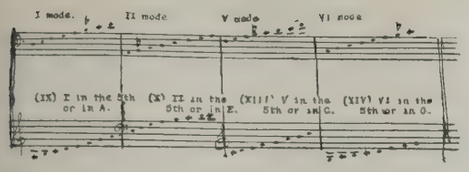
After the final and dominant, the mediant is the next important tone in a Gregorian scale, and it is found between the final and dominant, except in modes VI and XIV (3d and 7th Plagal), when it falls on the next note above the initial tone.

The participant is a note found generally in close proximity to the mediant in the Authentic modes; in the Plagal forms it is the initial tone, except where that tone is *si* or *fa* (Hypo Phrygian and Hypo Locrian, modes IV and XII proper), when it is shifted to the next note above; the II, III, IV, and X modes have two participants.

The movement of voices is called — in Gregorian music — *modulation*, and such modulation is always within the *ambitus* or extent of the mode, which takes in one step up or down beyond the initial tone or its octave.

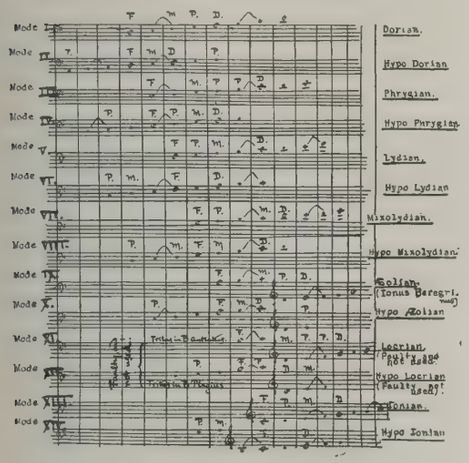
Each mode has its distinctive character as well as cadences of its own; by comparing the VIII mode with the I it will be noticed that the scale of *ambitus* is exactly the same, and that the difference lies in their finals and dominants; carrying the comparison farther, we will notice that the resemblance is still greater between the IX and I modes, in both of which the first note is also the final, and the fifth their respective dominant; furthermore, the first tetrachord of one is exactly the same as that of the other, excepting that it is a fifth higher, the only difference between the two modes being in their upper tetrachords, the half steps not occurring in the same place.

To avoid the *tritonus* between *fa* and *si* in mode I the latter note is often changed to *si bémol*, and when this change is made the two modes (I and IX) are exactly the same; although this chromatic alteration (from *si* to *si bémol*) takes place in mode I, the IX mode is considered as having been *reduced* to the I — a 5th lower — and it becomes known as I in the 5th, or in A. By changing the *si* to *si bémol* in the II, V, and VI modes, similar reductions of modes X, XIII, and XIV are obtained, and they become known respectively as mode II in E, mode V in C, and mode VI in G, simplification that serves its purpose in Gregorian music by bringing the last four modes (IX, X, XIII, and XIV) within the limit of the original eight Church modes.



The *reduction* must not be mistaken for *transposition*, which, when put into practice, is merely a reproduction, higher or lower, of the same scale.

Finals and dominants of Authentic modes; initials and finals of Plagal modes: —



MUSICAL FESTIVAL AND PEACE JUBILEE IN BOSTON, 1869

C. W. WHITNEY

One of the greatest musical events in the history of America, and probably the crowning feature in the career of P. S. Gilmore, was the great musical festival and peace jubilee which took place in Boston in 1869, commemorating the return of peace to our beloved country after four long years of internal strife and bloodshed, during which the dark war-cloud had hovered over the land and countless thousands of the young men of our country had offered up their lives and poured out their life's blood in sacrifice for the cause they had espoused and believed to be right.

The last gun of the great Civil War had been fired, and four years had passed before the doors of the great music palace were swung open in Boston to the multitude of people from all over this broad land, who came to lift up their voices in song and melody in a spirit of thankfulness that the white-winged dove of peace had again settled over a reunited nation. To Mr. Gilmore, perhaps more than any one else, belongs the honor of having conceived the idea of holding this magnificent musical festival, and by his great enthusiasm and untiring energy was the work carried through to its successful consummation.

The account of the event here recorded is compiled from an old book, published some thirty years ago, and long since out of print. The building in which this event took place was erected especially for the occasion, and up to that time was the largest building that had ever been erected on this continent. In size it was 300 by 500 ft.; height of roof, 100 ft., and side walls 36 ft., with a promenade more than a quarter of a mile long. It was gorgeously decorated on the interior with frescoings, banners, and bunting.

The 15th of June was the opening day, and Boston was crowded with hosts of strangers from every part of the Union. There are probably but few people living to-day who were present at this great music festival, and still fewer who took part in the exercises. The amphitheatre was 200 ft. in depth from the front of the orchestra by 300 ft. in width, and was filled to capacity by 10,000 mixed voices who formed the grand chorus. Its base or front centre was occupied by the orchestra of 1000 instruments. Behind the orchestra was the big drum, 8 ft. in diameter, and farther back was the immense pipe organ. The renowned Ole Bull was the leader of the violin section, and beside him sat Carl Rosa. Mr. Gilmore was the director.

The opening number was Luther's choral, *God is a Castle and Defence*, from 10,000 voices and 1000 instruments. The vast volume of sound was grand and indescribable. This was followed by the *Tannhäuser* overture, then came the *Gloria* from Mozart's Twelfth Mass. In Gounod's *Ave Maria* Madam Parepa-Rosa made her appearance as the first soloist of the jubilee.

The accompaniment of 200 chosen violins, led by Ole Bull, Carl Rosa, Schultz, Suck, Meisel, Eichberg, and others, began sweetly playing. Suddenly a note, clear and sublime, and heard above all else at the farthest corner of the hall began the *Ave Maria*, which the prima donna sang with matchless skill. In this and in *Inflammatus*, she was encored as no woman was ever encored before.

At the conclusion of the first part of the concert the *Star-spangled Banner* was given with grand effect, producing wild excitement. The choral combinations of the parts used in the piece were very ingenious. These, with the aid of a great military band, an immense drum corps, and of artillery, were given to the chorus, orchestra, and organ. The artillery, firing by means of electricity, was a novel and striking feature of this piece, as was also the ringing of the bells of the city in unison, from the telegraph stand.

In the second part, the *Hymn of Praise*, composed for the occasion by O. W. Holmes, and set to the music of Keller's American hymn, was the first piece, followed by Rossini's overture to *William Tell*. After the Coronation March, from *Le Prophète*, came the *Anvil Chorus*, from *Il Trovatore*, which received an uproarious encore, the hundred firemen, in black trousers, red shirts, and white caps, looking very picturesque, beating their anvils with fine effect. *My Country, 'Tis of Thee* closed the first day's program.

The second day of the jubilee was made still more exciting by the presence of President Grant. The Common was covered with people, and the streets were so crowded as to make motion almost impossible, and around the coliseum the crowd was so dense as to make it difficult to approach the doors. As the President passed down the centre aisle of the building to his seat, arm in arm with Governor Claflin, followed by other high officers of the nation, the vast assembly sent up a mighty cheer. In the midst of the scene of enthusiasm the powerful organ thundered forth the strains of *See the Conquering Hero Comes*, and then, as the music progressed, at a signal from Mr. Gilmore's baton the colossal chorus of 10,000 voices arose in giving the words of that welcoming anthem.

There was more classic music on the second day, but the President appeared to prefer the more popular patriotic airs. In compliment to the President the *Star-spangled Banner* and the *Anvil Chorus* were repeated, with the original 100 red-shirted firemen to beat them, and the cannon and bells. The 100 anvils were arranged in four rows, extending from the front of the platform to the back of the orchestra stage. The battery of Parrott guns placed immediately within the coliseum, was manipulated in front of the conductor's stand, the process being that of touching, at the proper moment, the keys of an electrical instrument, to which the guns were connected by wires precisely as the keys of a piano are struck, when harmony in the measurement of time is demanded.

With evident satisfaction the President listened to Parepa-Rosa as she sang Handel's *Let the Bright Seraphim*. Another vocal triumph was that of Adelaide Phillips in the singing of Mozart's aria from *Clemenza di Tito*. The chorus, *Glory to God in the Highest, Peace on Earth, Good-will to Men*, was another of the performances. Another was, *And the Glory of the Lord shall be Revealed*. This was taken up by the 1000 altos, and answered by the basses and sopranos until the hall rang. The chorus of Mendelssohn, *He, Watching over Israel, Slumbers Not nor Sleeps*, had an almost divine effect in pathos and melody. The second day's program closed by the singing of *America*.

Mr. Gilmore's program for the third day consisted of popular and patriotic music, such as kept the crowd in a continual furore of pleasurable excitement.

The first piece, the overture to Auber's *Fra Diavolo*, was played by the full orchestra of upwards of 1000, and a novel and pleasing effect was produced by placing 50 cornets on the solo cornet part, Arbuckle playing the lead. Luther's choral, *The Judgment Hymn*, was given by the full chorus, with orchestral and organ accompaniment. Next was *The Peace Festival March*, composed by Signor Janotta. It was played by the grand orchestra and military band combined. Madam Parepa-Rosa next sang an aria from *Robert le Diable*, then the *Anvil Chorus* and *Overture Triomphale* on the American national air, *Hail Columbia*, composed for the festival by C. C. Converse, closed the first part of the program. The second part included the *Prince Frederick* March; *Star-spangled Banner;* a cornet solo by Arbuckle, *The Harp That Once Through Tara's Halls;* the overture to *Stradella* and the *One Hundredth Psalm*.

In the evening a jubilee ball was given in the coliseum. A dancing hall of colossal proportions was provided, and the coliseum presented a most magnificent appearance under the effect of 50,000 gas lights. The order of dances was twenty-two in number, and the ball opened at 9.30.

The orchestra was made up of a dance and promenade band, the former under the direction of Mr. Gilmore, and the latter under Harvey Dodworth, of New York. Ten thousand persons were present, and the affair was in all respects superb — the largest ball, indeed, ever known in this country.

A purely classical program was arranged for the fourth day. Among the performances were the *Gloria* from Mozart's Twelfth Mass; the *Hallelujah Chorus, Achieved is the Glorious Work*, the *Prayer*, from *Moses in Egypt*, etc. The choral, *To God on High*, and *Sleepers, Awake: a Voice is Calling*, were both sung almost perfectly, showing magnificently their solid grandeur and beauty. The purely instrumental performances, Weber's *Jubilee* overture, and the *Fifth Symphony* of Beethoven, were given most admirably. Miss Phillips gave Handel's *Lascia chio Pianga*.

Saturday was the fifth and last day of this grandest musical festival of modern times. Ten thousand school children constituted the great attraction of the day. It was the largest chorus of children ever brought together in the world, and the concourse of spectators was vast. Chorals, three-part songs, national airs, etc., were performed with great skill and power by the juvenile songsters, eliciting unbounded applause.

Hail Columbia and *Now the Twilight Softly Stealing*, were exquisitely sung. Brinley Richard's song, *So Merrily Over the Ocean's Spray*, was one of the most telling features of the day. *God is a Castle and Defence* was given with fine effect, and Ole Bull's skill as a violinist was displayed in the solo, *A Mother's Prayer*. The orchestra played the overture to *William Tell* and the Coronation March from *Le Prophète*. Madam Rosa repeated *Let the Bright Seraphim*, with Mr. Arbuckle's accompaniment. A duet, *Quis est homo*, sung by Madam Rosa and Miss Phillips, was a performance long to be remembered.

During the intermission Mr. Gilmore was called from the orchestra to the artists' room, where Carl Gartner, of Philadelphia, presented to him a massive gold watch of great elegance and cost, and a heavy gold chain as a testimonial of respect and regard from the members of the orchestra. The gift was unexpected to Mr. Gilmore, who made a fitting response. The *Russian National Hymn*, with words of welcome to President Grant, showed the excellent vocal culture of the children, and the concert was brought to a close with the singing of the *One Hundredth Psalm* in grand chorus.

The festival, though a mighty conception, was a triumphant success, and the result was the greatest musical event of modern times.

THE PIVOTAL POINT

THEODORE STEARNS

This article means to discuss the separation of the pupil from the teacher, — the so-called dissolution of the dependent into the independent. There is no instructor but recalls the time when his chrysalis became winged and animated into an energetic future. Likewise there is no pupil but who anticipates the final wearing of the cap and gown of seniority, whether in music, art, *belles lettres*, or science. Just where this dissolving of the salt of study in the fluid of instruction occurs is the question.

The mere gaining of a diploma may not signify the unquestioned right to teach, although this is our only tangible point upon which we can swing the pivot. Still less is a specified number of lessons or a stereotyped laid-out " course " the race track upon which the start and finish is made. The crucial moment when the pupil is teacher-fit may be years after the diploma or long before, according to his native talent for imparting knowledge coupled with the essential experience. It all depends on the student's holding to what he himself likes the best.

Under the portico of my front porch last spring two robins built their nest, and the wonderful process of hatching the eggs and the later feeding the ever open bills of the impatient fledglings became my daily observation as I lay quietly in a hammock six feet away. Frequently a bold little head would peer out over the cup of mud and straw and fairly stare me out of countenance. The whir of the returning father or mother robin would send all the beaks open in an ecstasy of anticipated nourishment. The day came when the last of the brood hopped out of the nest, stumbled awkwardly along the shelf under the eaves, and after several comical feints spread its wings and, swooping down the hill, was forever lost to my view in a clump of park foliage. Thereafter the nest was vacant; not even the smallest sentiment of fondness for the warm home circle actuating them to return for even a cursory inspection. They had learned to fly, with due deference to prowling cats, and fly they did.

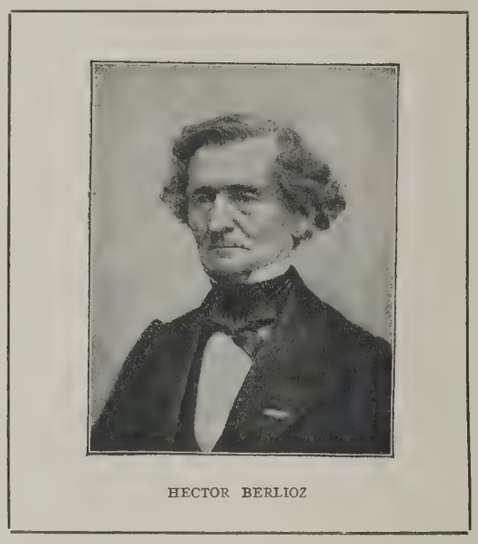
The first plunge into the world of unassisted effort must be made boldly and should be in the line in which the pupil is most proficient. From the moment the accepted quota of study has been carefully assimilated the earnest pupil will begin to climb out of the nest and look at the wide vista of broader and higher musical life. With the senior year of the last text-books, if not before, the scheme of utilizing all previous study should be grasped and the wings will be given their prefatory trials. 'Tis a poor farmer, indeed, who plants his seed and then fails to gather the fruit.

Nature, assisted by studious endeavor, will as instinctively lead the aspirant to independence as she bids the feathered songsters to fly. First to know and understand exactly that which you propose to teach is the prime requisite. Following the above simile the words of Longfellow are a magnificent exhortation to seize the fleeting opportunity with watchful eye and determined hand:—

"Turn, turn, my wheel,
All life is brief.
What now is bud will soon be leaf ;
What now is leaf will soon decay.
The wind blows east,
The wind blows west,
The blue eggs in the robins' nest
Will soon take beak, and feather, and breast,
And flutter and fly away."

In the Shadows

Many trips into away-from-the-car places in our own country have brought me into intimate touch with that vast musical fraternity of America known as the ignorant tune player. As a general rule he fills the conception of our forefathers of the "Jack-of-all-Trades." In the corn



HECTOR BERLIOZ

fields of Kansas, in the pine woods of Michigan, in the cotton belt of the Gulf States or the obstruse counties of Pennsylvania, he holds the breathless attention of his immediate coterie of believers, and is, as far as they are allowed to know, an artist, an instructor, a Mecca of musical knowledge. With this case I desire to point out the fact that, more than you can appreciate, he is thoroughly honest and sincere in his convictions and naturally is more enthusiastic than his cultured antithesis who wields a baton before his symphony orchestra or the staid conservatory professor with breasts dangling full of tinseled rewards. This much to his credit. His first worth consists in the fact that he can reach immediate neighborhoods which are closed to his more intelligent contemporary. His musical crime is that he discharges his pupils after they have learned "a tune or two" by ear, as a matter of course. These in turn become monstrosities of music and logic, albeit enthusiasts, and they are all ramifications that are frosting their cake before they have baked it. They are the opposite of the genial caricatures made by Mark Twain which, as he says, " are as good as the originals, besides keeping still."

But they have a deadly influence on the pivotal point. In their sphere, they exercise the idea that effect is enough without the graduations of studious preparation; for them a brick house is as good on a sand pile as it is on bed rock — until the undergrowth chokes it. Their line between the teacher and pupil is exceedingly short, and a "tune" is likely to snap it at that. At this stage the well-meaning but ill-directed plowboy or milkmaid who can pound out a few " pieces " is liable to soar over the country pedagogue, and if not carefully watched will, — like the dandelion seed — promulgate questionable musical wisdom in all sorts of unwished-for gardens.

They are the birds who did not avoid the cats and never "flew" accordingly.

In the High Light

Now if you take Richard Strauss, whom I once heard describe Mascagni as a "school-boy" and ask him when he would be ready to discharge a pupil, his reply would probably make you blink. The method of the master in shaking hands with his favorite pupil, which is an accepted certificate of dismissal, is exceedingly interesting. Richard Wagner was greater than Carl Tausig, yet the eminent composer never idealized his nineteen-year-old pianist of Zurich into a pupil. Liszt had sent the boy to Wagner, who received him much as a ruffled hen would an irresponsible duckling. " His piano playing makes me tremble," wrote Wagner. " He declares he is tired before we have walked a half hour, yet he refuses to go back."

In his next-door *zimmerschen* Tausig commanded Wagner's respect for his tremendous playing. In Wagner's villa the youth was silent before the eloquent scores of the *Nibelungen Ring*. This bond of sympathy between the graybeard and the boy leveled age as well as attainment, and the two shook hands. It was the ideal straining-point between the teacher and the pupil.

When Cherubini chased Hector Berlioz out of the Paris Conservatory Library (so Hector claimed), there was just this same instinctive block of stock, somewhat vivisected.

Again the thread cropped out when on his death bed Beethoven, fingering the unknown Schubert's manuscripts with that glimpse into the future which is not yet our privilege, exclaimed, " He has it in him."

Paganini placed both hands on the shoulders of Hoerlein, the old instrument maker of Würzburg, who ever after during his life worked hours longer, — aye, watched his glues and varnishes the more jealously — because he had been touched into the title of master.

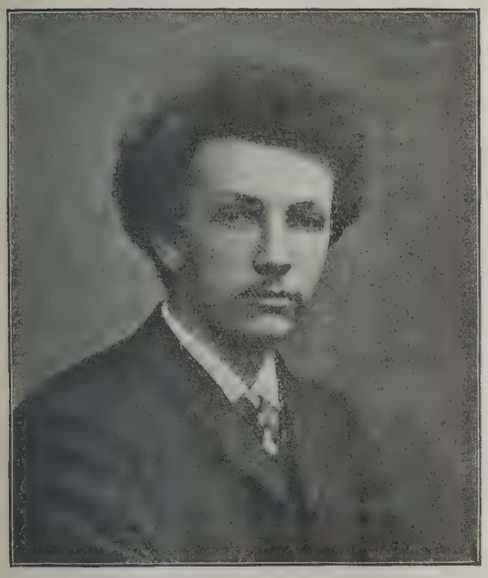
To be dubbed knight was the leading ambition of the squire of the Middle Ages. And thus the novitiate of to-day should approach with proud humility his initiation into the ranks of instructors. The equality of technic and interpretation with that of your teacher should be accompanied by the knowledge of *why* you are able ere you may safely pass the Alpine heights of enlistment.

CARL TAUSIG

The " tune " of the backwoodsman is identical with the feeble fingering of the Austrian composer's manuscripts, only the brush must be cut away to give the necessary light and air for conscientious development. The noblest moment in your life of study will be when you receive a *bona fide* diploma of worth, whether from the taskmaster who says " it is well," or from the artist who leads you beside him, rejoicing in your joint success and who no longer merely beckons you on.

THE MATTER IN DETAIL

Schulz left the conservatory and went to Carlesruhe to study with Felix Mottl. At that time Mottl was reincarnating Gluck operas and giving similar dust-worn scores a new lease on life on the Carlesruhe operatic stage. A year or so afterward I met Schulz unexpectedly on a Brooklyn car in a breathless investigation of a Flatbush Avenue suicide "story." After the story was 'phoned in I accepted his invitation to attend a concert given by his Maennerchor, and the difference between his directing then, and his former manner, was so marked that I demanded explanation. There was something more to it than the mere food of experience. There was a subtle hint of professionalism about his up beats that many a distinguished conductor might envy. I remarked this particularly and Schulz was delighted.



RICHARD STRAUSS

"That's right where Mottl stopped me," he explained. "I hung around the orchestra pit six months before he would let me touch the stick. The gift of Mottl's in bringing a *crescendo* out of your singers and orchestra with your up beat was what I determined to get. I got hold of a little shoemaker's chorus that met near the opera house and practiced on them. Finally it came — you can't explain it — and Mottl was kind enough to come to one of my rehearsals. 'It's time to move, Schulz,' he said. 'You've got the idea, now get out and work it up.' Of course there was more study, but that is where Mottl was pleased."

In a northern Ohio university town, the assistant teacher in harmony disclaimed being more than a student. Yet his strict fugues in double and quadruple counterpoint were marvels of excellence in technic and general grasp. That he instructed some fifty or more pupils a week was to him only a means to an end. When he marked the consecutives in my exercises with his red pencil I used to wish I could do that. He knew next to nothing probably of expression or tone color in orchestra or free composition. His forte lay in strict theoretical work, and very wisely he made a specialty of it.

All post-graduate work like this heralds the final emancipation, and precedes the same, from the shackles of student life, so-called.

The antithesis of these examples may be found in the struggling village teacher, who, long before her time, gives lessons to children for twenty-five, forty, and fifty cents. Usually these cases are governed by the necessity for earning a living and therefore are deserving of great respect, and at the most, a gentle criticism. There is always the question of environment to be considered with them. Those who have had little or no advantages cannot very well be expected to realize the fatal consequences attending a premature flight into the dignities of pedagogics.

"What of it?" you say. "If such robins fly too soon and fall, let the cats eat them." Now, it is very true that their influence is small, but a pebble thrown into a lake will move an immense radius of water; and when these teachers are, as is happily not always the case, careless, self-estimated monuments, and who play waltzes in 4–4 time with E–G–B chords on the fifth degree of the key of A minor, they certainly become fit subjects for home missions. These "don't care" or who would not care if they could, and, as teachers, even their scramble after money is flimsy protection. If they can be led into the better significance of the meaning of instruction through reading, or are amenable to reason, the problem is easy. Fortunately, the number is small, for the majority of youthful teachers are more desirous to learn than they are to teach.

NOTES

Strauss led a concert of his own works at Kiel some weeks ago. The chief number on the program was *Heldenleben*.

* *

Hermann Winkelmann, the distinguished Wagner singer at the Vienna Opera, will retire from the stage at the end of this season and devote his time exclusively to teaching.

* *

Bruckner's Ninth Symphony had a great success at Darmstadt recently. It is a work that is unduly neglected outside of Germany.

* *

Felix Weingartner has discovered in the archives of the Paris Opera the almost forgotten Berlioz cantata, *Cleopatra*, composed in 1829.

* *

August Ludwig, of Dresden, has finished a five act light opera entitled *Rauschgold*, dealing with Leipsic art conditions in the year 1800.

* *

A five act music drama, *Santa Caterina*, music by Georg Liebling and text by Alice Liebling, was produced in May for the first time at the Manzoni Theatre, in Rome.

* *

Artur Rössel, concertmaster of the Weimar Orchestra, has given up his position as instructor at the conservatory in that city.

* *

Under Balling's direction, Liszt's *Christus* was given recently with success at Carlsruhe.

* *

Benno Stolzenberg, opera singer and song writer, died in Berlin, May 12. He was for many years connected with the Braunschweig and Carlsruhe Operas, managed the Dantsic Opera from 1878 to 1882, and taught singing at the Cologne Conservatory from 1885 to 1896. Until shortly before his death Stolzenberg was active as a teacher in Berlin.

* *

Mascagni not long ago conducted his *Iris* in Florence, and was given a warm ovation.

* *

It is said that Dvorák's *The Bartered Bride* has been translated into French, and will be given at the Brussels Opera next season.

* *

Villent-Bordogni, the composer, best known by reason of his collections of "vocalises," died in Algiers, recently, aged seventy-two.

* *

Prof. Julius Klengel has celebrated the anniversary of his twenty-fifth year at the Leipsic Conservatory.

* *

Heinrich Knote, now in Munich, will sing again in New York next season at the Metropolitan.

ON THE NEW EDUCATION

President Hadley of Yale University writes in *Harper's* of the new methods of fitting the kind of education to the kind of pupil to be educated. He says: —

"The tendency of the elective system as conducted at present is to confine the scientific boy to scientific subjects, the literary boy to literary subjects, the administrative boy to administrative subjects. The result of this is that our engineers or physicians go out into life with their imagination uncultivated, and their sense of values (except commercial values) undeveloped; that our barristers lack the training which should give them clear and precise apprehension of the ordinary facts of life; that our merchants have narrow ideals instead of broad ones, and care for science and literature only as they can be subordinate to money-making.

"I believe that the next generation will recognize that the engineer ought to have imagination just as much as anybody else; that it is the possession of this quality which makes him a first-rate engineer instead of a second-rate engineer; and that we can cultivate imagination by bringing books and affairs before him in the right way. I believe that the next generation will recognize that precision of thought is what distinguishes the first-rate speaker or artist from the second-rate speaker or artist; and that this precision can be attained if, instead of hurling facts of science, of language or history at his impervious skull, we open his eyes to the infinite possibilities of close thought and precise expression in all fields of knowledge. And we shall, I think, come more and more to find that the truly great merchant or statesman is not the man of a single narrow aim of money-getting or office-getting, but the one who has been taught to use science or language in such a fashion that he ceases to regard them as instruments of his trade, to be hired and discarded at will, and has become insensibly permeated by that breadth of spirit which leads him to make scientific truth his standard, and poetry or history the inspiration for his conduct."

THE OLIVER DITSON RELIEF FUND

The annual meeting of the Oliver Ditson fund for the relief of needy musicians was held May 19 at Mr. Ditson's late residence, 233 Commonwealth Ave., Boston. The following officers were elected: President, B. J. Lang; treasurer, Charles H. Ditson; trustees, B. J. Lang, A. Parker Browne, Arthur Foote; clerk, Charles F. Smith. The fund is the result of a bequest of Mr. Ditson, and has constantly been of the greatest use in aiding destitute musicians and their families. Applications may be made to any of the above officers.

MUSIC TEACHERS' NATIONAL ASSOCIATION

The Music Teachers' National Association's twenty-eighth annual meeting was held at Oberlin, Ohio, June 26–29, 1906. The regular sessions extended from Wednesday morning, June 27, to Friday afternoon, June 29, preceded on Tuesday evening by an informal social gathering. The first half hour in the afternoons and the whole of Wednesday and Thursday evenings were occupied by music. Two half days were devoted to the study of music in colleges and schools. Papers on the special work of the conservatory, on culture courses, on historical reading for teachers, on the use of the memory in musical work, on European musical associations, etc., were read by Frank Damrosch, Edward Dickinson, Thomas W. Surrette, O. G. Sonneck, H. D. Sleeper, R. L. Baldwin, and many others. Professor Stanley, of Ann Arbor, gave an illustrated lecture on a famous opera of the seventeenth century.

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In the August issue of THE MUSICIAN Community Music in Des Moines, Iowa, will be presented.

COMMUNITY MUSIC

SAMUEL SWIFT

Not every community of nine hundred square miles owns the traditions, historical and intellectual, that give distinction to Litchfield County, in Connecticut's northwestern corner. Here lived men and women who have played noticeable parts in American life. At Litchfield itself there flourished one of this country's first and best-known law schools and also its earliest seminary for young women. In the towns and hamlets of this pleasant region, colonial houses, their beauty ripened by generations of wind and weather, recall the clean, cheerful, comfortable ideals out of which they were evolved. The land is furrowed by lofty hills, and kept green by vivacious brooks. It is a country of sweet, wholesome aspect.

But not even these favored conditions could, or did, of themselves, induce a spirit of active cooperation and fellowship among the people as a whole. Such a spirit never is manifested in any scattered population unless and until the lead be taken by persons of exceptional qualifications. Fortunately, this community to-day has two such. They are Mr. and Mrs. Carl Stoeckel, of Norfolk, a thriving place of twelve hundred souls, and their work is of unique sort. Specifically, it is musical work. In a larger sense, it is sociological.

It was the writer's privilege to attend, on June 6, the seventh annual concert of the Litchfield County Choral Union. It was held in Music Hall, Norfolk, a large and attractive wooden structure just completed by Mr. and Mrs. Stoeckel on their own estate. Cost is no gauge of art, but it may properly be stated here that this colonial building, 166 feet by 59, seating 1400 auditors and 400 on the stage, represents an expenditure of some $10,000. The annual concerts, held from 1900 until this year at Winsted, must regularly involve expenses of from $5000 to $10,000, assumed with modest generosity by Mr. and Mrs. Stoeckel.

At this concert, a chorus of 350 voices — the Norfolk Glee Club, Winsted Choral Union, and Salisbury Choir — sang Mendelssohn's *Hymn of Praise*. The tone was fresh, abundant, creditably flexible. They sang with intelligent zeal. Richmond P. Paine, of Hartford, conductor of the union and its constituent bodies, kept his forces on their mettle without fatiguing them.

Sixty orchestral players from the Metropolitan Opera House and the Philharmonic Society of New York, with Henry P. Schmidt as concertmaster, took part as usual. Until 1900 no genuine concert orchestra had ever been heard in Litchfield County, save on one prehistoric occasion, when Theodore Thomas and thirty-eight musicians pioneered their way to Winsted. So the orchestra is still a source of lively curiosity, and half of every program is rightly devoted to instrumental music, under direction of Dr. Arthur Mees. This year's list included the overture and bacchanale from *Tannhäuser*, the scherzo from Tschaikowsky's Sixth Symphony, a Strauss waltz and polka, and Weber's *Jubel* overture.

The *Tannhäuser* overture had been played once before, but the incredulous amusement on a few faces showed that the clashing of cymbals, the click of castanets, and the insistent voices of trombones were still of extra-musical interest to some hearers. This was healthy and reasonable; it recalled the argument of a noted London art critic, urging the National Gallery to buy a Piero di Cosimo painting of rather unconventional subject: "It will cause lots of unaccustomed visitors to gasp out 'Lord, ain't that funny!' but it will not fail to make a definite impression on their minds."

The orchestra, then, under Dr. Mees' skilful guidance, was keenly followed by the audience, and the Wagner numbers were especially applauded.

In soloists, the Litchfield County Choral Union and its public have been strikingly favored. This year, Madame Nordica, Madame Louise Homer and Edward Johnson took part, and their sincere and admirable art met instant, ample response. Previous concerts have enlisted Madame Homer, Madame Lillian Blauvelt, Shannah Cumming, Carrie Bridewell, Sarah Anderson, H. Evan Williams, Emilio de Gogorza, Gwilym Miles, Herbert Witherspoon, George Hamlin, and others.

All this seems wonderful enough, and it is not generosity alone that has accomplished it. Mr. and Mrs. Stoeckel have shown both devotion and wisdom. Mrs. Stoeckel's father, the late Robbins Battell, was an amateur musician of uncommon quality. He organized a small choral society among his acquaintances in and near Norfolk, some fifty odd years ago, and he it was who founded Yale's chair of music, at first occupied by Gustave J., father of Carl Stoeckel, and now held by Horatio Parker.

After Mr. Battell's death, Mr. and Mrs. Stoeckel sought to honor his memory by some living monument. Mr. Stoeckel had already organized the Litchfield County University Club, of two hundred resident college graduates. Its meetings drew together many elements not before associated, and a valuable spirit of solidarity has grown up. Books to be written on local topics have been commissioned from several members, by the club, among them a volume on the birds of Litchfield County, by H. K. Job, for which President Roosevelt is to write an introduction.

The success of this club in stimulating both social and intellectual talents had an influence in later plans. In 1897 the Norfolk Glee Club was formed. Its eighteen men and women members met at the house of Mr. and Mrs. Stoeckel. Its concerts quickly attained popularity. Then came the plan to make a musical memorial to the late Mr. Battell. The neighboring town of Winsted, now boasting ten thousand inhabitants, was asked to organize a choral body to join the enlarged Norfolk Club in public concerts. The Norfolk founders agreed to give the services, for rehearsals and concerts, of Mr. Paine as conductor. The first joint concert was that of June 6, 1900, at Winsted, when Alfred R. Gaul's *The Holy City* and an orchestral program divided the day, Mr. Paine and Dr. Mees conducting. Since then, Torrington, Canaan, and Salisbury have organized choirs and been admitted, on the same terms, after two years' probation, to the Litchfield County Choral Union, which now has seven hundred active members. The repertory for mass concerts has included Coleridge-Taylor's *Hiawatha*, Mendelssohn's *Elijah*, Handel's *Messiah*, Verdi's *Requiem*, and Sullivan's *Golden Legend*. Mr. Paine's time is now devoted from January to June, to training the five choirs. The conversion of raw recruits into good choral material has been done swiftly and thoroughly. At first many had to learn their parts by mere imitation, after hard drilling. Now most of the singers read with considerable ease, and newcomers are expected to do so. Absence from rehearsals is rare. Some members drive four miles through arctic weather to be present. There is eager interest always.

Members are made to feel that their share of the work is as important as that of Mr. and Mrs. Stoeckel. The singers buy their own scores and every local society administers its own affairs, this being a part of the very delicate tact of the founders. Soloists, orchestra, conductors, railway fares, are paid by the Stoeckels.

Absolute democracy prevails. Substantial citizens and their women kind, professional folk, farmers, railway employees, factory workers, shop girls, household servants, stand on a level and are content to do so. One of the best tenors in one of the smaller societies is the village barber, who learns his parts between shaving his customers. He has no piano, but just practices away without an instrument. On the evening of the concert this year, the station employees at Norfolk were much concerned because a special train bearing a section of the chorus, was late. The stationmen were themselves members of the chorus, and feared that they could not get to the hall in time, after their duties were over.

Very animated was the scene in Music Hall at the public rehearsal and the concert, on consecutive evenings. The audience was in gala dress, diverse as its own make-up. The soprano choristers wore light blue shoulder sashes over their white gowns and the contraltos scarlet sashes. Red music books and uniform red fans completed a picture, recalling the gay moving throng before the gate of Seville's bull-fighting arena, in Bizet's *Carmen*.

Perhaps additional zest was lent to the evening by another new feature. No tickets are hereafter to be sold for these concerts. Instead, they are given away by members of the choruses. No seats are reserved. All fare alike.

It is not too soon already to see results of this new musical life in Litchfield County. Most plainly do they show in the decided improvement of music in the churches. Moody and Sankey, H. P. Danks, and their ilk, no longer satisfy the people. Of the final outcome, in effect and influence, no man can fix the limit.

ABOUT HENRIK IBSEN

If a writer's chance of remembrance may be measured by the degree in which he is appreciated during his lifetime in foreign countries, the name of Henrik Ibsen is destined long to remain especially illustrious in Scandinavian literature. There is no doubt that his writings have been read or acted outside of Scandinavia to an extent unparalleled even by his fellow Norwegian Björnson, much less by the Swedes Tegner and Runeberg, or by the Dane Oehlenschläger. The influence of all the other authors whom we have named, who alone might pretend to be his rivals, was confined to Scandinavian peoples. Of Ibsen alone it may be said that the whole of central and western Europe responded to the impulse given by him, as regards the point of view from which modern life ought to be studied, and as regards the spirit in which it should be portrayed.

Henrik Ibsen was preeminently the man who, as playwright and poet, undertook to interpret the effects of nineteenth-century civilization in general, and of Darwinism in particular, upon social and domestic life. Born in 1828, he was thirty years old before the *Origin of Species* was published, and some years elapsed before

HENRIK IBSEN

the far-reaching relations of that work to current popular conceptions of religion, ethics, and history were distinctly felt. That his mind would be peculiarly open to the purport of scientific investigation and discovery might have been inferred from the fact that he took but a faint interest in the study of the Greek and Latin classics, whereas he was apprenticed to a chemist from the age of fourteen. The incisive and unflinching realism for which he was ultimately to be distinguished may be attributed partly to a congenital aptitude for exact scientific observation, and partly to the close and sometimes poignant contact with realities which he owed to some years of active journalistic work. He had reached his thirty-fourth year, however, before the specific qualities which were to be associated with his name and to bring about a kind of revolution in dramatic composition were unmistakably revealed. He was a romanticist more or less of the Oehlenschläger type long before he invented and exemplified the peculiar outgrowth of Romanticism which we have learned to describe as Ibsenism. Of the five romantic dramas which he wrote as director of Ole Bull's theatre at Bergen, only two have been published — *Lady Inger at Ostrat* and the *Banquet at Solhaug* — and neither of these, taken by itself, would have availed to give him a conspicuous place in Scandinavian or even in Norwegian literature. In two subsequent dramas, on the other hand — *The Warriors in Helgeland* and *The Rival Kings* — it was evident that he had fallen completely under the sway of Oehlenschläger, in whose hands the old Scandinavian mythology had been made to live again precisely as had the classical Greek religion in the hands of Keats. The two plays last mentioned reproduced the style and spirit of the Norse sagas, and it was forthwith acknowledged that they had placed Ibsen in the front rank of Scandinavian dramatists.

His first characteristic piece, however, was *Love's Comedy*, produced in 1862. This was an undeniable precursor of his ironical social dramas, and the views of human life disclosed in it set the whole Philistine world of Norway against him. Partly for this reason, and partly because he was exasperated by his country's refusal to take part with the Danes in their struggle against the German Powers, he said good-by to Norway in 1864, and thenceforward lived chiefly in Rome, Dresden, and Munich till 1892, when he returned to Christiania. To the broadening influence of his environment during those thirty productive years should doubtless be attributed the fact that most of his work belonging to that period has a cosmopolitan rather than a provincial flavor. Thus the lyric dramas *Brand* and *Peer Gynt*, which appeared in 1866 and the following year, and which are of a very high order of poetic workmanship, reflect, and are intended to reflect, phases of distinctively Norwegian character, yet they are acknowledged to possess universal validity. The double drama, *Emperor and Galilean*, which Ibsen published in 1873, must be regarded as a work apart in which he diverged from the prevailing aim and tenor of his dramatic compositions. Here he foretells a "Third Kingdom," which shall transcend both classic and Christian culture.

It is to be noted that this conception of three distinct stages of culture has been embodied by a well-known Russian writer of fiction in a trilogy of novels.

Recurring to the species of satirical social dramas with which his name is especially associated, we observe that *The Young Men's League* was finished in 1869, and that this was followed at intervals by seven plays, with most of which English and Americans are conversant: *The Pillars of Society*, *A Doll's House*, *Ghosts*, *An Enemy of the People*, *The Wild Duck*, *Rosmersholm*, and *The Lady from the Sea*. These dramas provoked a storm of controversy wherever they were acted or read, but especially in England, which at the time was less ready than was Continental Europe to face realism on the stage. It was inevitable that Ibsen should shock the Pharisee and the Philistine in all countries. When, however, the storm of obloquy and reproach had subsided and the cloud of misconception had been dispelled, it came to be generally recognized, even in England and the United States, that a great heart searcher, mind purger, and truth revealer had arisen. It also came to be acknowledged that while squeamishness might be revolted by his plainness of speech, he was at bottom a stern and uncompromising reformer. His austerity, his grimness, his severity, recall the attitude of a Hebrew prophet.

From the technical point of view Ibsen's method was revolutionary, for his pieces begin where most plays are on the point of ending, and the interest of his dramas is almost exclusively psychological, or rather, pathological. The plays by which he will longest be remembered set forth the conclusion that we feel to be unavoidable from the premises of a given problem in character or social circumstance. It must not be inferred, however, because Ibsen carries analysis to extraordinary lengths, that he talks about his *dramatis personæ* instead of letting them reveal their natures by utterance or act. No long and explanatory monologues are needed by him to place the spectator *en rapport* with the figures on the stage. His characters are real personalities; each presents a consistent individuality in thought, language, and behavior.

Above all, it may be said of Ibsen, as it has been said of Sudermann, that although his subjects are drawn from everyday life, they are invested with a charm of atmosphere and a potency of suggestiveness that eliminate the commonplace. He often depicts vice, but for him it has no fascination; punishment dogs it as relentlessly as Nemesis pursued Orestes, or as remorse overtook Macbeth. The divine lawgiver we may abjure, as we may evade penal statutes; but Ibsen teaches that, so long as human beings dwell together in organized societies they are subject to a moral law that is fenced about and enforced by penalties from which there is no appeal, a law which men must obey or incur the retribution which, by the very nature of things, attends its violation, a law by whose mysterious and resistless workings goodness on this earth harvests blessings, while the evil-doer reaps a curse.

No sane and sober-minded person would exaggerate Ibsen's peculiar merits by comparing him to Sophocles or Shakespeare. Yet it was given to him to exhibit, to an extent unparalleled in recent times, the specific and sovereign quality which was so conspicuous and so memorable in the Greek and Elizabethan dramatists. By him, as by them, not merely surface phenomena, evanescent manners, and ephemeral ideals, but the primal truths and basic realities were bodied forth upon the stage in shapes of beauty or of terror. Like them, he pointed no particular moral, but by poignant or appalling examples drove home to the quivering conscience the moral lesson human life. Like them he was a philosopher, teaching and preaching through consummate works of art; an artist in whom a thinker was articulate.

CLOSING EXERCISES OF THE INSTITUTE OF MUSICAL ART, NEW YORK

Frank Damrosch, the Director of the Institute of Musical Art, New York, made the address at the closing exercises of the Institute, held in its Recital Hall, at 53 Fifth Ave., June 5. Certificates were awarded to those who had completed the Institute's one year's course for teachers of music in the public schools, and it was announced that hereafter this would be a two years' course.

Mr. Damrosch, in his address, spoke of the success of the school in its first year, and in awarding certificates he took occasion to compare the music in the public schools of to-day with what it was some few years ago, and warmly praised Superintendent Maxwell. A feature of the exercises was the playing of the school's orchestra, one of the violinists being a student six years old.

Referring to the foundation of the Institute, Mr. Damrosch told of his having had the idea in mind for many years. He never found a real understanding of the need until he talked about it to James Loeb. Mr. Loeb it was who gave the school its $500,000 endowment. "I have been sending students to Europe for many years," Mr. Loeb told Mr. Damrosch, "to be disappointed in every case, not because of the lack of ability of the students, but because they did not know how to take advantage of the opportunities there."

Summing up the plan of the Institute, Mr. Damrosch said that it included serious study, individual attention to every student, and appreciation of his needs, a discipline which insisted on the curriculum being carried out, and a corps of teachers in sympathy with the ideals of the school, and glad and able to carry them out. Mr. Damrosch said that the faculty were to be classed among the inspired teachers. He also praised the students highly. "A school that began in October with three hundred students and has at the end of the school year nearly five hundred, certainly can feel that it has met a need," he asserted. "For the future we shall continue to carry out these plans."

Of the system of music teaching in the New York City schools, Mr. Damrosch said in part: "Years ago, it was my experience in a New York school, that the only requirement for a teacher of music was to be able to pound out an accompaniment to a patriotic song, and shout 'Sing louder, boys.' I took charge of the music in the schools in 1897. It was not until Superintendent William H. Maxwell, who is now at the head of the schools, took charge, that I was able to make the progress that I wished. I cannot speak in sufficiently high terms of the work he has done. Dr. Maxwell has been called autocratic. So was Hercules when he cleaned the Augean stables."

The rest of the program included Mendelssohn's *Laudate Pueri*, by choral class and organ; Pugnani's *Les Commeres*, by Franz Kneisel's violin class; Elgar's *The Snow*, by the choral class with accompaniment of violins and piano; and Mozart's *Allegro vivace* from the *Jupiter Symphony*, by the orchestra class.

BREATHING IN ITS RELATION TO PIANOFORTE PLAYING

FRANCIS H. MORTON

Among the benefits to be derived from the consideration of this element in performance, the exaltation of expressive power calls for mention. The rise and fall, ebb and flow of *feeling* is brought home to one in a peculiarly personal and intimate manner; but like other things, sympathetic respiration may be carried to absurdity, and the performer's spasms of breath would suit an attack of indigestion rather than the music that gives rise to such burlesque!

As a cure for nervousness it should be of considerable worth, because, as a rule, when the player is thus afflicted, breathing is the last thing to receive intelligent attention, and subsequent music seems to issue from a sort of breathless emptiness that even afflicts the eyes with vertigo.

It is impossible for such a state of things to exist, if a regular and sympathetic inflow of breath be sustained to give vigor, life and fresh courage to a faint heart.

Let us now summarize our remarks on the subject: —

1. *When to take a gentle, even breath of some duration.*

(*a*) In most ascending passages.
(*b*) When nearing a climax or *sforzando*.

2. *When to take a quick and full breath.*

(*a*) On *ff* chords following a soft passage.
(*b*) During a sudden and quickly ending *crescendo*.
(*c*) *After* a silence (𝄐) if not of too great duration.
(*d*) On the repetition of ascending sequence forms, with expiration between them, but each breath a little deeper than the previous one. In this case a *full* inspiration will not be taken at the beginning of the sequence tending to a climax.

3. *When to hold a full inspiration a moment.*

(*a*) On nearly all climaxes. The greater the climax the longer the "suspensive" moment.
(*b*) On a silent pause (𝄐) succeeding a climax.

4. *When to exhale slowly and evenly.*

(*a*) Generally on the last note of a composition if it be a tranquil ending.
(*b*) After a lesser climax, and during a *diminuendo*, if not too long drawn-out.
(*c*) On a descending passage when possible.

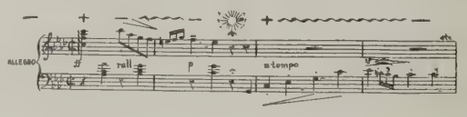
5. *When to exhale fully and quickly.*

(*a*) On an *allegro* passage following a pause (𝄐).
(*b*) On the last note of a quick, vigorous movement.
(*c*) On an *sfz*, or accent, followed by a silence or pause (𝄐).
(*d*) When a descending passage (*ff*) forcibly and abruptly reaches its final note. It must be a short passage, followed by a rest, or note of some duration, so that an inspiration may follow in good order.

6. *When breath must be suspended, no matter what stage is present at the instant of suspension.*

The attention of players in general should be drawn to the intense effect of a sudden silence, if the breath be suspended precisely the length of such silence. The real mentality of a sudden pause in silence is then the better appreciated and adequately driven home to the inner realization. Here are two illustrations; others may frequently be found in modern music especially.

The above is from Chopin's C♯ minor Polonaise, Op. 26, No. 1, and graphically marked with the same symbols as we used before; but in measure 2 comes a sudden and unexpected silence, denoted by the radiations. It is as if all movement, all animation were *gripped*, held motionless a moment, while one may feel the vastness of what all music passes into — silence. Then comes an undecided, yearning exchange between B♭ and B♭♭, where respiration is indefinite, partaking of both negative and positive symbols.

Beethoven's use of silence in his sonata Op. 2, No. 1, is perhaps less dramatic, but equally as effective: —

Here we take a full breath on the *ff* chord, exhaling slowly on the diminuendo descending passage, when in measure 2 the silence catches us with breath nearly gone, so it must not be long. Then in the ascending crescendo passage, we naturally take another breath (see 1 (*b*)).

These extracts will serve to show what conditions the best management of respiration. Naturally there will be numerous passages encountered that defy all set rules we may make, so the best thing to do here is simply to continue breathing fully and steadily in such passages.

This procedure in complex music will serve to maintain a tranquil mental poise, otherwise imperiled by the conflict of rhythm and harmony.

Where the *tempo* is very rapid we cannot adhere to all rules concerning ascending or descending passages, for they may follow each other with such rapidity and run up or down with such involution and change that only the *general* trend to or from a climax can govern our breathing in any degree. But a valuable rule may be formulated with regard to phrases. It is this: Wherever phrases are distinct and well marked, punctuate them by a short breathing space. It is quite impossible to say just how long to punctuate, but perhaps long enough to allow the last note to diminish so that the new phrase may enter with a fresh accession of tonal power, as denoting a fresh thought or idea on the composer's part. We talk about a thought "striking us" and there is a realistic truth in that idiom, for there is a something felt at the very inception of a thought that is in no way equaled by any subsequent reflection. Therefore it seems a reasonable thing to begin a new phrase with fresh inhalation and augmented tone as compared with the finishing sound of the fore-phrase. Note we say "finishing sound," not finishing *note*, because although the last note may require to be accented, its time-duration will diminish the sound considerably, and if it is an accented note, it *will* be of sufficient length to sustain a suitable diminuendo, pending the entry of the next phrase.

A short note ending a phrase is rarely accented, except when it is of itself the beginning of a following phrase. Then it will be entirely feasible to commence a new idea (or phrase) with additional tone, and with increased inspiration and vitality.

No doubt these few ideas on breathing in its relation to piano playing will be thought inadequate to the subject, but if they lead to further study, with enjoyment of the benefits derived therefrom, the object of these suggestions will have been realized.

DR. KARL MUCK

Dr. Karl Muck, of Berlin, has been engaged as conductor of the Boston Symphony Orchestra for next season. The appointment of Mr. Gericke's successor is a matter of much interest to the musical public. Ever since Mr. Gericke's retirement was announced last season conjecture has been very active as to who his successor would be.

DR. KARL MUCK

Dr. Muck has been engaged for only one year. He is one of the conductors of the Royal Opera of Berlin, and shares with Richard Strauss the direction of all the important productions of the Berlin opera,

Dr. Muck has had a career of well-earned success extending over twenty-five years. He is forty-seven years old, and was born at Darmstadt in 1859. Like many other musicians who have won fame, he was at first intended for a professional career; so he studied at the University of Heidelberg for the degree in philosophy. After a year he transferred his activity to the University of Leipsic, but something more than the university attracted him to the Saxon city, for besides his university studies he began work also at the Leipsic Conservatory, and soon after received the degree of Ph. D. from Heidelberg. Later he made a public appearance in Leipsic as a pianist, in the Gewandhaus. It was a successful appearance; but instead of devoting himself to the piano, he turned conductor. Beginning with minor posts in small municipal opera houses — Zurich, Salzburg, and Gratz — he finally won an important position in the opera of Prague, where he was conductor for six years, from 1886 to 1892. One of his engagements at this period was as conductor for Angelo Neumann's traveling opera company, — a post in which Anton Seidl was a predecessor. His first appearance in Berlin was at the Lessing Theatre as visiting conductor. In 1892 he was engaged as conductor at the Royal Opera in Berlin, and has been there ever since. He has, however, frequently appeared as conductor of orchestral concerts in most of the musical capitals of Europe. One of his most important engagements of this kind was in Vienna, where he conducted the Vienna Philharmonic after that organization, having lost Hans Richter, took up the plan of having visiting conductors appear in rotation, in the manner of the New York Philharmonic. Dr. Muck will make his first appearance in Boston at the initial concert of the twenty-sixth symphony season in October.

OUTDOOR MUSIC IN JULY

LOUISE KARR

Midsummer is not a time for the more strenuous musical occupations, but I doubt if ever certain gifts in this line are more appreciated than during the months we give up to an outdoor life and one free from care and study. True, our musical sense may be in abeyance while golfing, automobiling, or mountain climbing, but at sunset time or moonlight hours, sitting on the rocks or floating about in canoes on lake or river, then the people who play guitars, mandolins, flutes, or banjos find themselves

popular enough, and it pays them well to have a good stock of pieces ready for such occasions.

Music on the water! There is poetry in the very idea. The most prosaic person, fairly afloat at the close of a long summer day,—let me add incidentally, if he doesn't happen to be laboring with the oar or paddle, — finds himself inclined to lift up his voice in song, and searches his memory for something that will express the feeling of the hour.

These people, I have observed, are apt to be the ones who cannot sing very well: there is a prejudice among trained singers that singing in the open air is bad for the voice, and for this reason you often find them sitting mute under these circumstances; their feelings are just as keen, no doubt, but prudence rules. This is not wisdom, for if sufficient care be taken, one may safely sing in the open air, though naturally, one should not attempt it in foggy or in cold, raw weather, or for too long at a time, and above all, one should avoid straining the voice.

Is not the trouble, after all, that the temptation is to the two latter dangers? Straining the voice is so easy under the open sky, when there is nothing to confine the tone; and the hardest thing of all is to stop when one first notices fatigue — "Just one song more" is a difficult plea to resist.

I do not wish to put my opinion against that of experts in such a matter, but I believe that if a singer uses a correct method, one that takes the strain from the throat, and breathes properly, he or she may sing in the open air with impunity, so long as they will sing softly and stop at the right time. Naturally, if an artist has a gold mine in her throat, she will take no chances. I have heard on good authority that prima donnas and primo tenores do not lead an unhampered existence in respect to much of anything — there is a story to the effect that Madame Nordica will not allow herself the pleasure of stooping to pick up a pin for fear of disturbing the equilibrium that preserves the organ upon which so much depends; but to those of us who respect art, and work for it without counting ourselves professionals, it is a duty, I am sure, to use our talents in a way to give pleasure wherever we can.

A trained memory counts for much in outdoor singing. The person who knows the whole of a song is a godsend; one such can keep up the courage of a dozen who know the first verse, and can join in, if the others are started. Most of us have been familiar with certain songs all our lives and yet we could not start any verse but the first to save our souls. With this peculiarity in view, I should advise young singers to take any favorite song, and learn it through: get the worth of it; you will not be sorry. And when you have learned one, you will be likely to begin another. If you have a store of songs, words and music, in your mind, you will not regret it in the least yourself, and will be the life of a party who is only too willing to sing on summer evenings, with only a few ragged edges of choruses and first lines to go ahead on. Then there are many pleasing songs that you can learn to sing alone, with the guitars and banjos feeling their way through the accompaniment, and with those who feel like it humming the air as well, if they want to. It is the old story, that the knowing how to use your talent is more important — almost — than having the talent to use.

Songs that tell a story are the ones we wish to hear while in a holiday mood, and how many of them there are. The Scotch ballad collections are particularly rich in them: there is *Allister MacAllister*, a lengthy relation of a dance, in eight verses, *John Grumlie*, who swore he could do more work in a day than his wife could do in three, which finishes his complete defeat in six verses, *Jock o' Hazeldean* by Sir Walter Scott, pathetic *Auld Robin Gray* in five verses, *Jamie and Jeanie*, a comedy in one act, in something like ten verses arranged for two voices as a dialogue, and many others that hold the attention from start to finish by their literary merit, no less than for the aptness of the airs to which they are wedded. The Irish seem more inclined to apostrophize the charms of the loved one than to relate adventures, humorous or otherwise; but stories may be found by persevering, Moore's *The Origin of the Harp* being an instance. Our modern songs run very much to a single stanza tersely expressed, about a bird clinging to a bough, and then flying away, or a crystal dewdrop on a leaf relapsing into the Nirvana of the Sun — but who could sing modern songs with their impossible accompaniments in a boat.

No, we must go to the folk lore and ballads for this, though occasionally we may find a story song like Charles Kingsley's *I Once had a Dear Little Doll, Dears*, if we must pay tribute to our contemporaries. The best way to find this kind of song is to get a good collection of Scotch, English, or Irish Ballads, and other collections of popular airs; any publisher can give you half a dozen, and then search through them for those that appeal to you and suit your voice, and, as I said before, *learn* them.

I should not forget to add to the above list a collection of Italian boat songs; these are very

singable, not difficult, and within the range of most voices. They may not tell a story, but they are the quintessence of water music, and sing themselves, once you memorize the air. Many habitual readers of THE MUSICIAN doubtless at this moment are listening to Venetian gondola songs, or catching echoes from across the Arno, or are drinking chocolate and beer on the Rhine boats, while the "Fatherlanders" rush to the side of the steamer greeting the towering "Lorelei" with a hearty chorus of "I know not what comes o'er me," and so on. Others may be seated on the summit of "Drachenfels," listening to the orchestra and watching the Rhine flowing far beneath, or hearing the fountains plash in the "Flora" at Cologne, while the best of music and moderate eating and drinking go on uninterruptedly. Wherever they are, they are good Americans, we may be sure of that, and will come home more musical than they went away.

Just a word about the instruments that may be carried about easily for summer playing. The violin is too sensitive to be subjected to exposure, but guitars are eminently the thing, and also the flute, which is not influenced by atmosphere, may often take the place of the voice. All popular airs may be played on this latter instrument: the new Boehm system of fingering has removed many difficulties that formerly beset the amateur, and it is now among the easiest of instruments. There are popular arrangements combining the wind instruments with each other, with piano, or with guitars and mandolins. If any combination is desired, it can be obtained.

FOR THE YOUNG PEOPLE

Conducted by THOMAS TAPPER

PIANOFORTE PRACTICE METHOD—II

W. RALPH DRIFFILL

Previously I wrote concerning practicing, from the muscular point of view. I want to say something in this paper about the connection between brain and fingers, as applied to pianoforte playing.

If I hold my finger straight, and I wish to bend it, I must first of all think or will the movement, and then the finger bends. It is a very simple action, and yet, properly understood, it is a very complicated process that we put into force. It is not necessary here to consider the process in all its details, but simply to understand that, the action being determined, the brain, acting upon the nerves and muscles, the intended movement takes place as the direct result of the thought. This simple experiment is sufficient to illustrate the dependence of the muscular action of the fingers upon the brain.

If you are to make the best use of your brains, then, in practicing, it means that you should pay attention. In fact, attention is hardly a strong enough word. Concentration expresses my meaning better, and it may help you if I give a simple illustration of the word.

If you place a magnifying glass in the direct rays of the sun, and hold a piece of paper a certain distance behind it, you obtain a very bright spot or point of light on the paper; and if it is on a day when the sun shines sufficiently powerful, you will set fire to the paper. What happens is this: the rays of light received on one side of the lens are bent at a certain angle which brings them to a point at the back. The light and heat received are thus enormously multiplied. This is an instance of concentration.

The application of this is simple. If we wish to secure the best results, we must concentrate our minds on one thing at a time. If we are practicing a difficult measure, we must keep our thoughts on that measure, and not the next. And we should bring all our brain power to bear on just the thing we want to do. Whether in respect to fingering, phrasing, or execution generally, it is necessary to keep a definite object in view. Even if we are only practicing slow finger gymnastics, we should work with a definite intention either of training the muscles or regulating the touch.

Now I can imagine you as saying, "This is all very well so long as you are practicing slowly, but when you desire to play quickly, how are you to think of each note as you play it?" It is a reasonable question, and I will try to answer it by another illustration.

When you have been staying at the seaside, I presume you have enjoyed a trip on a steamer. If you noticed what was transpiring, you probably saw the captain on the bridge, shouting instructions down a tube, or ringing bells to the engineers. Sometimes, on larger vessels, the captain sends down orders, each of which requires several men to carry out; but as each knows exactly what he has to do, having been well drilled in his work, the orders are perfectly executed. Now, suppose we compare the captain of the ship to the brain. The brain can send down an order to the fingers for the performance of a whole passage, just as easily as it sends an order to one finger. So that if the fingers have been well drilled in their work we shall have the passage properly played. There is one other point in connection with this: after the captain has given the order, he must not forget about it. He should see that it is carried out. And it is the same in playing. When the order has been despatched from the brain watch and see that your fingers obey. Or, to put it simply: whenever you play, no matter how well you think you know a piece, keep your attention fixed on it. Think first how you want it to sound, and be determined to obtain the right result.

There is one great bugbear with which nearly all of us have to contend — nervousness. This is principally caused by over regard for other people's opinions. When playing, we are wondering how our hearers regard our performance; and, of course, while our thoughts are upon that we fail to give the necessary attention to the music. The habit of concentration will help us immensely in overcoming this drawback, especially if the fingers have been drilled to some extent into an automatic performance of a piece, in order to be prepared for instant response to the dictates of the brain.

These two short papers are the outcome of some years' experience in teaching. They could have been considerably expanded, and I might have entered more into detail; but it has been my object to generalize rather than to particularize, leaving the intelligent young student to follow out the ideas for himself. I trust that the hints I have given may be of use, at any rate to some; and that their adoption may relieve what is often, unfortunately, irksome, and lead to more thorough appreciation of music generally.

ART OF RELAXATION

When a nervous patient is sent to me for special work, the first thing I examine is her spine. Why? Let me tell you. The spinal column may be likened to a tall tower, with doors and windows opening to right and left down its whole length. Through this tower a great bundle of nerves runs; this bundle we call the spinal cord. and it comes direct from the brain. Through every opening down the long tower or column nerves escape, dividing and subdividing as they run till their minutest branches reach every part of the body.

We must therefore strive not only to become straight of spine, but to keep straight of spine, not only for appearance' sake, but in order to retain sound nerves and sound health, says Marion Harris Neil in the *Philadelphia Press.*

Let us laugh often, sing often and learn the art of relaxation and be able to snatch periods of relaxed rest frequently during the day.

Plenty of water and air, plain food, slowly eaten; rest, relaxation, work, regular exercise, laughter and play; these make the best tonic for nerves, the best cosmetic for the complexion, the best elixir of life I know of.

SAID BY TSCHAIKOWSKY

Every work of art, however much it may transcend the artistic level of the day and the society in which its author lived and moved, must still inevitably bear the stamp of the period.

My ideal is to become a good composer.

It is a well-known fact that great works of art are valued less for the undoubted creative force of their authors than for the perfection of form into which this force is molded, and also for their symmetry and for the successful fusion of the idea and its external expression.

In composition we must distinguish two separate factors: a purely inventive faculty and imagination.

SAID BY GRIEG

I am no believer in any kind of "isms."

I am not an exponent of Scandinavian music, but only of Norwegian.

Wagner is the open door of the future.

My receipt for recalling the fleeting inspiration and the storing of ideas is to travel a good deal and to see the most beautiful things possible.

A COURSE IN LISTENING

E. B. HILL

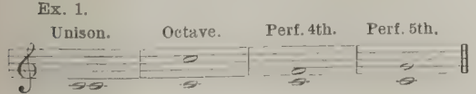
The Significance of Melody

If the attention of the listener is first unavoidably directed towards character of rhythm in music, his second thoughts must instinctively turn to the variations in pitch of the notes that constitute the rhythm, — in other words, the intervals by which they suggest what we term melody. Melody has been defined as a *pleasing* succession of intervals, but, inasmuch as the idea as to what a pleasing interval is varies considerably from generation to generation of musicians, this cannot be said to be a satisfactory designation of its characteristics. In fact, one might say that a sentence is a pleasing succession of words. For the present, therefore, a more practical analysis would be to consider a melody as a succession of intervals so arranged as to present a coherent musical idea. The next step in the study of melody is to learn the names of the intervals used in its construction.

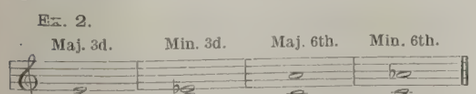
Intervals are derived from the major and minor scales, from which our music is chiefly built. The central idea of a piece of music is the prevailing key or tonality in which it is written, in spite of excursions to other keys. If we are familiar with the intervals of one key, we know them all.

Intervals are first of all divided into two general and distinctive classes, *consonant* and *dissonant*. Consonant intervals are those which can be heard alone without offense to the ear. Dissonant intervals often require some antecedent interval to prepare the ear for the harshness, and always require some consonant interval succeeding for what is termed *resolution*. The relative harshness of a dissonant interval at various epochs is as variable as the relative repute of a word or a phrase to-day in comparison with the classic era. The colloquial expression of the past is the acknowledged classic idiom of to-day. To a certain extent, music follows much the same course of evolution. Intervals are measured in either direction, but for convenience the lower note is usually considered as the starting-point. Those intervals which we call consonant (*sounding with* is the literal meaning) may be subdivided into two general classes, *perfect* and *major or minor*. In both the major and minor scale we find that the unison (no interval), the octave (from the lower note to the next of the same name), the fourth and the fifth do not vary. They are thus termed *perfect* to distinguish them from consonants, like the third and sixth which have a different form for the major and minor key.

Ex. 1.

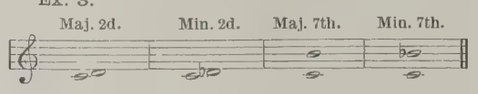


Ex. 2.



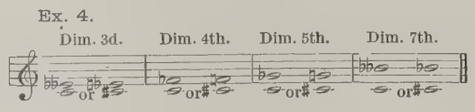
The dissonant intervals (the very derivation of the word *sounding against* suggested their character) are the second and the seventh. In the classical epoch and even later, it was considered necessary to have one of the notes forming this interval already sounding in another combination, to prepare the ear for the harshness to come. It is still necessary in strict writing, but the modern ear is more indulgent. The second and the seventh do not vary in either the major or minor scales, but in melodies and in the combinations of notes which we call chords we meet with major and minor seconds and sevenths.

Ex. 3.



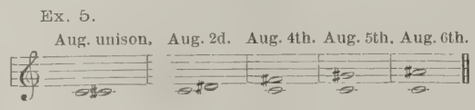
Both melodically and harmonically, we find two other classes of alteration of intervals, which are termed *diminished* and *augmented*. They are formed in one case by lessening the interval by a semitone, in the other by increasing it the same amount. Thus we have diminished thirds, fourths, fifths, and sevenths (especially the latter) in frequent use. Diminished intervals are formed either by *lowering* the upper note of a perfect or minor interval, a semitone, or by *raising* the lower note a semitone.

Ex. 4.



The augmented intervals most commonly employed are augmented unisons, seconds, fourths and fifths. Occasionally augmented sixths are found.

Ex. 5.



These are virtually all the intervals to be met with in the general run of musical literature. A few other exceptional intervals, which occur more rarely, can be disregarded. If the student can recognize and name the foregoing intervals *in all keys* by sound as well as on paper, he is well equipped for listening to melody.

An accurate knowledge of intervals is needed not only to cultivate keen perception of the melodic element, but to assist in divining its character. Melody, as before stated, the second most important element in music, owes its quality, rhythm aside, largely to the nature of the intervals which compose it. Thus a theme made up chiefly of consonant intervals will be suave and gentle in expression unless the rhythm is strikingly at variance with it. Another in which the dissonant element prevails will tend to be melancholy, agitated, or passionate. A judicious combination of both elements is most to be desired. Too much dissonance would lead to distasteful harshness, while too much consonance would pall in the end, owing to the monotony of its euphony. Furthermore, after ascertaining the rhythm the first step in interpretation is to observe closely the character of the intervals which occur in the melodic element, and to use the data thus acquired in arriving at an idea of the piece itself.

But melody is by no means confined to the upper stave in piano music. It appears in the bass, in the middle voices; throughout it must receive recognition. In music written in the polyphonic or many-voiced style, such as the canon (or invention) or the fugue, we find a theme repeated interval for interval (with a few exceptions) at a prescribed distance from its first statement. These repetitions are sometimes fairly complex, and in order to bring them out clearly, the player must be quick to catch the characteristic intervals which makes up the theme, and equally quick to bring out those same intervals in the various "responses" which follow. Here again the knowledge of intervals must be so thorough as to be almost literally automatic.

Still again, melody is significant not only for the suggestions of word and character which it contains, but also for the hints of latent harmony implied. As a melody is made up of intervals, so also are chords nothing but the simultaneous sounding of intervals. Striking as is the capacity of melody to give music a character that is varied, powerful, and subtle, it becomes infinitely more potent with the aid of its harmonic background. The development of harmonic perception is so large a subject as to require separate treatment.

THE MOZART FESTIVAL

The following are the soloists, organizations and conductors selected for the Mozart Festival at Salzburg beginning August 14: —

14. — Opera performance, *Don Giovanni*, conducted by Reynaldo Hahn, of Paris; Lilli Lehmann, Geraldine Farrar, F. d'Andrade, and others.

15. — First orchestra concert, conductor, Felix Mottl, Munich. The Philharmonic Society, of Vienna; C. Saint-Saëns, piano; Mr. and Mrs. Petschnikoff, violinists.

16. — Second performance of *Don Giovanni*.

17. — Second orchestra concert; conductor, Dr. Muck, Berlin.

18. — Chamber concert, Willy Burmester, Berlin, three Mozart quartets, played for the first time. Also first performance of *Figaro*, conducted by Mahler, Vienna. The Vienna Imperial Opera *ensemble;* the Philharmonic Society.

19. — Church concert, conducted by J. F. Hummel. *Krönungsmesse*, *Ave Verum*, and *Te Deum*.

20. — Second performance of *Figaro*.

MANUSCRIPT SOCIETY OF NEW YORK

The annual meeting of the Manuscript Society, of New York, resulted in the reelection of the old officers, as follows: Frank L. Sealy, president; F. W. Riesberg, secretary-treasurer; Carl Venth, first vice-president; Ernest Carter, second vice-president; Paul Ambrose, librarian. The above, and Addison F. Andrews, Gustav L. Becker, John L. Burdett, Luise Cappiani, William C. Carl, H. Brooks Day, directors.

Laura Sedgwick Collins was elected to the board of directors. President Sealy pointed out that the programs of the past season were almost entirely of manuscript works, and so more in keeping with the avowed objects of the society than in former years. Also that it was the first time in his recollection that the season ended with unperformed manuscripts on hand. Six active members (composers) have joined the society since December 1, 1905.

THE LEIT-MOTIF

E. A. AYLIFF

The term *leit-motif* is one which has passed into almost a musical catchword, and consequently a certain odium is often attached to its meaning. For the same reason adherents of absolute music affirm that the thing itself is simply a *ruse* to disguise a want of ideas, and explain, or excuse, imperfect progressions. Of course, in some cases, the charge may be true, but the failures of self-styled genius are scarcely due to the form employed, and to condemn a device because of its treatment is somewhat unjust. The *leit-motif* is an outcome of modern life. The instinct to describe some definite object appears to be born in musicians, and at first this took the shape of mimicry pure and simple, as seen in the counterfeit birds and beasts of madrigal days, or the cannon and martial sounds of the happily obsolete *Battle of Prague;* but now these primitive efforts have all given way to mental digressions, portrayed by means of the *leit-motif*. The age is emotional, and music, to suit its needs, must be of the analytical type, more commonly known as "program," or, when on a higher level, "romantic." Unfortunately, the line dividing the two is so vague that its presence, more often than not, is ignored, and confusion ensues in the hearer's mind. "Program" explains itself; but "romance" may, perhaps, be defined as that inexplicable "something" which arouses association by the mere suggestive beauty of sound. Most writers look upon this as a latter-day product, though a thing so subtle in its essence can be neither located nor dated. In literature, imagination began to assert its sway at the end of the eighteenth century, and the movement certainly, to a great extent, affected music. Tales of mystery filled the air, and on every side a spirit of revolt at constraining laws was abroad. The rules of the ultra-classical school were discarded by writers, and musicians, following the stream, endeavored to express poetical fancies by methods unheard of before. Music, from a science, became an emotional language, which Weber was, perhaps, the first to proclaim, though Berlioz, from the crude imitations of earlier times, evolved or developed the *leit-motif*. Both were men of the hour, and to both all honor is due; yet, even before their time, similar tentative essays were made by composers. Monteverde, for instance, who wakened the Florentine music to life, in his way may be called a master of purest romance. He it was who originally made the orchestra an integral part of the drama, in which each instrument played its part, as was afterwards done by Wagner. The latter's favorite effect, the *tremolo*, was also devised by him to heighten the thrill, when the hero wounds his unrecognized love, while the *pizzicato* he employed to depict the clashing of swords in the self-same opera. No other composer, so far, has improved on these two familiar expedients, yet their inventor's name is often passed by and the credit imputed to others.

Being far in advance of his time, Monteverde found no immediate successor, and when music assumed more regular forms, in the eighteenth century, art, like society, moved on a different plane. In that picturesque, but unprofitable period, emotion was regarded as *bourgeoise*, and therefore tabooed by the modish world. Under their silken garments men and women hid hearts as turbulent fully as those of to-day; but no sign was allowed to appear. Music was merely a pastime produced at command, and that musicians were human beings with loves and hatreds never entered the heads of their patrons, while composers themselves were the last to dream of expressing their woes in music. Probably, had Mozart lived in a subsequent age he might have put more of his trials and struggles into his music, but whether the world would have gained is doubtful. An undeniable *leit-motif* appears in *Don Giovanni*, but the time was not ripe for such matters, and the warning effect it conveyed was quickly forgotten. Mozart wrote for the needs of his time, and troubled himself but little about the future. Romance there unquestionably is in his music, but the romance, so to speak, is of powder and patches, and not of later fashions and feelings.

Beethoven, again, belonged to the transition era, between the *Zopf* and the age of "storm and stress." In literature "romance" was the ruling spirit, but musicians, as yet, were only feeling their way. All unknowingly Beethoven's stormy, passionate nature comes out in his music, though nothing further removed from "program" could well be imagined. Numberless meanings have been read into his works which he, most likely, never intended, and which simply distract instead of instructing. Some of the themes fulfil the functions of *leit-motifs*, but the listener hears what his mood demands, and not what the "program" maker asserts. Joy, sorrow, anger, and humor are all to be found in his music, and all being touched by the master's hand are responsive to those who have ears to hear. Unlike Beethoven, Schubert, in his sordid, commonplace life, had little to do with romance, and the passion which thrills through his songs was possibly quite unintentional. He sang, like the birds, at nature's behest, content to pour forth his melody day by day, with never a thought of the heights his music scaled. Liszt (according to Riemann), his greatest pupil, threw his own fascination into whatever he wrote, and thereby imparted the personal note which in Schubert's highest creations is missing. Liszt, however, was unique as a man, and can therefore be hardly compared with Schubert or other composers who followed the new romantic path. Each of these, indeed, expressed himself in his own particular manner — Chopin by exquisite melody, coupled with quaint irregular rhythms; Brahms by faultlessly classical forms; Schumann by sweetest of songs; Mendelssohn, Franz, and the rest by divers and varied modes, of which the *leit-motif* at last found fruition in Wagner. Curiously enough, though this is always connected with him, he himself thought less of its workings than most of his admirers. These at one time well-nigh raised the form to a cult, and by over-aggressive championing roused a natural hostility. "Wagner," one of his biographers says, "thought in music"; consequently the ever-recurring phrases were instinctive with him. His "thoughts," moreover, were of different kinds, whereas those of his followers are apparently wedded to gloom. Some of the rising generation go out of their way, it would seem, to discover uncanny combinations of tone, and as unrelieved tragedy falls in time, the public refuses to hear these effusions. Strauss, the greatest living exponent of "program," is of course occasionally cheerful, but opinions are still divided concerning his merits. Time alone can prove his right to rank among the immortals, and at present the world is waiting for some one on whom the prophet's mantle may fall. Till that great one arises, music must remain perforce at its present stage, — that is, with the *leit-motif* as its dominant feature. This, as it happens, is frequently blamed for faults of which it is guiltless. Absolute music is sometimes intricate and tuneless, while the charge of over instrumentation can only be laid at the composer's door. The pendulum, some say, having swung to its utmost limit, a reaction is bound to follow, but whether this is the case or not no one living can tell. Possibly simplicity may supersede the ruling methods of orchestration, but the *leit-motif* with its wealth of potential emotion and beauty has to all appearance come to stay.

SAID BY MASCAGNI

Musical expression in its spontaneous interpretation must correspond to the feelings of the listener. Only then is it art, a pure and true emanation of genius, otherwise it is science.

Can genius become old?

I always encourage originality of ideas, and attach more importance to spontaneity than to laborious correctness of form.

Music may be either instrumental or melodramatic, and all the other styles, directly or indirectly, spring from them.

Art needs a continuous stream of new vitality. Art wants the light of creative genius, and among the new reformers there was no genius (concerning Italian church music).

The field of modern melodrama is held by two great schools — Italian and German.

Popular music will ever stand as the chief and most important contribution to the history and evolution of music.

PUBLIC REHEARSALS

A well-known Parisian theatrical manager, recently interviewed by a London critic, had this to say on the subject of public rehearsals.

"We in Paris," he said, "suffer from the abuse of the *répétition générale*, for we are learning that the verdict of a dress rehearsal audience is not to be depended on. The object of the *répétition générale* is, of course, twofold. It is intended to allow the critics more time to write their articles, and also to give the author and manager an idea of the reception which the play will get from the public. It fails to some extent in both respects. To begin with, the *répétition générale* often shows the author and the manager that scenes ought to be cut or altered. If this is done — and it often is done — between the dress rehearsal and the first performance, the critics criticize a performance different from that of the first night.

"The other point in which the *répétition générale* fails is more important still. A dress rehearsal audience is composed of critics, actors, actresses, and friends of the management — almost entirely, in a word, of people who are Parisians to the finger tips, who are boulevardiers in the "Aurelien school" sense of the word, who see every play that is produced, are expert in dramatic things, and who belong to the same *milieu* as the author and the actors. They are people who, to sum up all in one short sentence, are dwellers in the higher regions of Bohemia. To try the sharpness of a new knife you would cut a hair or a thread of silk rather than a cabbage stalk, would you not? Well, that is all very well in general, but we managers (I must say that he spoke very much like a manager) do not want tests of sharpness when we have only got to cut a cabbage stalk on the first night. I have known plays which were an immense success at the *répétition générale* fail afterwards. On the other hand, I have seen plays which were only half a success at the *répétition* delight the public later.

"I can give you an instance. The press had nothing good to say of *Le Frisson de l'Aigle*, which is having a successful run at the Théâtre Sarah Bernhardt. The press was right, too. By every canon of art the play is bad. I am not sure even that the opinion of a first-night audience is a good test. A first-night audience, now that no seats can be bought for the *répétition générale*, which has become the real *première* in everything but name, is made up largely of the richer *bourgeoisie*. But the richer *bourgeoisie* has become cultivated of late years, and often gives the same kind of critical but commercially useless judgment as the audience at a *répétition générale*. Not to know all about a new play a day or two after its production is bad form nowadays. The real audience does not reach the theatre until the second or third night of the play, and it is a second or third night verdict which we managers have come to regard as decisive. Tell that to your London managers."

I tell it, but reserve the right of a critic to think that *répétitions générales* are useful if they help the critics ever so little to warn off bad plays. — *Paris Correspondence London Standard.*

SAID BY SAINT-SAËNS

I claim to preserve my liberty to like what pleases me and to reject the rest; to believe good that which is good, discordant that which is discordant, absurd that which is absurd.

It is certain that we cannot work too hard to instil in the public a taste for pleasures of an elevated order; but to offer it what is ingeniously described as "painful pleasure," to offer a feast consisting of "exquisite suffering and poetic perversion," merely ends in mortification. When we wish to mortify our souls we do not go to the theatre, but to a convent.

There is the melody of theorists, the melody of musicians and the melody of melodists.

Music is not a means of physical pleasure. It is one of the most subtle products of the human mind.

BOOK REVIEWS

THE ESSENTIALS OF CHOIR BOY TRAINING. Walter Henry Hall, Novello, Ewer & Co., New York.

This little volume consists of the series of papers on the training of the boys' voices that Mr. Hall contributed recently to the *New Music Review*. Those who did not read these interesting and valuable essays when they originally appeared should do so, now that this volume makes them easily accessible.

The majority of choirmasters who train boys have many and varied "pet notions" as to the best method of producing artistic results, but, notwithstanding, there is much that Mr. Hall says, especially on Interpretation, that will add to the knowledge even of the most successful in this work, if he will but "read, mark, learn and inwardly digest," for these hints are the results of practical and successful experience.

KYRIALE. Harmonized by Rev. L. Manzetti. New York, J. Fischer & Bro.

The use of "Plain Song" is now practically obligatory in most services of the Roman Catholic Church. As the various "modes" with the many variations are difficult of proper harmonization, the average organist will probably be "all at sea," unless he has the requisite assistance.

This volume contains the advanced pages of the first American edition of the Manzetti harmonization, which in spirit is admirable throughout, modern notation being employed. To play these modes smoothly, effectively, and in what may be called the "Church Spirit," considerable study on the part of the organist is required. This harmonization which Messrs. Fischer & Bro. publish will be invaluable to all who play the various "offices" in the old modes, as required by the Vatican.

We have received from the Leipsic house of Breitkopf & Härtel the Bach Year Book, for 1905, published under the auspices of the Bach Society. The contents of this little volume include articles concerning works and events in the life of this master, by Rudolph Bunge, Bernhard Richter, Fritz Volbach, and Max Schneider, the latter artist furnishing an especially comprehensive list of the literature and essays on Bach from every source, European and American.

Also from Mrs. Frederick Schuyler Wardwell, brief catechisms on German and Russian music, also answers to the latter, which she has compiled in collaboration with Mrs. E. E. Holt. These little pamphlets are recommended by the National Federation of Music Clubs, and will be found helpful for study. Also we notice a proposed plan of work for music clubs, with a list of books for study, which serve their purpose admirably.

GOLDEN THOUGHTS AND MEMOIRS. J. H. Hall. Dayton, Va., The Roebush-Kieffer Co., 1905.

This is a little volume of some 125 pages designed by the compiler as supplementary material for music lessons and talks each day of the year, having quotations from the writings and sayings of European and American musicians and educators, together with dates of births and deaths. The names included many justly celebrated with others less worthy of mention, and there are more or less inaccuracies of a typographical nature. The book is attractively published and will prove an aid to many teachers and students.

THE MECHANICS OF PIANO PLAYING. Albert G. Carmiencke. Chicago, Clayton F. Summy Co.

Here is a little work that should interest piano teachers and students who seek after a fluent technique and a sympathetic tone production. In the introduction Mr. Carmiencke states fully the object of this work, which is the acquiring of a technique that will be subservient to the musical consciousness, and at the same time acquired with the least expenditure of time and energy. To this end there is a series of preparatory exercises. Those for finger, arm, and hand action are not written in ordinary staff notation but by a special chart arrangement of numbers corresponding to the fingers of the hands. Then follow many standard exercises for technical work of every kind, trills, double notes, crossings, chords, octaves, and general independence. There are also scale and arpeggio rhythms for advanced students as well as special preparation for hand crossing.

The exercises present few forms, and these will be found easy to understand and memorize. With the short practice period (fifteen to thirty minutes) for students with limited time, Mr. Carmiencke recommends for study on the musical side the graded course edited by Thomas Tapper, or the studies of W. S. B. Mathews. After these the Czerny forty daily studies or those by Rafael Joseffy are recommended. The author says in conclusion of his preface that "the exercises are mechanical, not that technique may be exalted, but that it may serve its purpose. They aim to make technique, from the very beginning, what ideal technique is in the end, instructive." This latter word is perhaps the key to the whole question.

While there are many methods and ideas in vogue for development of an up-to-date technique, this little book can be examined with profit by all pianists and teachers, for it is a most valuable addition to the literature of piano technique methods. Forty pages octavo attractively bound in flexible cloth.

The Fitchburg, Mass., Public Library has recently published an extra bulletin showing a large increase in the collection of the Francis H. Jenks Music Library, which is one of the most comprehensive of its kind in New England.

A review of Florence May's *Life of Brahms*, written by Edward Arnold for the *Musical Times*, may well serve as a pretext for indulging in a eulogy of that composer. There are many who have said that after Beethoven no one should attempt the symphony. Yet this would deprive us of the grace of Mendelssohn and the sentiment of Schumann, to say nothing of Brahms. The young Bach once improvised contrapuntally for an old organist, who then said, "I feared that our old art was lost to the world, but I see it lives again in you." So, too, with Brahms. In the modern days of the symphonic poem, where liberty often means license, and freedom from form is too often used to cover lack of ability, Brahms stood forth as the one noble champion of the older tonal architecture, where simplicity of theme or harmony did not mean weakness, and where beauty did not imply passionate orchestral raving. Almost any bright young musician can juggle skilfully with the modern harmonic and instrumental colors; but few, if any, make the attempt to produce anything of clean-cut symmetry. Brahms has taught us that this is not the fault of the musical form, but of the modern composers and the modern public taste.

SAYINGS OF SUSAN B. ANTHONY

"No man is good enough to govern any woman without her consent."

"Self-government is as necessary for the best development of women as of men."

"The greatest compliment ever paid me was, that by my life work I had helped to make the conditions of the world better for women."

"If you would have your requests granted, your legislators must know that you are part of a body of constituents who stand with ballots in their hands."

"So long as State constitutions say that all may vote when twenty-one, save idiots, lunatics, convicts, and women, women are brought down politically to the level of those other disfranchised. This discrimination is a relic of the dark ages. The most ignorant and degraded man who walks to the polls feels himself superior to the most intelligent woman."

"That women are 'lawful citizens' is undeniable, since the law recognizes them as such through the visits of the assessor and the tax gatherer; since it recognizes them as such in the police stations, the jails, the courts and the prisons. Only at the ballot-box is the lawful citizenship of woman challenged."

"Who can doubt that when the representative women of thought and culture, who are to-day the moral backbone of our nation, sit in counsel with the best men of the country, higher conditions will be the result?"

"I do not agree that we have too many voters now. Instead of that, I say we have just one half enough, for a majority of the opinions of all the people combined is sure to be better than the opinion of any one class. They call it a 'mistake' giving to poor and uneducated men the right to vote; whereas the greatest wrongs in our government are perpetuated by rich men, the wire pulling agents of the corporations and monopolies, in which the poor and ignorant have no part."

"It is in order to lift the millions of our wage-earning women into a position of as much power over their own labor as men possess that they should be invested with the franchise. This ought to be done not only for the sake of justice to the women, but to the men with whom they compete."

"I urge all to study the intricate problems of bettering the world; not merely the individual sufferings in it, but the general conditions. Such study will show the great need of a new balance of power in the body politic; and the conscientious student must arrive at the conclusion that this will have to be obtained by enfranchising a new class — women."

RESTFUL SLEEP

In the ability to obtain restful sleep there is much variableness in the same person at different times and under different influences. Profound sleep is generally more refreshing than light slumber, but the fact that one can be roused without difficulty does not always signify that his rest is deficient. Quiet slumber is always more restful than sleep that is broken by dreams, even though the dreams be so light as not to be impressed upon the memory.

The character of sleep is affected by many influences, both mental and physical. The person who, upon retiring for the night, fails to put away the cares of the day that is past or borrows the thoughts of the morrow, is slow to reach the depths of sleep and wakes but little refreshed.

An overfilled stomach prevents sound sleep, but hunger should be relieved before retiring, and for this purpose there is nothing better than a glass of warm milk.

The bed should be smooth, but neither too hard nor too soft; the position of the body preferably lying on the right side, with the head not too high, and the disposition of the limbs such as not to impede the circulation of the blood. It is generally better not to interfere with the fantastic attitudes of little children until they have slept a while; but the head must never be permitted to remain covered.

For a wakeful child a warm bath at bedtime is better than drugs, and usually more effective; and it is a safe rule for older persons also to refrain from taking medicines to induce sleep until after they have tested the efficacy of the warm bath. — *Youth's Companion.*

ODDS AND ENDS

THE BOOKS THAT INFLUENCED TOLSTOY BEFORE HE WAS TWENTY-ONE

It is interesting to note the literary works which influenced Tolstoy and helped the development of his views during his youth, that is to say, from about fourteen to twenty-one years.

TITLES OF THE BOOKS	THE DEGREE OF THEIR INFLUENCE
The New Testament (*Gospel of St. Matthew*); The Sermon on the Mount	Powerful
Sterne, *Sentimental Journey*	Very great
Rousseau, *Confession*	Powerful
" *Emile*	Powerful
" *Nouvelle Heloise*	Very great
Pushkin, *Eugene Onegin*	Very great
Schiller, *Die Rauber*	Very great
Gogol, *The Overcoat; Iv. Iv. and Iv. Nik; Nevsky Prospect; Vy; Dead Souls*	Great
Turgenef, *The Memoirs of a Sportsman*	Very great
Druzhinin, *Polinka Sax*	Very great
Grigorovitch, *Anton Goremika*	Very great
Dickens, *David Copperfield*	Powerful
Lermontof, *The Hero of Our Times; Taman*	Very great
Prescott, *The Conquest of Mexico*	Great

— From *Leo Tolstoy: His Life and Work*, by P. BIRUKOFF.

THE BOOKS THAT INFLUENCED TOLSTOY FROM HIS TWENTIETH TO HIS THIRTY-FIFTH YEAR

From twenty to thirty-five years of age, says P. Birukoff, in *Leo Tolstoy: His Life and Work*, the new biography just published by the Scribners, Tolstoy was chiefly influenced by the following works: —

TITLES	DEGREE OF INFLUENCE
Goethe, *Herman und Dorothea*	Very great
V. Hugo, *Notre Dame de Paris*	Very great
Tyuchef, *Verses*	Great
Koltsof, *Verses*	Great
Fet, *Verses*	Great
Plato, *Phædo and the Symphosium* (Gotsin's translation)	Very great
Odyssey and *Iliad*	Very great

Thus we have the more or less complete list of Tolstoy's literary guides.

TOLSTOY AND TURGENEF

"Who of us at that time did not know the boon companion, the partner in all sorts of frolics, and the capital fellow at telling amusing anecdotes, Dmitri Vassilyevich Grigorovich, celebrated for his novels and stories? This is how he, by the way, told me of the encounters between Turgenef and Tolstoy in the same house of Nekrassof: 'My dear boy, my dear boy,' said Grigorovich, choking with laughter till tears came to his eyes, and stroking me on the shoulder, 'you cannot imagine what scenes we had here. Mercy on us! Turgenef speaks shriller and shriller, then pressing his hand to his throat, and with a look of a dying gazelle, whispers: "I cannot talk any longer! It will give me bronchitis!" and with enormous strides begins to walk up and down the three rooms. "Bronchitis!" sneers Tolstoy, "it's an imaginary illness. Bronchitis is a metal!" Of course the host Nekrassof is trembling heart and soul: he is afraid to lose both Turgenef and Tolstoy, in whom he foresees a powerful support for *The Contemporary*, so he is bound to manœuvre. We are all upset and at a loss what to say. Tolstoy is lying down in the middle of the room on a leather sofa and sulks; Turgenef, with the lappets of his jacket asunder and his hands in his pockets, continues to walk up and down all the three rooms. To prevent a catastrophe, I approached the sofa and said: "My dear Tolstoy, don't get excited! You have no idea how he appreciates and loves you!" "I will not allow him," says Tolstoy, his nostrils dilating, "to be spiteful to me. And now he walks up and down the room on purpose, crossing his democratic legs close to me."'" — From *Leo Tolstoy: His Life and Work*, by P. BIRUKOFF.

A WATERING-PLACE IN THE CAUCASUS

In a letter of June 24, 1852, to his brother Sergey, Tolstoy gives characteristic details of his life in Piatigorsk, where he was stationed while in the army as a young man: —

"What shall I tell you about my life? I have written three letters, and in each have described the same thing. I should like to tell to you the *spirit* of Piatigorsk, but it is as difficult as it is to tell to a stranger in what *Tula* consists, which we unfortunately understand very well. Piatigorsk is also something of a Tula, but of a special kind — the Caucasian; for instance, here the chief feature is *family houses and public promenades*. Society consists of landowners (this is the technical term for all visitors to the place), who look down upon the local civilization, and of officers, who look upon the local pleasures as the height of bliss. Along with me there arrived from headquarters an officer of our battery. You should have seen his delight and excitement on entering the town! He had already told me a great deal about the distractions of watering-places, how every one walks up and down the boulevards to the sound of music, and then, as he declared, all go to the pastry cook's and there make acquaintance even with family houses. There is the theatre, there are the clubs, every year marriages take place, duels, etc. . . . ; *in one word it is quite a Parisian life.* The moment we got out of our traveling cart, my officer put on blue trousers with fearfully tight riding-straps, boots with enormous spurs, epaulettes, and so got himself up and went for a walk along the boulevard to the sound of music, then to the pastry cook's, the theatre, and the club, but, so far as I know, instead of an acquaintance with family houses, and a bride who owned 1000 serfs, he — in the course of a whole month — only made acquaintance with three shabby officers who emptied his pockets to the last penny at cards, and with one family house, in which, however, two families live in one room, and tea is served with little scraps of sugar to put in one's mouth. This officer, moreover, spent in one month about twenty roubles on porter and sweets, and purchased a bronze mirror for the adornment of his toilet table. Now he is walking in an old jacket without epaulettes, is drinking brimstone water as hard as he can, and appears to be taking a serious cure; but he is astonished that, although he walked every day on the boulevard, frequented the pastry cook's, and did not spare money on the theatre, as well as on cabs and gloves, he could not get acquainted with the aristocracy (here in every little fort there is an aristocracy), while the aristocracy, as if to spite him, arranges rides and picnics, and he is not admitted anywhere. Almost all the officers who come here suffer a like fate, but they pretend they came only for 'treatment,' so they limp on crutches, wear slings and bandages, get drunk, and tell strange stories about the Cherkessi. Yet at headquarters they will again tell people how they were acquainted with family houses and amused themselves tremendously; and every season they go to the watering-places in crowds to amuse themselves." — From *Leo Tolstoy: His Life and Work*, by P. BIRUKOFF.

SAID BY RUBINSTEIN

When musical thoughts are lacking then the *leitmotif* comes in handy.

What is poetry? It rhymes, but is not so. What is truth? It does not rhyme, but is so.

I prefer a society of ladies to a society of gentlemen, and yet I prefer a forest to a flower-garden.

I once intended to write a composition entitled *Love, Theme and Variations*, but I gave it up, because when I was young I might have found the theme but had not experience enough for the variations; now I might write the variations but cannot find a theme.

I am not a friend to the pen, and especially do I dislike letter-writing.

There used to be little concert halls and great artists; now we have great magnificent halls, but —

The teacher of singing can make or spoil a voice; he can mistake the voice of an alto or contrariwise; he loves to invent new methods of teaching, and always finds that the professor who preceded him taught his pupil badly.

The public behaves in the same way towards both specialists. It has confidence in charlatan. Everybody consequently recommends his doctor as readily as his teacher of singing. And, after all is said, it is still nature who is the best doctor and the best teacher of singing.

It is a pity, but true, that no translated opera ever is as good as the original.

The full program for the Bayreuth Festival, which opens on July 20 and closes August 22, is as follows: —

July 22, *Tristan und Isolde;* July 23, *Parsifal;* July 25, *Das Rheingold;* July 26, *Die Walküre;* July 27, *Siegfried;* July 28, *Götterdämmerung;* July 31, *Tristan und Isolde;* August 1, *Parsifal;* August 4, *Parsifal;* August 5, *Tristan und Isolde;* August 7, 8, 11, *Parsifal;* August 12, *Tristan und Isolde;* August 14, *Das Rheingold;* August 15, *Die Walküre;* August 16, *Siegfried;* August 17, *Götterdämmerung;* August 19, *Tristan und Isolde;* August 20, *Parsifal.*

The participating artists will be Madame Schumann-Heink, Ernst Kraus, Marie Wittich, Krupfer, Bertram and Katherine Fleischer.

* *

Ch. van Istendahl has been appointed as Boumann's successor at the Amsterdam Conservatory, to fill the position of chief 'cello teacher.

* *

Eugen d'Albert's *Flauto Solo* was performed at the Essen Music Festival, May 24–27.

* *

In Mannheim *Lakmé* is said to have had a favorable reception. This opera is heard frequently in Europe, although in America it is known practically by name only.

* *

Professor Singer, of Stuttgart, who has been giving chamber music concerts in that city for forty-five years, will abandon the course after this season, in order to enjoy a long vacation.

* *

At Monte Carlo not long ago, Ganne's opera, *The Flute Player*, had a friendly reception. The text is based on the well-known story of *The Rat Catcher of Hamelin.*

SOME HOBBIES OF PROMINENT MUSICIANS

MYRON A. BICKFORD

It is believed that an exposition of the various ways in which musicians divert their attention from the cares of business and find that relaxation which is so necessary to the proper balancing of one's existence will prove interesting to the many readers of this magazine. With this belief in mind, a number of interviews have been secured.

The fact that different people have so many diverging ways of obtaining their amusement and recreation makes it doubly interesting to learn something of their methods. It seems to be a fault of musicians, perhaps more than of almost any other class of brain workers, that they do not allow themselves enough recreation. The old adage of

W. H. SHERWOOD

"All work and no play" could well be reversed in the wording and applied to musicians. They literally play too much and do not work enough, that is, at something to divert the attention from the all-absorbing subject.

It is absolutely necessary to have a change of occupation in order to keep the human machinery in the best working condition.

These musicians who have been selected for these interviews will be found to cover a wide range of action, and while the information concerning each will necessarily be somewhat brief, yet it will give an inkling of their fads and outside occupations.

One of the older musicians, who has been prominently before the public in a many-sided capacity, is Dr. H. R. Palmer. His former great activity in forming and conducting conventions and normal schools in various sections of the country has borne splendid fruit, and the lovers of music who have received their first inspirations from him are legion.

In his younger days he was an organist, but his chief life work has been along the line of musical theory, harmony, and composition. His writings on these subjects are an acknowledged authority. In spite of his great activity along musical lines, he has for a good many years made a special study of astronomy and the "Bacon-Shakespeare Controversy," and has lectured on both these subjects in many different states of the Union. However, his pet hobby is the latter subject, and during the past few years he has spent much time and research in collecting proofs that Shakespeare neither did, nor could write the immortal plays and poems attributed to him. Some years ago, when there was a considerable discussion of this subject, he undertook the study of it in order to uphold the Shakespeare side, but shortly became convinced that the mass of evidence was on the Bacon side. Although Dr. Palmer has reached an advanced age, he is still very prominent in musical circles (and is at present the President of the Clef Club, of New York.)

F. H. Tubbs, the well-known teacher of singing and voice culture, concludes that he has no particular hobby, outside of his regular teaching. All his outside interests bear on that one thing, he having "an eye single to the glory" of the vocal art.

Taking a short trip into the middle west, we are introduced to a man of whom a prominent New York paper says, "One of the greatest pianists of the world to-day," William H. Sherwood. This is certainly high praise, and well merited, too, for Mr. Sherwood stands as a shining example of what America can produce in a musical way. Outside of his efforts to get at the real truth in teaching and playing music, he has two hobbies.

One is the idea of moderate, all-round exercise and mild athletics and recreation for music students. Mr. Sherwood's sturdy physique gives abundant evidence that he practices what he preaches in this regard.

During the summer weeks, while he is conducting the summer music-school at Chautauqua, N. Y., he is often seen taking a spin on his bicycle along the shady roads of which that famous resort is justly proud. The other hobby to which he is devoted is the idea that American musical talent is producing better work and promising better things for the future than it is generally credited with, and that consequently our musical clubs and other interests are doing an injustice in not supporting and encouraging the American talent to a greater degree than is done in many places.

J. C. BARTLETT

N. J. Corey needs no introduction to the reading musicians of this country, as his masterly articles, as well as his lecture recitals, have made his name almost a household word among musical people.

He is active in a variety of ways, being a very prominent pianist and organist, and among the foremost teachers of his city and the middle west. Mr. Corey is of the opinion that he has no really deep-seated hobby or fad, but he is always ready for any fun that comes his way.

One of his diversions is amateur photography, with which he amuses himself during the summer vacation. To use his own words, "My accidents along that line are remarkably good, my failures equally bad." He attributes a large share of the failures to his perusals of a book entitled *Why My Photographs are Bad*, and thinks that when he finds one on *Why My Photographs are Good*, he may do away with some of these failures.

Another western musician who is very prominent is Horace P. Dibble of St. Louis, Mo. In his leisure hours he is a devoted follower of Isaac Walton. In speaking of his hobby, he says: "I find the life of a musician exceedingly wearing on the nerves, both from teaching, public performance, composition, and literary work. My temperament is such that I expend a great deal of energy on anything that I do, and the consequence is that in my leisure hours I seek something as much as possible the reverse of this." Dr. Vandyke has said that there is just enough of the gambling instinct in his nature to make it very interesting, after he has thrown out his bait, to know what he is going to get from it, and Mr. Dibble finds that he is constituted in much the same way. "A few hours out in the air, carrying a fish pole and basket, or rowing a boat, or sitting patiently, waiting for a bite, brings me home sometimes with a weary body, but always a peaceful mind. A good night's sleep finds me refreshed for the next day's work." Mr. Dibble's hobby is one of the most healthful that could be selected, and is to be heartily recommended to any and all musicians, the gentler sex included.

One of Cleveland's prominent teachers and composers, Frederick A. Williams, makes a hobby of photography and has a large collection of pictures, of which he is justly proud. In his younger days Mr. Williams exhibited a marked talent for drawing, and for some time it was a question as to what should finally be his life work. However, music was triumphant, and later results show that it was no mistake.

Among violinists, Henry Schradieck holds high rank. His compositions, studies, and arrangements are universally used and admired, and his long activity as a soloist and teacher has made him justly famous. Outside of his professional duties, he has a fad for making violins. This has absorbed his interest for the biggest part of a lifetime. When he was still a young man, he had thought a great deal about what was called the Cremona secret, and had wondered if it would not be possible to again attain the same degree of excellence in the matter of tone which was produced by the old Italian makers long ago. He had the opportunity to examine, both inside and out, a great many of the finest specimens of the Cremona masters, and after making careful measurements of the various parts, endeavored to form a theory of his own. But, as we have it in *Faust*, "All theory is gray," so, as he says, "it did not bring me very much further in my researches, and I concluded to learn violin making in a practical way."

At that time he was connected with the College of Music

MRS. FLETCHER COPP

in Cincinnati, and received a few practical lessons in handling the tools from the violin maker, Mr. Glier, who is still in Cincinnati. Mr. Schradieck was daily in the workshop, making violins, and while his productions were, in point of technique, somewhat amateurish, he was able, after innumerable experiments, to make several violins which sounded so well that he ventured to use them in public.

As this hobby took up rather more time than he could well spare from his professional duties, he was forced to relinquish it in a measure, but he has induced one of his sons to take up violin making as a profession. The young man has, of course, in his father at once his best adviser and alto his severest critic, but he inherits a love for this noble art and bids fair to one day become known.

Hubert Arnold is another violinist with whom New Yorkers, at least, are very familiar. His principal hobbies are bicycles and bicycling, and long distance spins have an especial attraction for him. He is also devoted to tennis and all outdoor sports, but on the subject of wheels he is a veritable "crank." "The best wheel in the market is a joy to me," he says.

One other pleasure which he allows himself is that of collecting rare old violin bows, of which he has a very choice collection.

Who has not heard Bartlett's *Dream*. The composer, J. C. Bartlett of Boston, is equally eminent and well known as a voice teacher, soloist, and composer. To quote his own words, "My *favorite* recreation is found in the woods — the wilder the better — with my canoe, rod, and gun.

"The recreation which I most generally *get* is on a small farm, where I have cows, a horse, chickens, etc., and where I spend the greater part of my time when not attending to my regular professional duties." Mr. Bartlett's methods of obtaining a change of occupation are to be highly recommended to all musicians.

Another eminent Bostonian, Carl Faelten, formerly with the New England Conservatory and at the present time director of the Faelten Piano School, finds his recreation in the most natural manner of taking long strolls whenever possible. He spends his few leisure hours in the winter among the hills around Boston and in the summer among the hills of New Hampshire.

George W. Chadwick, one of our most eminent American composers and conductors, is inclined to think that his only hobby is star gazing, which somewhat "lofty" occupation he assiduously pursues every fine night.

That prominent New York musical critic and author of many well-known works on musical subjects, W. J. Henderson, has made nautical matters his chief recreation, having served as an officer of the naval militia for eleven years, and a commissioned lieutenant in the United States navy during the war with Spain. His natural impulse

G. W. CHADWICK

toward pen and ink led him to romancing by reason of his relations with the sea and seamen, and the result is shown in several excellent volumes, such as *Sea Yarns for Boys*, *Afloat with the Flag*, etc.

The inventor of the Fletcher Music Method, Evelyn Fletcher Copp, is hardly prepared to say that her method is a hobby, yet a great many people called it a fad in the beginning. The wonderful success it has attained certainly proves that it was not, at least, a short-lived fad.

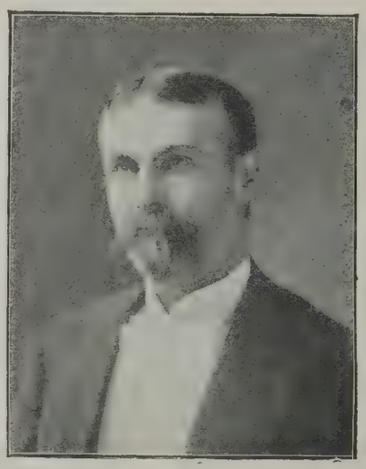
This method has been adopted by a large number of schools and conservatories, and the words of praise from prominent musicians would fill a fair-sized volume.

Gwilym Miles, the "little man with the big voice," says, "If being fond of golf and devoted to a little daughter may be called hobbies — all right."

F. H. Shepard, the well-known director of The Shepard School of Musical Theory, is well supplied with hobbies. He has made a thorough study of organ building and has in his own home a beautiful organ which is practically his own handiwork. In the recital hall of the school also stands an organ which is one of the largest and most complete ever placed in a conservatory. A large part of the material was furnished by Mr. Shepard and the entire setting up was done by him. He has also spent a large amount of time in studying the underlying laws of harmony, and his investigations along this line prove him to be an authority.

Another hobby which calls for a share of Mr. Shepard's spare time is automobiling, at which he is an adept.

The American Institute of Applied Music has in Tom Karl one who is eminently fitted to be the head of the vocal department. His success in his chosen specialty is well deserved, and those who come under his instruction are fortunate. He does not know that he has any well-



FRANK H. TUBBS

grounded hobbies, although he loves the quiet domesticity of his home life, and is passionately fond of birds. In his home are many beautiful canaries and two Mexican parrots of rarest plumage, whose antics are a constant source of amusement. However, Mr. Karl's greatest pet and his fad, if he possesses one, is a little terrier dog, "Dutchy," who is dearer to him than many human beings, for her love is genuine, not pretended.

Chas. W. Landon, a man whose works and writings have borne rich fruit, and whose example has made many another man better for having known him, has a hobby which perhaps very few musicians can lay claim to, and that is Bible study and Sunday-school work. It does not necessarily follow that the majority of musicians are heading straight for some underground habitation. Mr. Landon is also devoted to the subject of rose culture, as visitors to his home can testify.

D. A. Clippinger, the well-known voice builder and conductor, of Chicago, is a devotee of golf. As an indoor relaxation, he turns to literature, with a strong tendency toward philosophy and metaphysics.

Herwegh von Ende, one of New York's most popular violinists and teachers, was formerly much interested in geology and astronomy, and he recalls many trips to various quarries in search of rare specimens.

However, as his duties as soloist and teacher increased, he was obliged to select a pastime more suited to city life, and through his wife, the daughter of Edouard Remenyi, the great violinist, he became interested in the subject of antiques, especially those of Japan and France.

Remenyi's fame as a violinist among the musical public was equaled as an expert on the subject of antiques of all kinds, among collectors and dealers. The remnants of his large collection were the beginning of Mr. von Ende's. As an agreeable change of occupation, Mr. von Ende also occasionally expresses his ideas on musical subjects in the form of articles.

The last, but by no means the least of the musicians to be noticed in the present sketch is F. W. Riesberg of New York. Mr. Riesberg's activity along various lines of musical work is well known. He is one of the most prominent of New York's accompanists, and as organist, pianist, teacher of harmony and secretary of the Manuscript Society, he is most certainly doing his share toward the evangelization of the musical world.

As to having a hobby, Mr. Riesberg is inclined to think that the one great thing of this world, WORK, which in his case covers a wide range of action, furnishes hobby enough for him. So, to quote his own words, "I work like thunder nine months in the year and play like thunder three of the summer months." He also has a very strong liking for books and the leading daily papers and magazines, as well as his bicycle, garden and fruit culture. During the past summer, as a diversion, Mr. Riesberg spent ten days of hard labor painting one of his houses in Buffalo in company with a master-painter, who worked union hours, while he himself worked from 7.00 to 12.30 and from 1.00 to 6.30. Also, at another time he busied himself by purloining twenty-two quarts of raspberries from a neighbor's patch, besides hauling in wood and chopping the same — — *à la Gladstone.*

To again quote Mr. Riesberg's words: "There is a hobby. I have two little girls — there are no finer. God sends us great grief sometimes — their mother died six years ago. *They* are my hobby and get all my inmost life, sacrifice, devotion. So after all, I have a hobby, although I did not know it."

The musicians mentioned above cover only the merest fraction of prominent names, yet a fairly comprehensive range of action has been covered, and if these little glimpses of home life have proven interesting and diverting, the writer's object will have been attained.

NOTES

The fifth annual commencement of the Guilmant Organ School, under direction of William C. Carl, was held June 5, in the First Presbyterian Church, Fifth Ave. and Twelfth St. The soloist was Miss Edmee de Dreux, dramatic contralto of London. The public was invited.

* *

When did the first public concert in America take place? According to O. G. Soneck, writing in the *New Music Review* for June, the date was December 30, 1731, and the place Boston. Hanslick dates the first Vienna public concert in 1740, nine years later than Boston's first experiment. London has had public concerts since 1672, Frankfort-on-the-Main since 1713, and Hamburg since 1719.

* *

Louis Victor Saar, for some years past an active musician in this city, especially in the successful training of young composers, will soon leave for Cincinnati, to take up his residence there.

Mr. Saar has signed a three years' contract with the Cincinnati College of Music, as head of the theoretic department and director of the college chorus. His new post will give Mr. Saar more time than he has lately had for original composition.

* *

The first year of the Institute of Musical Art, endowed by James Loeb and directed by Frank Damrosch, which ends June 5, has shown this new school to be a much-needed and a very important factor in this city's musical life. It is serious, in the best sense, and it has already gained a wide reputation and a clientele that may tax its capacity next season.

A CHAPTER OF INTERROGATION

MARGARET MARSHALL

Is the "instruction" book (to use an old-fashioned term) still in use? At first thought one might say no, for, with all the kindergarten methods and modern ideas of the teaching preliminary to piano practice, it seems as if the book for beginners might not be necessary; but judging by the volumes which have appeared in the last few years, and are still appearing, there is even now a wide demand for such "methods." Some teachers, one must admit, still use the same book with every pupil who appears; and there are others who decidedly scorn such wholesale assistance; but there is a large number between these two extremes, and it is surely safe to say that in the experience of most of these teachers, there come times when such a work is certainly needed. Then follows the hunt for just the right book for the place, and a visit to the music store for the very latest one; some progress too rapidly, others not rapidly enough, though neither of these faults is serious: we need books of both kinds. But there are some special points for which we look and which are hard to find, — perhaps not to be found at all, — and finally we say, "I wish this were quite different, but yet it seems the best and I will give this a trial."

How would we like these various books changed? and that question can be answered with another. Why is it necessary to write pages upon pages of elementary work with both hands playing in the treble clef? The pupil learns to play in various rhythms,— in other keys than C, perhaps, — from notes written within the staff, and on lines above and below, — and has really gained some ease and proficiency, according to the speed with which he can progress; then, suddenly, he is obliged to think of his left hand in an entirely new way: it is put in a different place on the piano, and the spaces and lines have new names, and whereas he thought he could make a little music, he finds there are more notes to hinder and bother him like the first ones, and the bass clef is a bugbear to him for a long time.

A boy who used both clefs from the very first, saw a book with many pages devoted to the treble clef alone. "Why," he said, "just see all these pieces written in the treble clef!" "Yes," said the teacher, "some people think that it is easier to have only one clef, and get used to that, and then begin the bass clef." "That's funny," he replied, "isn't it just as easy to learn the bass at first?" He was not an unusually bright boy, and was not very far along the road, but at one lesson was playing a piece with both hands in bass, — another in bass and treble, — a third in treble only, and found no difficulty. The teacher lays it entirely to beginning in the normal way of playing with bass in one hand, treble in the other; it is easy to change from that to other positions, easier than the reverse. Another pupil (the first and last in this teacher's experience with whom the bass work was deferred for only a few lessons) said, "Why weren't the first pieces written in the bass clef, then I wouldn't feel queer when I play down here?" "Wouldn't it have been too hard," asked the teacher, "to have had both clefs at once?" "It might have been a little harder," she said, "but I would rather have done it, and I think I could."

Shall we skip the part that has only one clef? That cannot often be done, for the music where the bass clef begins is too hard for an absolute beginner, and presupposes too much knowledge. Shall we write the proper exercises and pieces for the pupil? A busy teacher has hardly time to compose and write down the work in bass and treble for those who need it; such pieces ought, in some measure, to be "ready-made." Perhaps you think this long tirade is unnecessary, — that in these times no teacher dreams of waiting long before introducing the lower clef. Only lately a pupil was heard of who had been studying a whole year, and no bass clef yet; she was not a dull scholar either. There are teachers who are following one set plan, as laid down for them; if that plan is changed, they must perforce change their own scheme, and the pupils will reap the benefit.

Another point and another question. Why should the music for children have so many single notes and so few chords? A bass of this description is common, — C, G, E, G, in quarter notes, or some other triad; and this is well enough for a time, but the small pupils grow wofully tired of such an accompaniment. If four notes in succession can be played correctly, certainly three, at least, can be played at once, and few children are deaf to the beauty and completeness of the whole: then one can say, listen, with some result, for there is more to listen to at a time. Almost every child enjoys playing and analyzing the various chords in their various positions, and welcomes them like old friends as the triads and chords appear in some small piece.

There is one other point to be mentioned just now. Why should the playing and reading in the so-called difficult keys be postponed until a later stage in the study? Why should all the pieces for a long time be in C, G, D, F, and perhaps B♭? Why are there so few easy, really simple pieces written with several sharps or flats? It may not be quite as easy to play in F♯ or C♭, as in G or F, but the boys and girls might not think it so hard if it were not suggested to them; or if they played in those keys earlier in their career, they would not be quite so "staggered" when confronted with them later. Will not somebody write some short pieces of this kind and let the teachers give them a trial?

Does this article seem to take a gloomy view of the books and music written for children? It should not intend that, for every one must see and recognize the advance that is made each year, and the higher tone that comes into their music without taking it beyond their comprehension. There are small volumes which teacher and pupil enjoy from beginning to end and which bring fine results. There are books for beginners which do contain in some degree one or more of the points mentioned. But we still look for a book which shall include all these and others not quite important enough to add here. Do you not agree, or are there only a few on this side the line?

TEACHING A PLEASURE

FRANCIS LEAVENWORTH

We are fond of doing that which we can do well, and instead of the "drudgery of teaching" let us say the pleasures of teaching, for there can be no drudgery when one's heart and soul are in the work undertaken.

In order to have one's heart and soul in the work, it is essential and necessary to feel fully master of the situation, and the pleasure comes as a recompense for doing faithfully and well that which we know we have done right; and the reward in seeing the fruit of one's work ripen and blossom into mature beauty.

I am not speaking in the first flush of enthusiastic teaching, but after fifteen years of close application, summer and winter, with scarcely eight weeks' time lost in that entire period.

Each day's work is a joy, and at the close I feel a sense of great happiness for the opportunity afforded me of enjoying such intimate companionship with my pupils, and feeling that in the study of music we touch each other's souls very closely.

The weariness of body and mind, at the end of each strenuous day, is very intense, and I often wonder where strength is coming from for the next day's hard work, but the idea of its being drudgery that I have undergone never enters my thoughts, because there has been no drudgery. A continuous exercise of patience is nerve-wearing at the best, but every pupil is honest and faithful if they feel that we have their good truly at heart; and who could feel impatient toward the dullest pupil if they honestly strive to do their best.

If we as teachers honestly feel happy in our work, it cannot fail to impart happiness to the pupils, and with pupils and teacher happy, where can there be any room for drudgery?

Be intense, but do not be solemn. Enforce your instruction with a little jollity; it carries more weight and lasting effect than severity.

Be thorough, and never pass over a mistake, and everything else is smooth sailing.

There is every opportunity to shirk little things if we are not conscientious, and from the little things mammoth difficulties arise. No one can allow the mammoth difficulties to stand, and then the drudgery begins.

If we feel that a day's work has been unsatisfactory, we can generally trace the difficulty to some trifle which was neglected, which should have been grasped by the horns. It has thrown everything out of true.

Live up to ourselves and our pupils will live up to us, with abundance of pleasure for all.

Nathan H. Allen, formerly organist and choirmaster of the Center Church, Hartford, Conn., has been appointed to a similar position at the Piedmont Church, Worcester, Mass.

* *

T. Bath Glasson, organist and choirmaster of the Strong Place Baptist Church, Brooklyn, N. Y., has been appointed organist and choirmaster of St. James M. E. Church, Brooklyn, N. Y., where Mr. Glasson will have a chorus of forty voices and the following quartet: Ruth Skinner, soprano, May Zinner, alto, Frank Balcom, tenor, and William Morton, bass.

THE ORGAN

Conducted by WM. HORATIO CLARKE

All correspondence regarding all Departments of THE MUSICIAN should be addressed to the Editor as stated on the editorial page. Programs will be welcomed both for this Department and for the CHOIR AND CHORAL MAGAZINE; edited by Thomas Tapper and published by the Oliver Ditson Company. Short articles, of practical nature, choir notes, and anything pertaining to church and to choral music submitted to the Editor will be used if found available.

THE PEDAL ORGAN

Every two-manual organ should contain two pedal stops at least, and one of them should be a 16 ft. Open Diapason in wood, without which an instrument is but half an organ. The other should be a 16 ft. Bourdon, or Stopped Diapason of not too large a scale. In the addition of an 8 ft. stop to the Pedal, a Bass Flute of stopped wood is more useful in accompaniment than the customary 8 ft. Violoncello, and there should be a second 8 ft. stop. The third should be a wood Octave. Both the Bass Flute and Octave may be derived from the 16 ft. Open Diapason and Bourdon by Augmentation with 42 pipes to each of these two latter stops.

Many specifications of small two-manual organs contain two pedal stops, — a 16 ft. Bourdon and often an 8 ft. Flute or Octave, but such a Pedal organ is far from satisfactory, because the legitimate pedal bass to a Great 8 ft. Open Diapason should be a 16 ft. in wood, and in the architectural design of a church, the height of the space where the organ is to be located should not be less than 18 ft., which will permit of the lowest pedal pipe to stand on a chest having a top board two feet from the floor without mitering the pipe. The greater the space allowed for the organ for free egress of sound, the better will be the acoustic effect. In the designing of future edifices in which an organ is to be placed, the proper space will always receive due consideration by modern architects.

FACTORY ORGAN EXHIBITIONS

Previous to the last quarter of a century the red-letter days in an organ factory were the occasions of the public exhibition of the large completed instruments in the setting-up room of the city manufacturers.

The leading organists freely gave their services in the interest of the art. Each builder had his coterie of admirers who were voluminous in praises of the rich diapasons, flutes, or reeds in which they claimed to excel.

These exhibitions generally took place on an afternoon, the public being invited by a notice in the local papers. Work was suspended in the factory so that there would be no noise at the appointed hour. Settees were arranged for a large audience, which consisted of clergymen of all denominations, organists from the city and vicinity, music teachers and students, as well as all lovers of organ music. In addition to certain numbers, each player indulged his own fancy in showing off the instrument in improvization. Even competing organ builders were not debarred from attendance, and learned things to their advantage. But of late years there has been such a rush of business and haste on the part of church authorities to have no delay, that such exhibitions are no longer in fashion, as was the case formerly.

THE QUALIFICATIONS OF AN ORGANIST AND CHOIRMASTER

In order that an organist shall be a successful director of music, it is essential that he should have had much experience as a member of a choir, either as a singer or as an organist under a good leader. Every organist director should be able to sing, so as to illustrate the manner in which a passage should be sung. Even if he has a poor quality of voice, he should have it under sufficient cultivation so as to make the best use of it, otherwise how would it be possible for him to teach his choir how to sing? Therefore it should be a part of the training of an organist to receive instruction from a competent vocal teacher and put it in practice with his own voice. He should also understand the characteristic *timbre* and possibilities of the soprano, alto, tenor, baritone, and bass voices, in order to obtain the best results in the selection and perfecting of his choir music. The organist should be educated in all the schools of church music, from the severe Gregorian to the ornate oratorio. He should be able to discriminate between the ecclesiastical and secular, and maintain a standard which shall exclude all tendency to that which is non-devotional. The best is not often technically difficult, and the ability to play standard compositions is only one of the many requirements of a church organist.

ACCOMPANYING CONGREGATIONAL SINGING

In order that there may be effective congregational singing, the organist should be in sympathy with the object of hymns in religious worship, using the organ for the purpose of leading and sustaining the voices. Congregational tunes should be taken in comparatively slow tempo. For an organist to hurry through the dignified congregational hymns which have a natural momentum with many voices in combination, is heartless and chaotic. Nothing will deaden interest in this class of music quicker than this course of procedure. Many young organists rush through these hymns at a break-neck speed, with the fear that some one might accuse them of dragging. Another thing to avoid is the making of extreme contrasts of power in accompanying the voices from loud to soft, or *vice versa*. A sudden change from loud to soft will cause the time to be slackened and the pitch to fall. The discriminative organist will use the same judgment in accompanying congregational music as in choir anthems and solos, making the results not the object of worship, but subservient to religious meditation.

ORGANIC COLORISTS

I am pleased to notice that more attention is being given the proper balance of the pedal organ in having a larger range of variety and expression. Hitherto in organs of medium size the pedal stops have been monotonous and inappropriate. The possibility of always having an instantaneous appropriate bass of the same nature as any individual stop is worthy of consideration, and should be adopted. It is not advisable to have so many mechanical accessories that the use of the instrument is bewildering at the first playing, to a concert organist. I have no sympathy with the attempt to make an organ of limited capacity rival a larger instrument in power and variety of combination by borrowing, grooving, and the multiplicity of octave and sub-octave couplers. Far better would it be if organists should spend their time in perfecting their command of technique in the proper rendering of the notes of the manual and pedal parts on an instrument of ten stops than to attempt covering defective and limited preparation by voluminous sensational registration effects which only please the external sense without awakening thought. Do we call that man an artist who cannot first delineate in pencil his design in true proportion and perspective, but covers his defects with a display of gaudy colors? Better would it be to have the music performed by a self-playing instrument. A painter who can only tint photographs or engravings is simply a colorist, — and many organists are merely colorists.

CORRESPONDENCE

MODERN PEDAL COMPASS

C. R. — "I notice that a compass of 32 notes is being introduced in recent large organs, and I wish that those who advocate this extension would give a practical reason for so doing. It is hard enough to reach the extreme lower or higher notes with the 30 note keyboard, and I do not believe in reducing the space between the naturals in order to insert the extra notes at the top. I do not see any use for these two extra notes at the right, excepting to display pedal melodies by an expert organist on one or two special pieces. The musical effect thus produced does not compensate for the inconvenience of cramping the pedal space, and to a listener who is not an organist nothing is gained. There is always a tendency to run to extremes, and while I am a believer in progression with no inclination to retrogradation, yet I fail to see why there is any need of more than 30 pedal notes to accomplish all the requirements of legitimate organ music. Before 32 notes are fully adopted as a standard, I would like to see this point freely discussed by organists of experience in a fair manner, without prejudice or running to fads."

Comments. — The subject of pedal compass is worthy the attention of all organists, and these columns will be open for a fair statement of opinion concerning this matter.

REBUILT SECOND-HAND ORGANS

S. M. O. — "We have an opportunity of purchasing a rebuilt second-hand organ at an organ factory for a reasonable price. It has two manuals and 27 pedal keys, but there is no name plate of the original builder on it, and, as one of the committee, I am inclined to think that it is a patched-up affair, using old pipes from different demolished organs. Your opinion in regard to the matter would be of much assistance."

Comments. — There are good and poor second-hand organs. Old organs taken in exchange are frequently made marketable by conglomeration, using the available material of several. In such a case there would be no name plate. If you are dealing with a reliable builder who is willing to put on his name plate, stating that the organ has been rebuilt by him, and if he agrees to warrant it as sound in all particulars, you would be safe. A first-class builder would not use any poor material in such a reconstructed instrument or incur expense for labor in such an investment. There is no disadvantage in old material if it has been well made. The wood stock is certainly well seasoned, and a releathered bellows is as good as new. The same may be said of the wood pipes, especially the pedal pipes, and if the metal pipes are uninjured and have been carefully handled, the tone will be as good as originally voiced. It all depends upon whom you deal with. You would take the organ for what you find it to be, as it is, with ample opportunity to test it — and warranted as it appears.

INSTRUMENTAL ACCOMPANIMENTS AT CHOIR REHEARSALS

H. J. — "The best way to drill a choir at the regular rehearsal is to use as light an accompaniment as possible while training the singers. This throws them on their own responsibilities and makes them self-reliant. It is often a good plan to leave the organ and stand before the choir, perfecting all parts and singing the anthem before rehearsing with the accompaniment. In this way the singing becomes firm and positive. I am very fortunate in having choristers who sing mainly for music's sake. They do not come to the rehearsals simply to have a good social time. Relaxation comes after rehearsal. In anthems I always use care to have only such as are generally pleasing. My choir is such that some anthems are effectively sung without the organ, after a short prelude. In such cases I do not use the organ, because if the voices become flat it is so gradual as not to be perceptible."

Carrillons

B. A. — "What is the character of the stop marked 'Carrillons'? Does it consist of bells, tubes, or steel bars? How many notes are there?"

Comments. — As used in the United States, the stop consists of 37 horizontal steel bars of 4 or 2 ft. pitch, beginning on middle C. They are struck with action work having wooden hammers from beneath, as in the old square pianoforte. Tubular Chimes are sometimes used, and in European organs the hammers strike gongs and are called "Glockenspiel."

Zinc and Pipe Metal for Basses

W. D. — "I would like to know if just as good tone may be produced from zinc basses in Open Diapasons and Gambas, as with spotted metal?"

Comments. — Yes; if the zinc is thick enough to hold the vibrations firmly. The weight of spotted metal, if of requisite thickness, would almost be double that of zinc. The objection to zinc pipes is that the material is not generally heavy enough. On this account I have known the lowest pipe of an 8 ft. Open Diapason to waver between C and D, until it was stiffened by soldering another thickness of zinc on the back.

The Position of Stop Indicators

The conventional way of arranging stop knobs has been to place the Great stops on the right with the Swell to Great Coupler in two manual with the Swell. Pedal, and other couplers on the left. In certain instances, the Pedal stops are duplicated on the right for convenience. In the manipulation of the stops, the left hand is in greater freedom on account of the pedal part sustaining the bass. With three-manual organs the *Choir* stops are placed at the right. Fifty years ago the stops were arranged in two or three perpendicular rows with straight jambs, and later were grouped in terraces, but the method of placing them together on straight jambs inclining at an angle of forty-five degrees with the manuals is much in favor where pneumatic and electric stop action is used. In two-manual organs some builders are introducing an upper manual set of keys for the stop action with the names engraved upon the ivory fronts. The pressing of a key brings on its stop, the key remaining down until it is released by pressing its relative black key, so that each white has its black, instead of the chromatic grouping of twos and threes. Other builders have the stops placed over the upper manual in the form of "key touches," having a very slight motion to operate the action. Still other builders place these for each section immediately above its manual, while one builder uses a short key between the sharps at the remote end free from any interference in fingering.

Concave and Radiating Pedals

M. R.—"As the subject of concave, radiating, and straight pedal boards has been engaging the attention of organists, I would like to give the results of my own experience. One of the greatest difficulties with nearly all pedal boards has been in the relation of the pedals to the manuals, the chief defect having been that the pedals were too far removed from the manuals, whereas the sharps should be farther under so that the organist can keep his balance when playing on the upper manual.

"I have used on my pedal piano, different methods of pedal construction for a year at a time, even using the wide German scale for a while. I have found that with the radiating pedals there is facility with the left toe and heel on the lowest notes, and also with the right foot on the highest keys. I think that playing with alternate feet should be the fundamental principle of pedipulation, and I have found that in passing one foot behind the other with radiating pedals there is a little uncertainty, as the feet do not always press down the key in the same relative spot. From my own test of various keyboards, I have found for my own use, that I have the greatest facility and convenience of position with the concave board without radiation. I am in favor of using longer naturals with the heel end slightly raised so that the heel touch shall have a better leverage with less effort."

A Palliating Disappointment

C. G. — "I would like your opinion of the methods of a firm of organ builders with whom I have had some recent dealings, and which I supposed was an honorable concern, whose name I will withhold. The transaction was this: I have had an organ built for the church where I have been the organist for many years, being engaged in other professional work. In raising the funds for this instrument I have contributed my share, but there was one special feature over which I have been much exercised. On my last vacation tour in England, I found at an organ factory portions of three or four stops which I saw taken from an old organ which was being demolished, which bruised pipes were the original ones, and which I had authentic records proving that Handel had once played upon this instrument. The pipes were beyond repair as complete stops, but I wanted to secure them and have them melted so that I could have an 8 ft. Open Diapason made from the metal and the stop-knob indicated, as an historical reminiscence. I secured these pipes and saw them melted into one lump or pig, and marked, sending it to my American home.

"When the contract for the new organ was closed, one clause stated that the Open Diapason should be made exclusively from the old metal which I furnished for that purpose. On inspecting the organ at the factory after its completion, I incidentally asked the foreman of the pipe department if the metal of the Great Open Diapason was especially from that which I had furnished. He replied that he had received his orders from the office to that effect, but that he had added a little higher percentage of tin not only to be sure that there would be enough to complete the stop, but for reasons known only to pipe makers. I was much angered at this, and made no further conversation in regard to the matter, as he said that the details of his work were not kept track of in the office, he furnishing the pipe work always up to the standard agreed upon. I have refrained from opening the matter to the concern, but after my trouble I feel very much hurt, and would like to know if there is any redress, when settlement is made for the organ which is now being set up in the church? What would you advise me to do in regard to the matter?"

Comments.—You are certainly disappointed, but a philosophical consideration will be palliating. The builders are not to blame. There were doubtless two valid reasons for the pipe-maker's action. The first was that the metal contained so much antimony, which was formerly used in the construction of metal pipes, that he could not cast it into sheets on account of its brittleness without adding a good percentage of tin. Such old metal sometimes will not run in the casting so as to hold together. The second reason was because in the remelting, after removing the dross, there was likely to be a shortage, so that the stop could not be completed. As it is, you have all the metal in the stop which you furnished, so combined that you have not lost it, and your sentimental idea is therefore carried out as fully as any one could have accomplished, and your redress should be in an expression of thanks to the builders from yourself.

Poor Mixtures

J. C. B. — "I think that the great prejudice against Mixtures is owing to improper scales and voicing, which causes them to be overweighted and too prominent. I think that builders have not yet conceived the possibilities which may be produced from these artificial overtones. The older builders were striving to elucidate a principle in the germ which they were too unscientific to develop. It is better to experiment and bring out these possibilities, rather than go to the extreme of discarding them altogether. The old idea of breaking back certain ranks each octave or two in the ascending scale was destructive of a continuity of timbre. A Mixture stop should run through the whole compass excepting the upper octave of a C terminal without breaking back into lower octaves with certain ranks. I have heard an experimental Mixture so voiced that when used with an 8 ft. foundation stop in the Swell it had an effect like an Oboe without the mutation ranks being heard as such. I have also heard a good imitation of a Clarinet obtained from an 8 ft. Flute Gamba, and a fluty mutation stop. It is owing to a variety in overtones that there is such a large variety in tone color, the natural overtones arising from the structural form which gives the prominent quality to the fundamental tone. The bad results of the past arose from poor Mixtures, and we need not blame organists for condemning them."

Three Manuals Enough

C. S. — "I was glad to notice that one correspondent has touched on the subject of multiplicity of manuals. He is right in his views. With electric and tubular action, a number of sections or chests may be played from any one manual. The comfortable position of the body in pedaling has much to do with facile execution. The idea of five manuals, even with overhanging keys, is more of a sensational array of keys than of practical utility. No more than three manuals can be used by a player at any time. When an accompaniment is played on the Swell by the left hand, there are compositions in which the right hand plays a duet between the Great and Choir by extending the thumb down on certain notes of the Choir as in Guilmant's *Cantaline in D*, or Lemare's *Pastoral* No. 1. The only use I can see for the fourth manual is to use it simply as a solo organ for one hand, and not playing in chords with both hands, but the same effects may be obtained by having the solo played from either the Great or Choir, the connection to be made with either a piston knob in the key slip or by a modern key touch placed on the slip. With pneumatic or electric action any department may be connected with the desired manual without difficulty."

Octave and Sub-octave Couplers

N. S. — "I notice in some specifications the mention of a super-octave coupler, which must be a mistake in nomenclature, because a super-octave indicates an octave higher than an octave, or two octaves above the fundamental pitch. When octave couplers are used with any single stops, the balance of tone is not in proportion, for the super-octave of any stop should always be softer than is produced when an octave coupler is used. If the octave stop is made of the same scale and power as its 8 ft. Open Diapason, the effect when played in chords is out of proportion, because it overpowers the fundamental tone which should stand out with prominence, and produces an effect similar to an octave coupler, with the exception that there is more power in doubling the chords, for the reason that every pipe is represented. I see no use for an octave coupler excepting to make the upper notes of the full organ more brilliant. A sub-octave coupler is entirely out of place in a pipe organ, if played in chords, because the undertone to fundamental 8 ft. stops should always be subdued and never of the same power, and when there are also 16 ft. stops, the unmusical effect is at once apparent."

THE CONTROL OF STOP COMBINATIONS

In regard to the subject of combination pedals, piston knobs, etc., in many instances there is too much tax upon the memory of the organist, who must remember successive intended combinations without any visible indication. Can one not obtain the same essential effects by simpler methods? Where a pneumatic crescendo pedal is applied to an organ, it brings on in cumulative order each stop from the softest to the full organ. The old method of operation was by means of a bar with projecting blocks or slats for the toe to move toward the right for the *crescendo*, and toward the left for a *decrescendo*, the number of the stops being indicated by a dial with a revolving hand. This was a very clumsy arrangement. The method now employed is by a balanced shoe pedal, pressing the toe of which the stops are drawn and taken off by pressing at the heel. Now if a similar arrangement could be in separate form for the Great and Swell, with their respective dials, bringing on the stops in their regular order of power, this arrangement for all practical purposes would simplify the present tendency of multiplicity in mysterious accessories which add to the burden of organ playing without producing adequate results.

NOTES AND QUERIES

K. M. S., Savannah, Ga., writes, "What should cause a person with a healthy, normal throat to lose, or not have, the power to *raise* the soft palate?"

Apply to a medical man for advice, as it may be serious, apart from consideration of singing.

Basso writes, (1) "If a voice capable of sounding with musical tone the bottom F♭, and ascending to upper F cover two and a half octaves, is an exceptional voice,

"(2) What advantage to its possessor over a voice of two octaves or one and a half should it secure him?

"(3) In what direction should the possessor of the first-named voice direct his energies to receive best reward?"

(1) and (2) Such a voice would be called an exceptional one, and if it were even and its possessor highly gifted, it would be a more valuable instrument than the others of one and a half or two octaves range.

(3) Study with an able and conscientious professor.

J. P., Seattle, Wash.

1. If a pupil who has had "lessons" for four years cannot read a first-grade piece at sight, he is either somewhat stupid, or he has not been wisely taught. The teacher of that pupil will do well to consider, very fairly and unselfishly, whether it is his pupil, or he himself, who is most to blame. The teacher himself, if a proficient reader, should know that the only way to learn sight reading is to *practice* sight reading; that is, to let the pupil spend a few minutes each day simply reading new pages. Be careful to begin with a page that is very easy, and to increase the difficulty very gradually.

2. If a boy has, as you say, "good expression and time," there is hope for him, even after a five years' course with unsatisfactory technical conclusion. Simply insist upon his practicing finger exercises awhile every day; but be very sure that you give him just the right studies, — studies that are fitted to his needs, and that will interest him.

3. Chopin's Waltz, Op. 42, should be played about M. M. ♩. = 72 to 80.

4. The Musician cannot pass comparative judgment upon different methods.

5. You ask, "What is the use of studying harmony?" From this we conclude that you are not a teacher, but a pupil, for no teacher would ask such a question. It is as necessary for the musician to study harmony and form, as it is for every person to study the grammar of his language. We have known a great many, who *could* remember all the rules. Unless a pupil is wilfully indifferent, or downright forgetful he can easily learn, and remember, the rules of harmony or "musical grammar." If properly pursued, with intelligence and determination, harmony is a most fascinating, as it is to the practical musician a truly indispensable, study.

G. S., Nebraska. — Yes, I have used the Schradieck Scales and Technical Studies. Some of the pieces I have played are *Adoration*, by Borowski; *Berceuse*, by Godard; *The Swan*, by Saint-Saëns; *Legende*, by Bohm; Concertos 7th and 8th, by Viotti. I have not played any of the Seybold Concertinos. I think that I began the classic concertos too early.

A. L. T. — How do you prevent children from getting the palm of the hand under the violin, or forcing the wrist out, when they play on the "E" string? Just what do you mean when you say that the fourth finger should be on the same plane with the third? Do you mean the top of fourth (when arched) should be about as high as that of the third (when arched) or that when the third is playing on the "D" string, the fourth should be held over that string — or both things? Do you mean by saying that the fourth should move in sympathy with the third — that if, for instance, when the third plays "D" on the "A" string, that the fourth should fall toward the "A" string or may it fall toward the "E" string? I sometimes find pupils draw the fourth finger *in* toward palm of hand, when the third plays. Am I right in not allowing them to do that? Now, about anticipating with fourth finger. In playing D^3, E^4, D^3, E^4, D^3, E^4, would you *not* try to keep fourth over E ready to fall? In playing an exercise like this, A^0, B^1, C^2, D^3, E^4, I find that "short-fingered" pupils want to release all notes before E, and move hand slightly for E. What remedy can you suggest?

Keep the elbow well under the violin and train the fingers to lie naturally upon the strings. Use daily the Sevcik first studies in left hand technic. Forcing the wrist out prevents the fourth finger from reaching its note. Relax the hand and the fourth finger will lie well over its string. In

the fourth finger of the long hand rests over the A string. The fourth finger of the short hand lies loosely, so that all fingers are curved and in line. The fourth always falls toward its place, allowing no rigidity in the basal joint; the hand should be free.

Ascer. — I have pupils who hold the violin with the shoulder and jaw; for practice I have them hold the arm under the violin in position, but I do not let the hand touch the violin. I do not ask them to hold the violin with the jaw and head, having the arm *hang* at the *side*, as that is an unnatural position; therefore I see no good in that. The muscles of the shoulder, in that case, are not in the same position as they are when the elbow is under the violin, and the arm bent. But I have had considerable trouble, at various times, with pupils tilting the head to the *right*. I have tried to find the cause. When asked, some of these pupils said that they couldn't see the notes if the head tilted toward the left. In one case I found that the pupil was holding his violin too high, but it was not true of others.

Hold the violin at the extreme edge of the chin rest. Rest lightly on the *side* of the jaw, tilting the head slightly to the left. Keep the shoulder down. Use a chin rest. Hold the violin on a level with the chin. Do not draw the violin away from the bow.

Aiken, S. C. — I cannot average over two hours a day, although some days I can practice more than that, but Tuesdays and Saturdays I can't do much. Saturday I teach from 8 A.M. until 6 P.M., and am too tired to practice. I am working at the first and second Dont, Op. 37 Schradieck Scales and Arpeggios. I am taking the three octave scales according to Lillian Shattuck, and wrist exercises by Casorti. I spend about half of my practice time on Dont (an hour to an hour and a half), twenty to thirty minutes on scales and technical studies. I also practice drawing the bow steadily and evenly on open strings. I would like to learn the *Mazur*, by Mlynarski. I have taken a couple of lessons on this piece, some time ago.

G. L. — (1) What edition of Sitt Studies do you prefer — the Gruenberg (Ditson Company) or Fischer? (2) Who publishes Carl Courvoisier's *Technics of Violin Playing*, and what is the price of the book? (3) What book, or books, do you consider give correct information regarding the history of the violin, and how it is made? Is Mr. Hart's *The Violin — Its Famous Makers and Their Imitators* authentic?

(1) I find both editions excellent.

(2) The *Technics of Violin Playing* may be obtained through any large music house. I think the price is 75 cents.

(3) See the Hawley Collection of Violins, Lyon & Healy. Hart's work is authentic. A recent work by Hill (London) is good. *Musical Memories*, Haweis, interesting.

R. B. — Just where should the sound post be in a violin? There is not a "repairer" in town who can even fit a bridge just as it ought to be, let alone placing the sound post.

See *Famous Violinists and Fine Violins*, by Phipson. The sound post stands upright between the table and the back of the violin, just behind the right foot of the bridge. It is set while the strings are slack. Get a sound post setter.

O. R. — If the neck of the violin rests *below* the knuckle of the thumb, doesn't that bring the thumb way up? I rest the violin just about at the first joint of the thumb, below the fleshy part. Then I do *not* bend the knuckle of the thumb. The top of the thumb can be seen from the right side of the violin. Should not the violin touch lightly at the crease of the first finger, the rest of hand brought as near as possible without touching? I have a friend whose teacher requires her to hold her hand as far as possible away from violin, letting only the thumb touch. There is an advantage when playing on the "E" string in that position.

Rest the thumb at the second, or middle joint. Do not press upon the neck with the fleshy part of the thumb. Children should hold the thumb out, resting *only* at the middle joint. If the elbow is brought well under the violin the thumb will soon adjust itself. The violin rests lightly at the crease of the first finger, except when playing vibrato. Short, thick hands require special treatment. It is sometimes an advantage for such players not to rest much except at the point where the finger touches the string.

G. L. — (1) In teaching the A string, how soon could the child change the half reach from 1, 2 to 2, 3? One could write many little tunes for the A string, in the key of A. After the child has established A B C D E so that he plays these notes in good tune, I give him little tunes like this. (From Miss Caruther's *Melodies*. I transpose them.)

A B C♯ D EE E D C♯B A♭

Buttercup, come up. Bow your yellow head;

and different little melodies with words, in key of A. They have always proven beneficial.

(2) Isn't a child who has taken two years or more able to play scales in the first position in five sharps?

(3) Is he not ready to take pieces in three sharps and three flats?

(4) Is *Oberon*, by Danbe, too difficult for a child who has taken two years?

(5) Isn't a pupil who has a good ear and has taken two and one half years ready for third position?

(1) Everything depends on the good ear of the child, also on his care as to position.

(2) I do not use five sharp exercises and scales in the second year. There is too much detail work in the other keys.

(3) Yes.

(4) Tonal work; flowing melodies are better.

(5) Yes, usually.

W. F. — I have never been able to *like* Wohlfahrt, Op. 38, for beginners. It goes so fast. I have used with better success a book recommended to me by Mr. Jacobsohn. It is Rosenkranz' *Method*. Have you examined this book, and what do you think of it? Do you recommend De Beriot's position studies? For the first work in third position, I write my own exercises.

I still like Eichberg's *Method* and Wohlfahrt's Op. 38, 45, and 54. The De Beriot *Studies in Positions* advance too rapidly for the average pupil. I like the second and third books of Hans Sitt, also Dont, Op. 37 and 38. I do not know the Rosenkranz book.

THE ARTIST'S PHILOSOPHY

EDITH L. WINN

II

I believe in gifts and aptitudes; but there is no genius in the world which is above discipline.

Recently I was talking with an earnest and hard-working physician. He spoke of a surgeon's gift.

"The man who is a good mechanic is a good surgeon, for surgery is but mechanics," he said. "Few people will believe that a skilful surgeon, by nature and training, is hard to find. There are too many men in surgery who have no business there. The surgeon has to acquire technique, however gifted he is, just as you have to undergo a certain amount of technical practice in your musical work. I am inclined to think that good surgery depends in a great degree upon the habit of strong mental concentration and attention to details."

"And these are things quite as necessary to musical distinction as to excellence in surgery," I answered.

"There are few highly gifted people in the world," the surgeon mused, "and the greatest will tell you that genius is merely capacity for hard work."

Many good musicians are spoiled by being told that they have gifts and aptitudes. They neglect daily practice in the art of expression. They *wait* for the mood. Gifted or ungifted, we must one day submit to order and discipline. He who has something to say owes it to his contemporaries to say it in his best way. I believe in writing down one's individual views of teaching.

Robert Louis Stevenson admitted that he spent half his life trying to imitate. It was only when his free spirit at last soared that he commanded a place in literature. Genuineness, attention to detail, and concentration of purpose are necessary to success. *Technique of expression leads to skill*, and *skill is power*.

The great surgeon of whom we were speaking does not permit a sound to disturb his operations. His nurses stand ready to do his bidding, moving about in their felt shoes lest a footfall should distract the attention of their great friend, for so he is; the very curtains at the window are raised noiselessly. The air is laden with suppression. There he stands, knife in hand, a spirit whose conservation of energy is to save a man from death or a woman from lifelong misery.

It is a wonderful thing to be able to say that we have had no distraction in our work. Few of us reach the high plane of concentration which the skilled surgeon reaches.

Suppose for one day we see nothing in an isolated way. Suppose we connect every detail of teaching with our own inner consciousness, and give plan and system to our work. Suppose we observe a logical order of progression in the development of each student's mind. Our strength as teachers and individuals will steadily advance.

This week a publisher sent me the beautiful books of Sevcik and his system. As I read them and study them, I am filled with wonder and admiration at the sequence of the work, its continuity, its freshness, its adaptability. Sevcik has a gift — the gift of seeing the processes of other minds and leading them out of difficulties often considered unsurmountable. Yes, he has a gift for detail; but, above all, he has a *gift for hard work*.

Mr. Carnegie sits at his desk and controls the interests of a great corporation. He is but one man, but he has a far-seeing mental capacity. The general of an army sits upon his horse and directs the movements of thousands of men as well as the destinies of a nation. He has but *one* voice with which to command, but he dwells in no little world. Every mind, such as that of Carnegie, Sevcik, and General Grant, has been a strategic mind in which there is order, system, and daring invention.

The secret of success in music depends, in a great measure, upon our power of adapting our knowledge to the needs of other people. Theories may sound beautiful, but we are to talk of things which have been *tried* in our teaching or in the teaching of our colleagues. I remember to have read that the secret of Louis Agassiz' discoveries lay in his wonderful power of meeting people on *their own plane* and finding out just what they had to give. We are to fit our subject to our pupils, and adapt our words to the nature of the subject. This implies a constant study of capacities.

Each lesson should be tinged with a definite personality, and it should be so attractive that the pupil cannot help being inspired. Old ideas should be clothed in convincing and fresh form. We should compel thought, investigation, and interest. I do not believe in persuading people to believe. I count it a better thing to convince people of truth in spite of themselves, and the better the frame is the more instantly will attention be gained to the merits of the inner picture.

One great habit of the journalist is to record daily impressions and experiences. He is as much accustomed to practice with his pen as you and I are to the practice of the scales and arpeggios. Learning the working rules of expression requires the formation of habits. One of the best and safest habits in the world is that of accuracy, and this implies a weighing of words and care in expression, as well as in statement of views. Words are things, and it might be just as well if we were choice in their selection. Precision, force, unity, clearness, and care — constant and criticizing care —will do away with the little vexatious foxes which mar many a teacher's success.

Henry Harland is said to have received $70,000 for his *Cardinal's Snuff-box*, that exquisite bit of romance with its Italian background, its fairy princess, its fanciful dainty imagery. Mr. Harland's early method of work accounts for the tragedy of his premature death. When the desire to write came upon him, in 1884, he occupied a minor place in the Surrogate's office, where his hours were so long that he found little time for literary labor. In order to lengthen the ordinary day he retired directly after dinner and slept until one in the morning, when he arose, and after drinking a large cup of black coffee, wrote steadily until breakfast time. It was under such circumstances that he wrote his first stories of Jewish life over the pen name of "Sidney Luska."—*Exchange*.

COLLEGE AND UNIVERSITY

Recently, arrangements have been perfected between Harvard University and The New England Conservatory of Music which promise results of the highest importance to musical study in this city.

About the year 1863, John Knowles Paine laid the foundations of the musical department at Harvard. He was subsequently appointed Professor of Music, and continued in this capacity until 1905, when he resigned his position. During this long term of service the number and scope of the courses were gradually but steadily increased, so that at the present time over two hundred students annually obtain a thorough and comprehensive education in all theoretical branches of music, including esthetics.

But with the growth of the Harvard Music Department there has been felt more and more, the need of certain indispensable accessories of purely theoretical instruction, especially the application of music through performance in *ensemble*, from the performer's point of view, and through experience in orchestral writing.

Some three years ago Director G. W. Chadwick offered to the students of the Harvard Music Department, through its professors and President Eliot, an opportunity to share certain advantages of the Conservatory. The privileges offered were those of active membership in its orchestra; and to the members of the Harvard composition classes, opportunity to hear played by the orchestra such of their compositions as should be approved by their professors.

The practical demonstration of the value of such application of theoretical work has been of much assistance in the discussion of various plans for its extension, between President Eliot, Assistant Professors Spalding and Converse of the Harvard Music Department, and Mr. Chadwick of the Conservatory. The establishment of definite reciprocal relations between the two institutions provide on the part of the Conservatory, for the admission of properly qualified students of the Harvard Music Department, not only into the Conservatory orchestra and chorus, but also into its courses in *ensemble* playing (chamber music) and in choir training and liturgical music. These latter courses include historical and theoretical work as well as their practical application. At the rehearsals and concerts of the orchestra are played symphonies by Haydn, Mozart, Beethoven, and Schubert, overtures by these and other classic composers, nearly the whole *répertoire* of arias and instrumental concertos, and many modern compositions. As before, opportunity will be given to the Harvard composition classes to hear their works performed by the Conservatory orchestra and chorus, but by no means the least important feature of the arrangement is that for regular attendance at any of these courses of the Conservatory, the University will allow credits toward the degrees of Bachelor and Master of Arts in the academic course.

In return for these opportunities, Harvard University offers to properly qualified students of the Conservatory, the privilege of attending certain of its own courses; including English, French, and German Literature, English Composition, Fine Arts, Physics (especially Acoustics), and Public Speaking.

WORKING IN MINIATURE

It is said that Benjamin J. Morgan, a cripple, of Winsted, Conn., has completed a wonderful piece of work, which is attracting considerable attention. Inside a bottle eight and one half inches long, four and one half inches in diameter, and one half inch thick at the neck, he has made a miniature representation of a local choral society. Twenty-five of the singers are represented on six rows, the women being attired in white and the men in black, each singer holding a red-covered choral book. The conductor of the club is shown standing in front of the singers, his baton denoting rest. The orchestra is seated on both sides of him, and the prima donna is at his right. The twenty-five dolls, representing the singers, are two and one half inches in length, one half inch across the shoulders, each doll having to be separated into twelve pieces in order to get it through the neck of the bottle. After they were passed through the neck, they were glued together. There are 781 pieces in all in the glass vessel.

UNDER THE CHESTNUT TREE

"You talked all through my solo," said the musician a little resentfully.

"Oh, that's all right," said the self-sufficient sage. "I wasn't saying anything you would care about hearing." — *Washington Star.*

* *

First Roman (while Rome is burning). — "Just listen to Nero's playing. Dost appreciate his marvelous technique?"

Second Roman. — "Hardly. I'm in the fire insurance business." — *Brooklyn Eagle.*

* *

"Yes, his delicacy of touch is quite marvelous."

"Ah, a pianist?"

"No, a society journalist." — *Cleveland Plain Dealer.*

* *

Gaining Salvation

There was a young girl named Maria,
Who sang in the Methodist quia,
They gave her no pay,
But that was her way
Of saving herself from the fia.
— *Denver Post.*

* *

No Critic

"Can your wife sing?"

"I don't know."

"Don't know?"

"No. All I know is, she does." — *Cleveland Leader.*

* *

A Remarkable Choir

An old farmer and his wife were attending church services one hot Sabbath day. The windows were open and the noisy chorus of the crickets was distinctly audible. In due course the choir sang an anthem, and the old man, a music-lover, listened enraptured. At its conclusion he turned to his wife and whispered: —

"Ain't thet glorious and divine, Mirandy?"

"Yes," she answered, "and to think that they do it all with their hind legs."

* *

"Will you go to the opera, dear, with me?"

"Indeed I will!" she replied with glee.

"And what is the bill for that night?" said she.

"About fifteen dollars, I'm afraid," said he.

* *

Miss Screecher. — "Have you finished your song?"

Steele Ayers (a composer). — "Yes."

Miss Screecher. — "Looking for a publisher?"

Steele Ayers. — "No; looking for an advertiser."

* *

"What is a sharp?" asked the music teacher of six-year-old Susan.

"When you see one of those," was the answer, "you play a little bit to the right."

S. Junior. — "This piece of music, my teacher says, is in common time."

S. Senior. — "Oh, er, well, take it back to him and say we want nothing common. We can afford to pay for a superior article." — *Ally Sloper's Half Holiday.*

* *

An Evidence of Disregard

"He seems to be very fond of music," said an auditor.

"He isn't," answered Miss Cayenne, "or he wouldn't try to sing." — *Washington Star.*

* *

Miss Gushem. — "Ah! So you like the 'cello, professor. You think there is music in it?"

Professor Zauberflote. — "Dair must be. You haf not got any out of it yet, iss it?"

* *

A tutor who tooted the flute,
Tried to tutor two tooters to toot;
Said the two to the tutor,
"Is it easier to toot or
To tutor two tooters to toot?"

* *

The Doctor's Voice

At an entertainment given in Scotland everybody had contributed to the evening's amusement except a certain Dr. MacDonald, whom the chairman pressed to sing. The doctor declared he could not give them a song. "My voice," he said, "is like the sound caused by the act of rubbing a brick along the panels of a door."

The company attributed this to the doctor's modesty, and told him that good singers required a lot of pressing, so at last he remarked: "Well, if you can stand it, I will sing."

When he had finished there was a painful silence, and then a voice spoke as follows: "Mon, your singin's no up to much, but your veracity's just awful. You're richt aboot that brick." — *New York Evening Telegram.*

* *

A Russian tenor had a queer experience a few weeks ago, and has forsworn all kings and dukes and the like for the rest of his life. The singer was stopped on the street by one of the Russian grand dukes, and the two talked upon musical matters for a few minutes. When the titled one left the singer, the latter was promptly seized by two police officials and locked into a deep, dank, and dark dungeon, dreadfully doleful and distressingly dismal. In the course of a week the duke sought the tenor, learned of his predicament and had him released. Meeting him on the street the following day he began to apologize.

"I am very sorry ——"

"May I implore your highness," the singer exclaimed in terror, "not to speak to me? You will compromise me with the police again." — *Musical America.*

* *

At the Theatre. — "Henry, what makes the members of the orchestra go under the stage so often?"

Henry. — "To get another horn, I suppose." — *Exchange.*

A Floral Tribute

It was at a matinee. The curtain was rung up for the third time, and the actress stepped forward and responded to the prolonged acclamation of her admiring audience. She spoke with a graceful modesty that charmed, then gathered her floral tributes.

Was it the intense excitement or the blinding array of footlights that dazzled and confused her? Quietly reposing on a lower box rail by the proscenium, says the *Tatler*, she saw a magnificent bunch of violets — her favorite flowers — ostensibly placed there for her by a sweet-faced, dark-haired lady behind them. With applause still ring, ing in her ears the actress leaned forward and took the lovely bouquet, acknowledging the gift by a pretty bow.

The sweet-faced, dark-haired lady reached after her with a strange and sudden haste. "Where are you going?" she cried hysterically, "that's my hat."

* *

Father worked Harder than Anybody Else

Washington had just been hailed Father of His Country.

"At least," he remarked, "they can't apply that popular song to me."

Herewith he immediately began to work.

* *

Power of Music

When the famous violinist Yamewitz first came to London, he lived at the west end of the town. One day, after paying several visits, he found himself a little out of his latitude and called a hackney, when this dialogue took place: —

Coachman, shutting the door. — "Where to, sir?"

Yan. — "Home — *mon ami* — You go me home."

Coach. — "Home, sir; where's that?"

Yan. — "By gar, I no know — the name of de dam street has eschape, he escaped out of memory — I have forgot him. Vat shall I do?"

Coach (grins).

Yan. — "Ah! you are gay — come now — you understand de musique — eh?"

Coach. — "Music — what's that to do with the street?"

Yan. — "Ah! *vous verrez* — you shall see (hums a tune). Vat is dat?"

Coach. — "Malbrook."

Yan.— "Ah! by gar, dat is him: Marlbro' Street. Now you drive me home — eh?"

We have often heard that "music hath charms" to do many clever things, but believe this is the first time of its instructing a hackney coachman where he was to set down! — *From The Lyre or New York Musical Journal*, 1825.

* *

A maid of the Mendelssohn Choir
Was requested by Vogt to sing hoir.
She emitted one yell,
But the briny tears fell
When the other girls started to ghoir.
— J. E. M., *From the Toronto News.*

COMMUNITY MUSIC

THIS CORRESPONDENCE APPEARED IN THE SYRACUSE, N.Y., "POST-STANDARD," JUNE 13, 1906

To the Editor of *The Post-Standard*: —

The editorial in this morning's *Post-Standard*, entitled *The Music Festival and Its Critics*, and Mr. Hazard's letter on the same subject have more than local interest.

In my capacity as a writer and lecturer on music I have been called upon to study the subject of "Community Music." Perhaps a few words from the point of view of my experience may be of interest.

Two pertinent questions immediately suggest themselves when the continuance of a music festival organization is being debated: —

1. What, in the broadest sense, is the purpose of a music festival?

2. How may local interest be increased?

These questions may seem at first reading platitudinous, but let us develop them.

European countries are considered to be musical. The facts as we find them support the point of view to a very considerable extent. What makes them musical? At this distance we sometimes think it to be the possession of great composers and of world-famous organizations. As a matter of fact these contribute to but do not actually constitute the musical worth of European countries. The great factor which they possess may be expressed in the German word *Hausmusik*, which, being interpreted, means music in the home, in the friendly circle, music permeating the entire social labric, constituting in itself a valued home and community asset.

This asset contributes directly to more circumstantial and to more artistic music effort than is possible within itself. In its practice of music, lovingly and joyfully carried on in the hamlet home, as well as in the midst of a city's resources, there is fostered that love for music, that desire to listen to it when effectively performed, that willingness to cooperate in making music that at once produces the condition and the atmosphere which result in musical people.

The European community has learned a fact in this matter that we must learn in America. It avails of all its resources. We are apt to do otherwise, honestly believing, if we think of it at all, that we have no inherent resources. It is just this situation which Syracuse, Cincinnati, Worcester and the like have to face. Shall we import a glittering array of renowned artists (and the world's supply is not great) and emphasize them, or shall we develop ourselves to the best of our ability and let them emphasize us?

In conversation with Anton Lang, who took the part of Christ at the Oberammergau Passion Play in 1900, I expressed my surprise that such a beautiful performance could result from the people of a small community. In reply Mr. Lang said to me: "We do not merely study and rehearse for the Passion Play (given once in ten years), but we take up for performance every Sunday of the year the works of the great dramatists. In this way we do not approach the study of the Passion Play as a new and foreign endeavor, but it is a part of us. We are accustomed to stage representation. Our people learn this art and it enters their daily thought. It is not remote."

Here is the simple strength of the situation.

The city of Cincinnati at its last May Festival not only provided a chorus, but it prepared for participation in the festival one thousand school children. This means at once that one thousand more families found interest in the concerts; that one thousand more homes were attached to the undertaking; that one thousand more families were ready to be appealed to in its support; that one thousand young and impressionable units of the community grasped the thought that Cincinnati expresses itself at times in the art of music which is daily taught in school; that the school practice of music has an ultimate aim and purpose; that music learned in childhood fits one for a life participation in this kind of performance. In other words, the young learning citizen who is destined to become the future responsible citizen finds himself attached to the community by a golden thread of great strength.

There is forever a feeling of the foreign and remote about the great artist who dwells in our midst a day or two and then departs. He leaves us a pleasant memory, but he does not necessarily leave us a richer possession. On the other hand, if we add to the local chorus (which should reach out to every musical organization a city possesses), as a constant factor, this contribution of the children we add immensely to our resources.

Further, following the example of the peasant people of Oberammergau, we should not confine ourselves to periodic, circumstantial performances, but the work of chorus and children should be heard very frequently between times, as a family affair, as a *Hausmusik* effort; for the growth for the greater preparation and for the spread of local interest which will come from it.

This explains what Syracuse can do within its own confines to make its citizens regard with greater interest and with greater receptivity what the renowned artist contributes to its music occasions.

Now to return to the two questions which open this letter: —

1. What, in the broadest sense, is the purpose of the music festival?

It is to create a musical community, not as an individual affair, but as a contribution to a musical nation.

Hence, to discontinue it becomes not a local but a national calamity.

2. How may local interest be increased?

Reach out to more families.

Let the festival chorus extend down to the children and stimulate in them a desire to participate in its activity.

The investment to them and to Syracuse will be potent and lasting.

And, to repeat, for every child who participates in the festival another group of individuals has become conscious of it.

THOMAS TAPPER.

THE MUSIC IN THIS NUMBER

Sparkin' by de Gate ('*Vira*). Charles Fonteyn Manney.

While the text of this composition is in the negro dialect of the Southern States, it is in no sense a "coon song" but a musicianly conception, spontaneous yet refined, which the singer will appreciate upon examination. The music is simply expressive of, and secondary to, the text, the spirit of which should be carefully studied if the true effect is to be realized. Notice for example the offhand effect expressed by the grace note in last measure of first page. The "refrain" can be effectively contrasted by a little of the tempo rubato, used with discretion. The high note is F♯, which brings it into compass for either high or medium voice.

Accompaniment should be light and graceful, mostly legato. Effects in phrasing will be indicated by the text, although indications as marked should be observed.

My Lovely Rose. Charles Wakefield Cadman.

This is No. 2 of the composer's Op. 26. The mood of the text suggests a refined sentiment that makes the song especially adapted for a baritone or basso cantante. There are strongly expressive moments on pages 3 and 4 and the passionate climactic ending will also be noticed. The singer should give careful study for expression throughout. The accompaniment, mainly in chords, should be in a sustained legato, and even in the *ff* measures at the end the pianist should consider tonal quality as well as vigor, giving the voice part the requisite prominence.

PIANO PLAYERS
AND PIANO TEACHERS

Do you realize the important part a perfect action plays in the production of the tone and touch of your piano?

It is the mechanism through which you transfer your thoughts and feelings to the strings, and thus interpret the great masters.
To accomplish this, your action must be perfect in touch, perfect in repetition, perfect in power.

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Sobre la Plaza. T. H. Rollinson.

A piano piece for students of the third grade, the rhythm of which is suggestive of a Spanish dance.

Hence freedom, variety in tempo, and well-marked rhythm and grace are important things for the pianist to notice even in the especially vigorous measures on first, third, and final pages. The second period in the dominant of the main key of the piece is a well-defined contrast to what has preceded. At first a quiet legato is essential, afterwards a vigorous and brilliant episode will be observed; both sections of the second period repeat. The final measures are mainly a repetition of the first, and beginning *p*, should be worked up to the brilliant climax as indicated at the end. There are occasional difficulties of a technical nature which a little careful study will readily overcome.

LEO OEHMLER

Under the Rose. Roland Blenner.

A piano piece in waltz rhythm, of the same grade as the preceding. The eight measures of introduction are in full chords with frequent emphasis. The waltz that follows should be moderate in tempo, always keeping the rhythm strict and well defined, yet without sense of heaviness. The first period repeats, which leads to the *trio* in G, the subdominant of the first key. In this new section will be observed similar chord formations and the time is also regular. The first period follows the *trio*. An essential in playing this piece is to have both hands absolutely together in the chords and study to this end will prove most valuable experience to the student.

In Dreams I've wandered with Thee. J. C. Bartlett.

A song well adapted for baritone, mezzo soprano, or contralto who can sing the high F with comparative ease. The text is suggestive of romantic mood tinged with some degree of melancholy which the singer should conceive in spirit to do the song full justice. A first section (B♭) leads through a pause in the dominant to B♭ minor, the tonic minor of the first key which is to portray the mood of reflective sadness called for by the text at this point. This section is short, and soon returns to the original major, *lento* 4–4. The final page is strong in its emotion, and the effect, if properly realized, is most impressive.

The pianist should observe the accompaniment carefully, which at first often in broken chords is in full harmony in change of rhythm on last page. The whole demands a sustained legato, and the final measures, with *both* pedals, as soft as possible yet clear and distinct.

Tyrolean Hunting Song. Leo Oehmler.

One of a group of three piano pieces, suitable for third grade students. It is not technically difficult, but requires considerable study as to rhythm and phrasing. The first page is written in harmonic chord passages, and will be found valuable practice in keeping both hands together. Play also in a joyous manner, with a firm, flexible wrist.

In the second period (D major) there will be noticed some contrasting figures, involving independence between the hands; rhythm always distinct and well marked. Observe the many little indications in phrasing with care for they are all important towards an artistic interpretation.

LONDON LETTER

ORTON BRADLEY

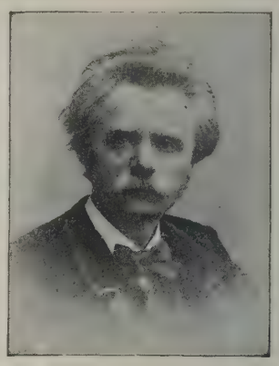
The letter for July must necessarily partake a little of the nature of a review of the season's work. At the end of the musical year we cannot but ask ourselves the question, "Have we made any progress?" Here in London the answer may be made in the affirmative, but with certain qualifications. We have certainly had an unusually successful season, if the number of performances be regarded as a criterion, probably the busiest on record; but it is a very doubtful point whether financially half the concerts that have been given have even covered their expenses. During one week in May there were actually fifty-four concerts announced to take place in London.

With regard to musical activity, therefore, we may say that there never has been so busy a year. The art of program making has also been advanced. With so many conflicting events, it has been necessary for concert givers to make their programs as attractive as possible, and the result, especially in the case of this season's orchestral concerts, has been most encouraging. Not only this, but the popular taste has been thereby improved, and as a general rule the best chosen programs have secured the best audiences.

MILKA TERNINA

The opera has also shown a marked advance on past years. Nothing could have been better done than the two cycles of the *Ring*, especially with reference to the *ensemble*. It seems hardly possible that the *Ride of the Valkyries* has ever been given better than on these occasions. Perhaps the quality of the tenors' voices left a little to be desired, but the Wagnerian tenor who shall satisfy all requirements is still missing. At least we have had Ternina and Gadski back again, and Van Rooy as Wotan, and the orchestra has been admirable.

The two novelties that have at present appeared, Poldini's *The Princess and the Vagabond* and Cornelius' *The Barber of Bagdad*, were of great interest. The former would have been improved by more rehearsals, the lack of which handicapped Percy Pitt, the conductor of the occasion. It was truly a remarkable event for an Englishman to have conducted a performance at the Royal Italian Opera! and Mr. Pitt is to be congratulated on his successful début. The latter opera was in the hands of Richter, and was an unqualified triumph. It is to be repeated several times during the season. There are several English singers engaged this year. Among them, of course, Kirkby Lunn stands preeminent. She will shortly appear as Carmen. Susanne Adams is also to return to opera and is sure of a hearty welcome, while Melba's first appearance will of course be greeted by a great audience. Melba has recently been befriending Maud MacCarthy, the violinist, in a very practical manner and will give a concert July 3 to introduce to London one Irene Ainley, a new contralto from Auckland. A new feature is to be added to the Covent Garden opera this year in the revival of the ballet for which Mademoiselle Boni and the *corps de ballet* of the Brussels opera have been engaged. They are to appear in Messager's *Les deux Pigeons* and in the production of Gluck's *Armide*. Without doubt the interest in ballet is reviving in London and the recent production of Delibes' *Coppélia* at the Empire has done much towards increasing that interest. It is not, however, very likely that we shall as yet return to the tastes of the early nineteenth century, when the salaries of the principal dancers at the King's Theatre amounted in one year (1824) to $47,000. Be that as it may, there are many beautiful ballets, the addition of which to the opera *répertoire* would be a great gain artistically, and let us hope financially also.



EDVARD GRIEG

During the week when Covent Garden opened its doors, two English opera companies were in the neighborhood of London, both the Carl Rosa and the Moody-Manners Company. The former made *Fidelio* and *Don Giovanni* their principal attractions, while the latter presented Tschaikowsky's *Eugene Onegin*, Meyerbeer's *Huguenots*, and other works.

During the present week the Moody-Manners Company will produce Nicholas Gatty's new opera *Grey-steel* at the Crystal Palace. The event will not draw such enormous crowds to Sydenham as a football match, but the production

JOSEPH JOACHIM

is creating a great amount of attention among music lovers. Operatically the season cannot be said to have been in any sense an empty one.

However, of all the interests of the musical season nothing is so much discussed as the visits of foreign artists, and never in any year have we had so many eminent visitors. Among them have been old friends and some who have come to us for the first time. Just now it is " Dr." Grieg who is attracting the most attention. He and Mrs. Grieg have been staying with Dr. and Mrs. Speyer (Leonora van Stosch), and on their way from Christiania visited Prague and Amsterdam. At the former place Grieg conducted the Bohemian Orchestra and at the latter the Concert-

THE BOSTON SYMPHONY ORCHESTRA, as it appeared in its first season (1881–1882), Georg Henschel, Conductor. During the past twenty-five years the conductors, besides Mr. Henschel, have been Wilhelm Gericke (13 years), Arthur Nikisch (4 years), and Emil Paur (5 years). Dr. Karl Muck will make his initial appearance as director, October 12, 1906.

Gebow Orchestra. Here it was the Queen's Hall Orchestra which gave a program of his music under his direction. He has also been to Oxford to receive the degree of Mus. Doc. *honoris causa*. It is his fifth visit to England, the first having been made in 1888, when his music seemed very novel and his harmonies unusual. To-day, after Strauss, de Bussy, and other moderns, his work strikes us as graceful and dainty, but no longer as peculiar or controversial.

Just now there is a controversy which is exercising the minds of several of our musicians. It would seem that Sir Charles Stanford has discovered that the Scherzo in Beethoven's Choral Symphony has been for many years played too fast, because the metronome mark in the original edition was a dotted half note = 116 (in the trio half note = 116), but in the second edition by some accident it became a dotted whole note = 116, and in the trio a whole note = 116. Reference has been made to the manuscript in the possession of the Philharmonic Society, and there the marks are half notes. In any case the Scherzo has often suffered by being rushed, and a change in the tradition can do us no harm.

To return to our visitors of the season, the famous Vienna Männergesangverein are to give two concerts, with the assistance of the London Symphony Orchestra, and next month we are to have a visit from the Vienna Philharmonic Orchestra. Joachim's annual visit is nearly at an end, and he leaves behind him a host of agreeable memories, among which not the least delightful was a sonata recital which he gave with the assistance of the English pianist, Leonard Borwick.

The visit to London of one of our finest provincial choruses is also an event to be chronicled, and all who heard them will remember the Bradford Festival Choral Society's performance of Bach's motet, *Sing to the Lord*, and the Choral Symphony.

Kreisler's only recital for the season will soon occur and Pachmann's first appearance after an absence of two years. A new tenor, Franz Naval, has made several appearances with success; but delightful as his singing is, he is not the desired Wagnerian, for whose coming we all wait.

Probably the least satisfactory sign among the whole of our season's work is the number of prodigies who are being exploited. Mischa Elman is still in his first place and has announced that at his next recital he will be assisted by his master, Leopold Auer of the St. Petersburg Conservatoire. We have still with us Vivien Chartres and Max Darewski and a new boy pianist of the mature age of eleven, named Milcio Horsowski, a grand-nephew of Rubinstein. His playing is really remarkable, even for a pupil of Leschetizky, but it is none the less immature.

A new rival of Elman's also has just arrived in the person of Joska Szigeti, a native of Buda-Pesth and pupil of Hubay, and another boy, called "Bino," is equally good at both piano and violin — and still they come.

Of future great events, the Lincoln Festival which was postponed from last year and the Handel Festival are the most immediate. The former will include in its program Dvorák's *Festival Te Deum*, Parry's *Voces Clamantium*, Brahm's *Requiem*, and Handel's *Israel in Egypt*. The "Three Choirs" Festival at Hereford will take place in September. The principal novelty will be a Sacred Symphony in F by Dr. Walford Davies, for baritone, solo, chorus, and orchestra.

The Monte Carlo season which has just ended has been remarkable for many musical events this season and for none more than for the production of Rubinstein's *Démon*, under direction of Léon Jehin. At one of the last concerts of the season Norah Drewett, a popular young English pianist, played Saint-Saëns' G minor Concerto with the orchestra and the Chopin Berceuse and a Liszt Rhapsody, which is yet another example of the *entente*. Perhaps it may be regarded as still furthering the same good end that Goldmark's latest opera should be called *Caliban* and be founded on Shakespeare's *Tempest* and Humperdinck's new work should be *The Merchant of Venice*. Siegfried Wagner is more independent and draws his inspiration for his fifth opera from *The Law of the Stars* (*Sternengebot*).

NEW MUSIC

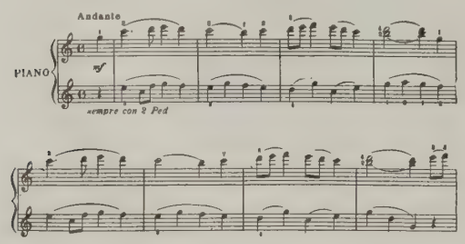
NEW PIANO PIECES

W. Aletter

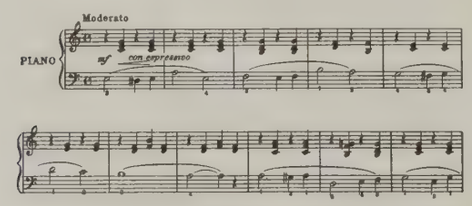
Six Piano Pieces in the Second Grade.

1. *English March* (*Marche Anglaise*). In C major, 4–4. Moderato. Three pages ..... .50
2. *Love Song* (*Chant d'Amour*). In C major, 4–4. Moderato. Two pages..... .30
3. *Music Box.* In C major, 4–4. Andante. Five pages..... .60
4. *Valse de Salon.* In C major, 3–4. Tempo di valse. Five pages..... .60
5. *Valsette.* In F ma or, 3–4. Moderato. Two pages..... .30
6. *White Rose* (*Valse Lyrique*). In F major, 3–4. Tempo di valse. Five pages..... .60

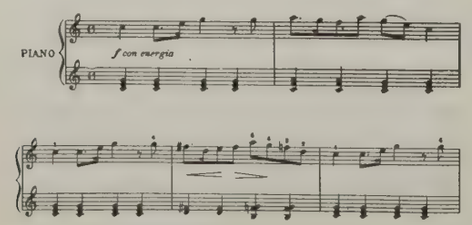
This is an eminently practical set of teaching pieces by a composer of experience, who adapts his (by grade) restricted means to technical ends, at the same time maintaining musical interest. The *English March* (No. 1) is a fine footstep rhythm, the melody chiefly single-voiced with an occasional second voice added. The trio consists of a songful melody for the left hand, accompanied by simple chords in the right. The piece gains two pages in length by a *Da Capo.*



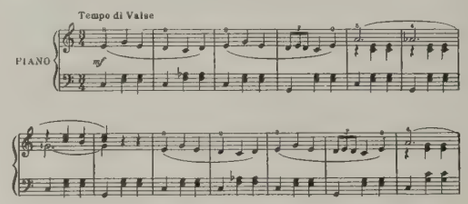
The *Love Song* (No. 2) is a useful melodic study for the left hand, to which the air is assigned throughout. It is a single-voiced melody, lying chiefly upon the staff in the bass clef, and very simple in the phrasing. The right hand supplies the accompaniment in easy chords which fill out and carry the rhythm. There is a *Da Capo* one page in length. The melody must be delivered legato, with singing tone.



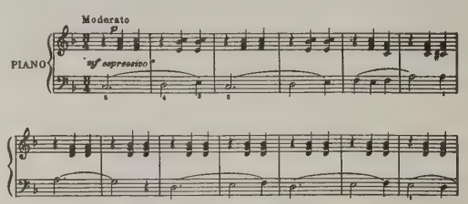
The *Music Box* (No. 3) is a quaint and original little piece, and suggests quite graphically the harmless tinkle of the old Swiss cylinder boxes. Both hands are in the high treble clef throughout, the writing is largely two-voiced, and the tone is diminished by persistent use of the "soft" pedal. A familiar German folk song is partially employed in the melody. The novelty of the idea in such an easy grade makes the piece very entertaining.



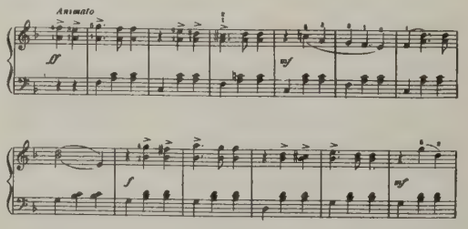
The *Valse de Salon* (No. 4) is of such a regular rhythmic flow and devoid of embellishment that it might serve as a dance-waltz as well. The melody is entirely single-voiced; in the trio it lies in the left hand. The measures at the end of brace I and beginning of brace II (see illustration) and similar passages constitute one of the few technical difficulties to be mastered. There is an episode in G major and a return of the C major strain, a trio in F major; and a return of the C major strain with short code, forming altogether a fairly lengthy waltz.



In the *Valsette* (No. 5) the melody is also entirely single-voiced. Here the body of the waltz has the theme in the left hand, the trio in the right. Both melodies are very lyric and demand a singing tone and legato touch. The trio is in the relative minor and the composition gains a page in length by a *Da Capo.*



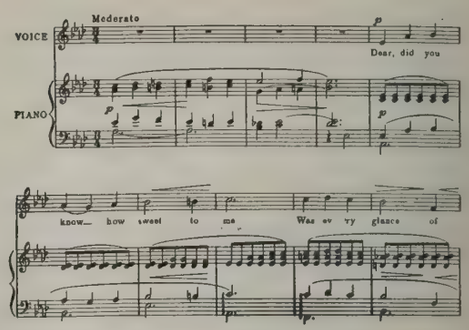
White Roses, the last of the set, carries as a subtitle *valse lyrique*, which appellation refers chiefly to the character of the first strain. A second section in the same key is of a decidedly brisk and animated nature, and the theme is expressed in two-toned chords. The trio melody (in B♭ major) is also largely two-part over the regular left-hand rhythm, and is varied in style and of graceful effect. The opening, single-voiced theme is repeated for conclusion.



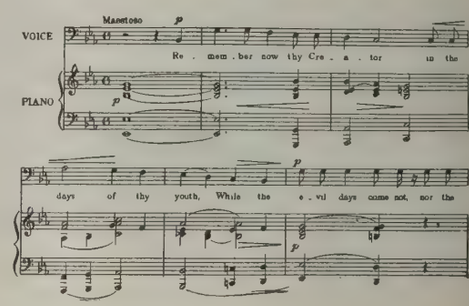
NEW SONGS

Eugene Cowles

Dear, did You Know. Medium voice in A♭ (C or E♭ to F or *a*♭). Also for low voice in F..... .50

This is a song of the romantic type, possessing a smoothly flowing and very singable voice-line of a comfortable *tessitura.* Its simple style makes the song useful for teaching; its melodious charm and the sentiment of the verses insure its popularity. The accompaniment offers a good support to the voice; and, while maintained on simple lines, is well written, playable, and agreeable in harmony. A melody-line in unison with the voice must be given with singing tone. Words by Theo. Wraitislow.

Remember now thy Creator. Sacred song for bass voice in E♭ (E♭ or G to *c*)..... .60

The serious thought and noble expression of these verses from Ecclesiastes have suggested to the composer a setting for the dignified tonal character of the bass voice. An elevated religious mood is sustained throughout; and the mood of the text is expressed with fidelity through all its changes by couching the voice part in a sort of lyric recitative, which is both singable and impressive. The song lies well within the range of the real bass voice, remaining largely upon the staff, and descends, at the close, to an optional low E♭. The accompaniment is varied and interesting.



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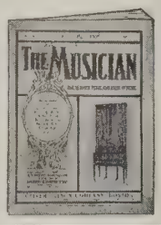
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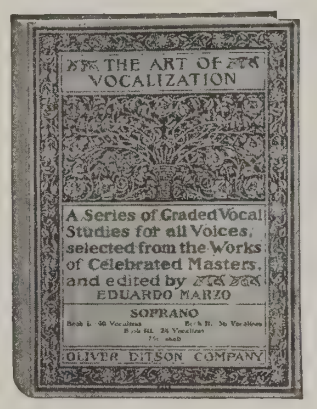

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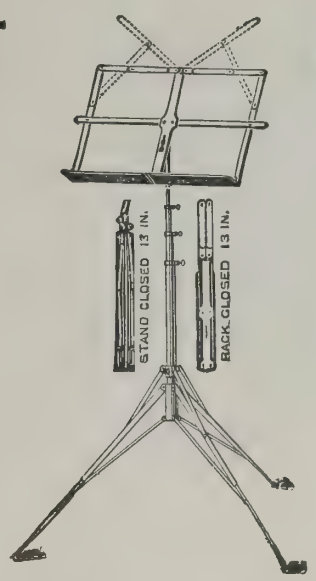

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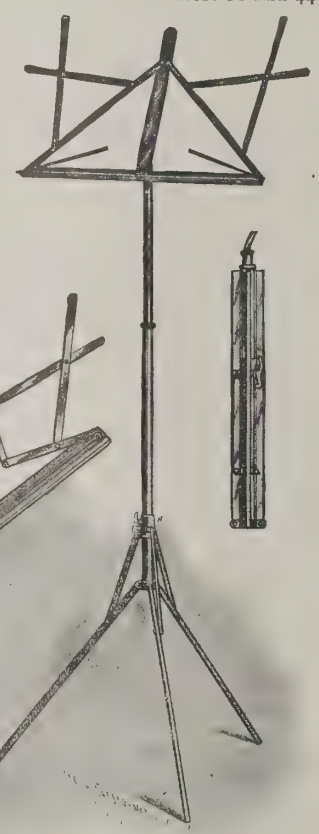

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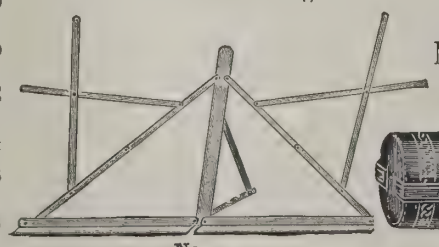

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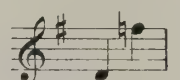
SPARKIN' BY DE GATE

('VIRA)

JULIE M. LIPPMANN

CHARLES FONTEYN MANNEY

Andante con moto

PIANO

p

mp

1. 'Vi - ra was de pur-tiest gel In de whole wide Souf.
2. 'Vi - ra was de lov'n-est wife 'Neath de Nord-ern sun.

p

Oh, but she'd de witch - in' eyes, Black an' coax - in', sof' an' wise,
Seems jest lak she made ma life Too con-tent fer fret or strife,

p dolce

Black an' coax-in', sof' an'— wise,— An' de laugh-in - est mouf!
Too con-tent fer fret or— strife, All was joy— an' fun.

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p *ten.*

All de dark_ies know'd right well — How I lubbed dat 'Vi _ ra gel:
An' de chil_luns flock _ in' roun' — Lub dey mam_my to de groun'

col voce

An' her mam_my she would say,— Kyind_er smil _ in', dis a _ way:
But dey lak to tease dey paw— By es_claim _ in' at him: "Law!

espress.

REFRAIN

mp

"W'en yer gwine ter quit yer spark _ in'
W'en yer gwine ter quit yer spark _ in' } You two by de gate?

mp *p*

rall.

Don' yer know de day am dark _ in' An' it's grow _ in'— late? *rall.*

p dolce

mp *a tempo*

W'en yer gwine ter quit yer spark - in' You two by de gate?

mp *a tempo* *p*

rall. 1 & 2

Don' yer know de day am dark - in' An it's grow· - in' late?"

rall. *p* *a tempo*

D.S. *mp* *espress.*

3. 'Vi - ra is de best - est frien'

D.S. *p* *rall.* *mp*

Liv - in' an - ny - where. S'pose her back *is* kyind - er bent,

p dolce

S'pose her stren'th *is* kyind - er spent, S'pose her stren'th *is* kyind - er spent,

p

W'at yo tink *I* care? Ain't a gran - ny right to be

ten.

Get - tin' grey, jest na - chel - ly? *I* shan't mind if at de close

col voce

REFRAIN

mp

Gabriel says: "I wan - ter knows W'en yer gwine ter quit yer spark - in'

espress.

mp

p

You two by de gate? Don' yer know de day am dark_in' An' it's

rall. p a tempo

grow - in'___ late? W'en yer gwine ter quit yer spark - in'

rall. p dolce mp a tempo p

You two by de gate? Don' yer know de day am dark_in' An' it's

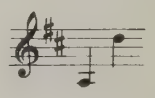
rall. rall. p a tempo dim. rall. pp

grow - in' late?"

MR

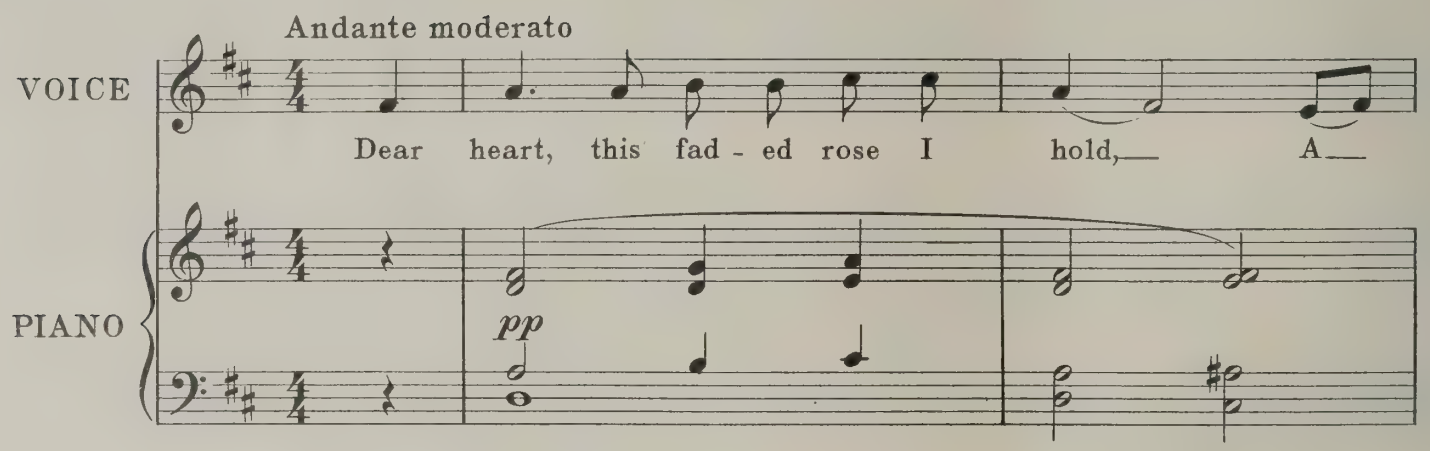
To Silas J. Titus, Syracuse, N. Y.

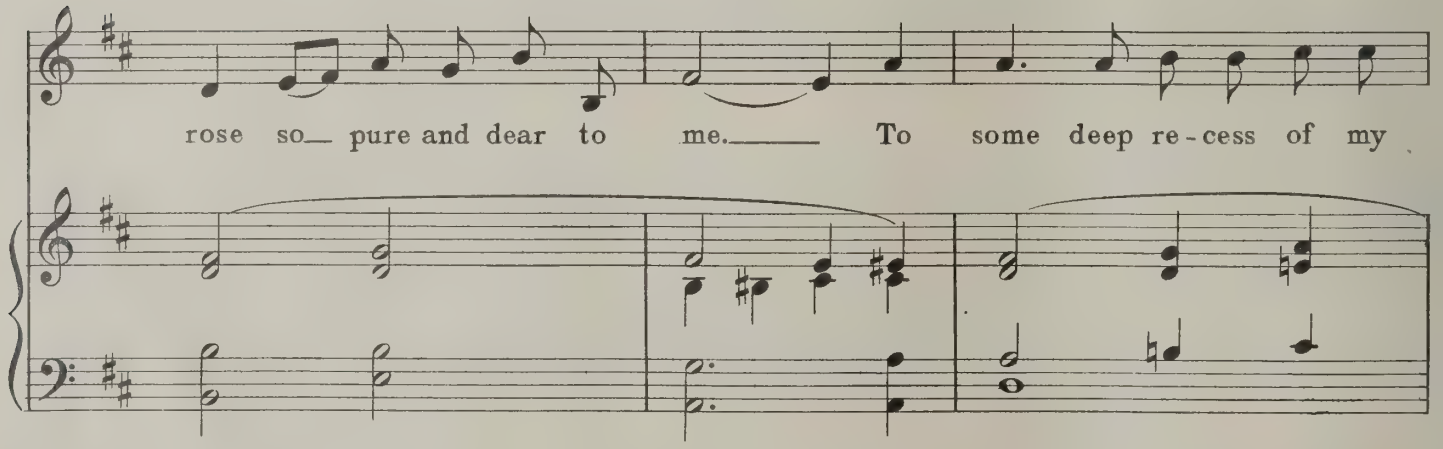
MY LOVELY ROSE

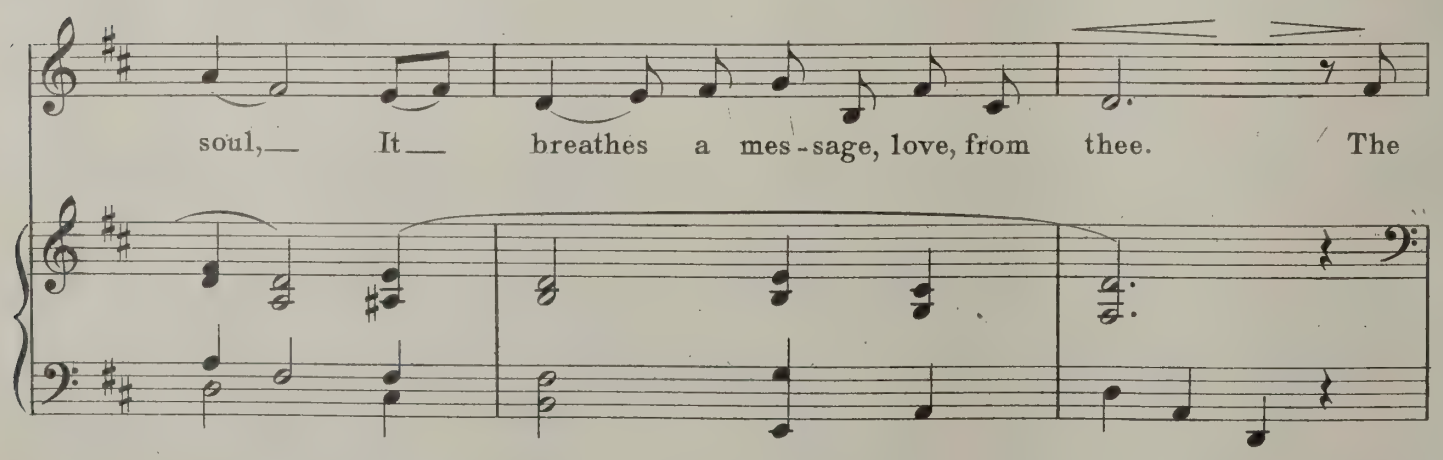


FLORA W. THOMAS

CHARLES WAKEFIELD CADMAN
Op. **26**, Nº **2**







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rose that with - er'd on thy breast,— I clasp with -

in, with - in my hands and sigh,— I clasp with -

in, with - in my hands and sigh:— "Oh rose, thou

doloroso

wert, thou wert too fond - ly blest, To rest up - on her heart, and

die;" My rose, my love - ly rose, My rose!

sost.

I press the rose close to my

mf dolce

mp legato

lips, And breathe a pray'r to heav'n for grace. Its

pet - als soothe my soul, and spread Their lin - g'ring fra-grance o'er my

cresc.

face. To me, a fade-less rose thou art;— Thy mem - o -

cresc.

ry a sa - cred shrine; I kiss the rose, I kiss the rose, and

rit.

ff *rit.*

on thy heart I lay it down— thou love di - vine!

rall.

SOBRE LA PLAZA

(ON THE PLAZA)

DANZA

T. H. ROLLINSON

Moderato espress. (♩=66)

PIANO

p

cresc.

f

dim.

p

Più animato (♩=90)

f

ff

mf

ff

Grade III

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Tempo I (♩= 66)

mf

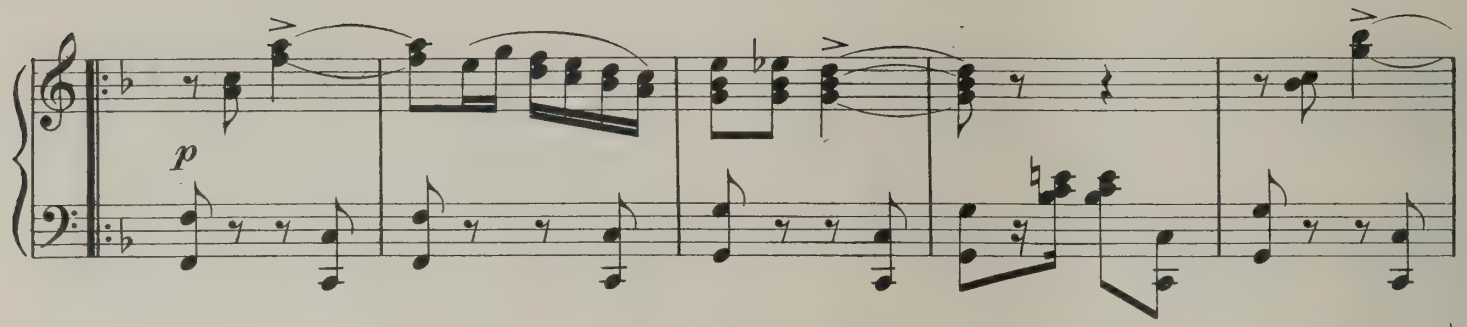
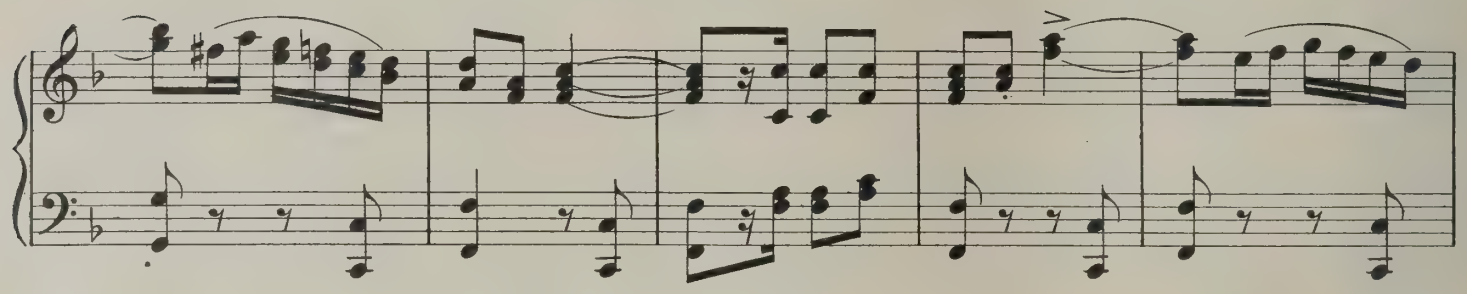
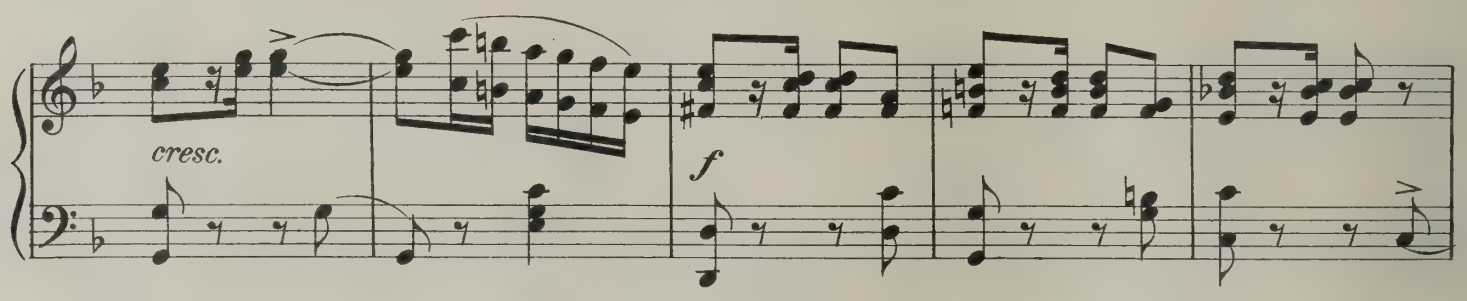
cresc.

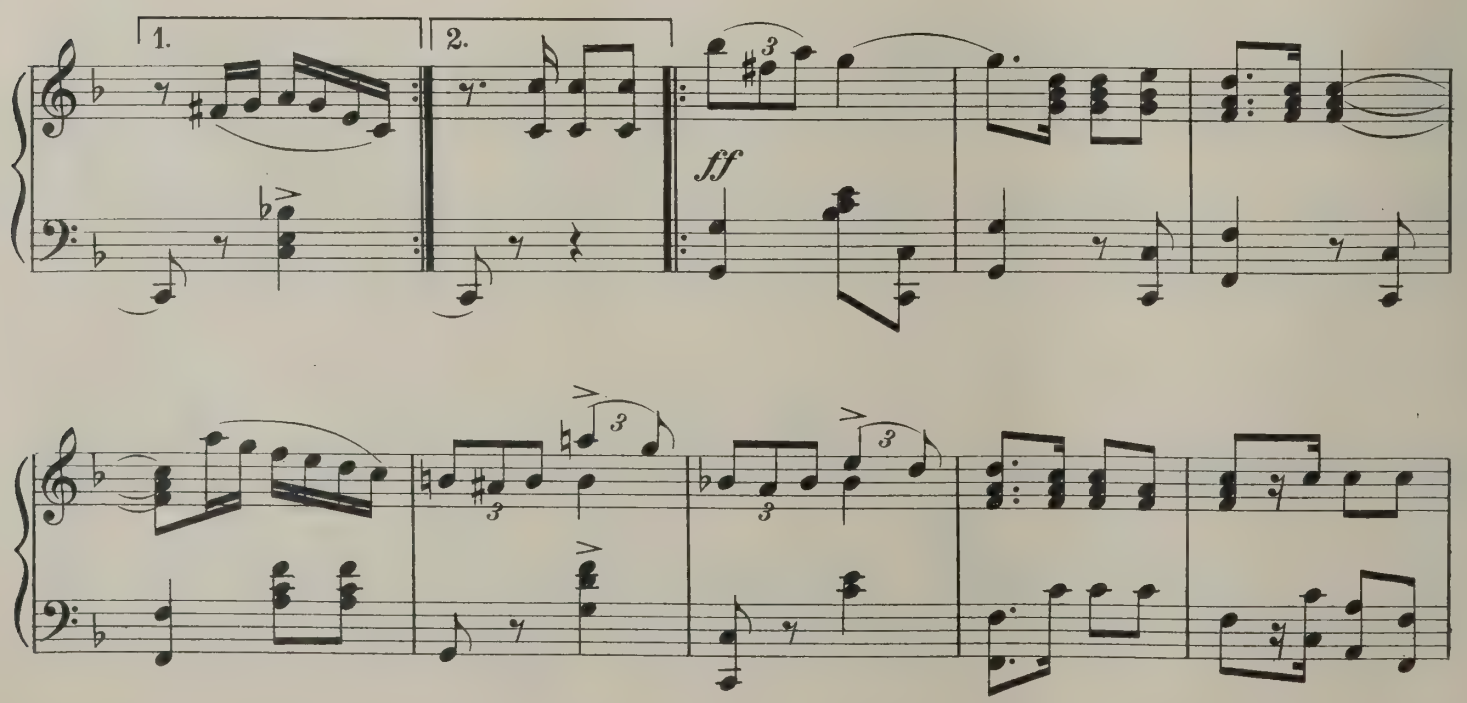
f

dim.

p

f


p

cresc.
f


1.
2.
ff

1. 2.

p

cresc.

f

dim.

p

p

ff

UNDER THE ROSE WALTZ

ROLAND BLENNER

INTRODUCTION

PIANO

mf

𝄋 Tempo di Valse

f

sfz

Grade III

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2d time
to Trio

cresc.

Fine

f

D.S.

Trio

mf

f

f

cresc.

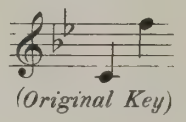
ff

mf

f

cresc.

D.C. al Fine

IN DREAMS I WANDERED WITH THEE

E. B. CURRIER

J. C. BARTLETT

Molto moderato

VOICE

PIANO

p

In dreams I wan-der'd with thee, love, The old - en bliss I

find;— A - gain I look in - to thine eyes, Still blue as

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heav'n's own skies, Ah! me, I wake, I wake and find

On - ly the whis - p'ring wind. Ah! me, I

wake to find On - ly the whis - p'ring wind, the

wail - ing wind. O

Meno mosso

Love, I hear thy voice in dreams, Thy voice so dear_ and

p

kind, ____ So sweet to hear; I hold my hands, And

call thee from the lone - ly lands, the lone - ly

lands. ____

Ah!

Lento

me, Ah! me, I wake ___ to find 'Tis

Ped. * Ped. * Ped. * Ped. *

f

but the whis - p'ring wind, the mock - ing wind. Ah!

me, Ah! me, I wake to find 'Tis but the whis-p'ring

f

Ped. * Ped. * Ped. * Ped. *

wind, the wail - ing wind. ___

pp *ppp*

Ped. *

TYROLEAN HUNTING SONG

LEO OEHMLER
Op. 58, № 3

Allegretto giocoso

PIANO

mf *p* *mf* *f* *rit.* *a tempo* *mf* *p* *mf*

Grade III

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ritard.

f

a tempo

Fine

p

rinf.

f

p

rinf

f

mf

p

p

ritard.

pp

mf

con forza

p

f

ritard.

ff

a tempo

p

rinf.

rinf.

f

p

rinf.

rinf.

f

D. C. al Fine

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PUBLISHERS' NOTES

HOME SONGS

Home Songs is the title of a new collection which will appear about September 1. The book will be a companion volume to the new and enlarged edition of *College Songs*. It will contain about one hundred forty numbers, including twenty hymns, sixteen rounds, the six most popular patriotic songs, and four of Foster's famous *Melodies*. There will also be several Scotch and Irish songs, German folk songs and songs by Balfe, Abt, Hatton, Mendelssohn, and Schubert, every one of which is eminently suitable for the home and fireside. Each number will be arranged in four parts for mixed voices. If desired, however, the songs may be sung as solos with piano accompaniment or as unison, two, or three part choruses.

The price of the book will be 50 cents, but until publication we offer copies for 25 cents each. This price includes postage if cash accompanies order.

MENDELSSOHN'S SONGS WITHOUT WORDS

Mendelssohn's *Songs without Words* will be an early addition to the Ditson Edition. The volume will be edited by Dr. Percy Goetschius.

In this edition the details of form will be carefully marked because they are peculiarly essential to the intelligent study and rendering of these compositions. The conscientious study of the structure of the forty-eight *Songs without Words* is in itself an education in the fundamental principles of music form. The editing, however, will not encroach upon the teacher's domain, but will simply record for his and the pupils' convenience the pedagogic details with which the latter should be made familiar.

The names given by Stephen Heller, which have become identified with these songs in the popular mind, will be found in this edition. There will be an introduction by Dr. Goetschius in which are outlined the various forms in the *Songs without Words*. There will also be a biographical preface by Daniel Gregory Mason.

The price of the book will be $1.00, but in advance of publication we offer copies for 40 cents, which includes the ost of transportation if cash accompanies order.

Probably few musical works of so high a grade of quality, depending for their effect so little upon facile and superficial appeal, so much upon traits of real artistic excellence, have been so widely popular. They are the people's classics, and they have earned their place by their intrinsic qualities of form and expression.

THE ART OF VOCALIZATION

The true old Italian method, as demonstrated in *The Art of Vocalization* by Eduardo Marzo, consists principally in training the voice so that changing from one register to the other is not perceptible. This perhaps applies more to the mezzo soprano voice than to either the soprano or the contralto voices, as it has a good share of all three registers. The mezzo soprano, with its peculiar fulness, mellowness, and roundness of its tone quality, is of great value in operatic music.

The three books for mezzo soprano will be the next to appear. Book I will contain forty vocalises, Book II will contain thirty-six vocalises, and Book III twenty-four vocalises. There will also be three books for alto soon to appear.

The price of each book when published will be 75 cents, but in advance of publication copies are offered for 40 cents each, which includes postage if cash accompanies order.

THE FIRST SIX MONTHS ON THE ORGAN

There is no instrument which offers so wide a scope for originality as the organ. In the use of stops on the pipe organ, however, there is sometimes danger of employing combinations which do not blend well.

The First Six Months on the Organ by George E. Whiting contains practical instruction on registration. The exercises in this work are suitable for two or three manual organs. The pedal parts are not difficult. All necessary directions are given for the use of the pedals. Exercises are included for playing church music when arranged on four staves. There are original preludes, postludes, and voluntaries which may be played for the church service or as recital numbers.

This work will serve as an introduction to the instrument for students who are already familiar with the piano. It may be followed by the works of Bach, Rheinberger, Saint-Saëns, Batiste, Guilmant, etc.

A new edition of *The First Six Months on the Organ*, revised by the author is now in preparation. The price will be $1.50. In advance of publication, however, copies are offered for 60 cents, which includes postage if cash accompanies order.

REED ORGAN SELECTIONS FOR CHURCH USE

When, as is frequently the case, a church is provided with only a reed organ, the selecting a sufficient variety of attractive and appropriate solos is not easy of accomplishment. Piano music is commonly used for such purposes. Even pieces for the reed organ are frequently arranged so as to be adaptable to the piano on the one hand or the pipe organ on the other.

Reed Organ Selections for Church Use, compiled and edited by Hans Lichter, will contain thirty pieces by nineteen composers. These are intended especially and only for the reed organ. A copy should be in the possession of the organist of every small church and every reed organ teacher.

The book will be one of the Half Dollar Music Series. Until publication copies are offered at 25 cents each, which includes postage if cash accompanies order.

THE MATHEW'S SCHOOL OF THE PIANO PEDAL

The pedals of the pianoforte are a vital part of the tone controlling mechanism, since they add to the tonal effect elements which cannot be put there from the keyboard. Composers since Chopin have not written the notes in all instances as they mean to sound, but as the hands have to play them. The remainder is left to the uncertain indication of an occasional "ped" here and there in the music.

Artistic pedaling, therefore, is not only a question of making the playing sound better, but often of bringing out an idea which, but for the pedal, would not be heard at all. Pedaling is an art requiring as careful and systematic study as scale-work, arpeggios, or any element of the technique. Fine playing is impossible without pedals.

The School of the Piano Pedal by W. S. B. Mathews contains complete explanations of the best usage of the pedal. The work is fully illustrated by many original studies and by numerous selections from Bach, Beethoven, Heller, Liszt, Tchaikovsky, Schumann, and Chopin. The studies range in difficulty from the second to the fifth grades. The work is particularly rich in easy pieces of fine quality. Mrs. Blanche Dingley-Mathews' valuable cooperation has made the work especially practical for use with children.

The School of the Piano Pedal has been in preparation for nearly a year. It is now almost ready for the press and will appear at an early date. The price will be $1.25, but in advance of publication copies are offered for 60 cents, which includes postage if cash accompanies order.

STUDIES FOR THE DEVELOPMENT OF RHYTHM AND EXPRESSION, BY CARL PREYER

Teachers in search of material to be used in conjunction with or in place of Heller's *Studies in Phrasing* will be interested in Carl A. Preyer's *Studies for the Development of Rhythm and Expression*. These studies are modern both in melody and harmony, and they include an interesting variety of styles of composition. The importance of the pedal as a factor in expression is amply demonstrated.

The studies will be published in two books, each containing eight studies. They will be Nos. 110 and 111 of the Ditson Edition. The price of each book will be 75 cents, but in advance of publication we offer copies for 30 cents. The two books are offered for 50 cents. These prices include the cost of postage if cash accompanies order.

SCHUMANN'S FANTASY-PIECES, OP. 12

The peculiar genius of Robert Schumann is perhaps most in evidence in his early works, almost exclusively written for pianoforte between 1830 and 1840. Among these are the *Fantasiestücke* (*Fantasy-Pieces*) Op. 12 which will soon appear in the Ditson Edition. This opus includes the *Des Abends*, *Aufschwung*, *Warum*, *Grillen*, *In der Nacht*, *Traumeswirren*, *Fabel*, and *Ende von Lied*, all of which are in the repertory of every pianist of ability.

This opus is edited and carefully revised by Xaver Scharwenka, head of the School of Music in Berlin that bears his name.

Mr. Scharwenka is not only among the greatest of living pianists, but his reputation as a teacher is world-wide. Therefore, the many hints, annotations and other indications that he has furnished to these immortal gems in Schumann Op. 12, will be of invaluable assistance to the teacher and student, towards their proper interpretation. There will also be a biographical preface by Charles Fonteyn Manney. The price of this volume will be 50 cents.

The ninth annual meeting of the Indiana and Ohio Sängerbund was held at Logansport, Ind., on June 18. A concert was given in which the Terre Haute Schwaben Gesangverein, the Marion Männerchor and the Peru Männerchor participated. At the morning session the prizes for which the singers contested Sunday were awarded. The Concordia Gesangverein of Fort Wayne won the first prize, a gold medal; the Concordia of Alexandria won the second, also a gold medal; the third prize, a silver medal, was awarded to the Socialistischer Sängerbund of Indianapolis, and the fourth prize was awarded to the Terre Haute Schwaben Unterstutzüngsverein.

* *

The following pupils of the Detroit Conservatory of Music received their diplomas at the commencement exercises held at the conservatory hall: Piano department — Harry Nelson Boillotal, Earl Howard Keim, Jennie Roe Lewis, Edna M. Price, Evangeline Searight, Hilda Templin, Marie Jelsch, Carrie S. Koch, Metta A. Lignian, Zella K. Price, Edna P. Simon, Letha Waterman; vocal department — Myra A. Coleman, Winifred L. Griffin; violin department — Molly Forcier.

NOTES

The pupils of Marie J. Lokie, of the Detroit Conservatory of Music, gave a concert on June 15, assisted by Meta Schwenk, soprano; Charlotte McDonald, violin, and Emma McDonald, 'cello. The pupils participating were Harriet Schumaker, Nona Orleman, Emma Spencer, Martha Neugarten, Sadie Ludwig, Genevieve Hutton, Edna Peoples, Margaret Lang, Margaret Silby, Winifred Mowat, Grace Milburn, Myrtle Bower, Aileen Fox, and Florence Colton.

* *

The fifth annual commencement exercises of the West Side Musical College, Cleveland, O., took place on June 18, when an interesting program was given by Emma Whitmore, Lida M. Reussmann, Laura E. Webster, Emma L. Kohl, Bertha L. Langley, and Matilda R. Young-Schmidt pianistes; Karl F. Grossman, violinist, and Henry F. Clarke, double bass.

* *

The Los Angeles centre of the American Music Society gave its third concert recently in the Blanchard Building Music Hall. Among those presenting the program were Frederic Irving and Mrs. Campbell, who gave a piano transcription of Indian melodies, accompanying it with explanatory remarks.

* *

A concert of unusual merit was given recently at Park Church Chapel, Hartford, Conn., when the pupils of Mrs. Frances A. Smith interpreted a program consisting of songs of Schubert, Franz, MacDowell, Meyerbeer Brahms, Nevin, Henschel, and Gounod. Those who sang were Mrs. Morgan Lord, Olive M. Lord, Grace M. Knox, Jane A. Clark, Mrs. S. G. Howd, Gertrude Case, Frank W. Brodie, and B. F. Grant. Mrs. William P. Robertson played the accompaniments.

* *

The sacred cantata *Esther* was performed by the Baldwin University Choral Society under the direction of O. E. Weaver at Berea, O., on Thursday and Friday evenings, May 31 and June 1. The soloists were Gustave Bernicke, Mrs. Edith Gilmore-Schneider, H. C. Christman, W. P. Gill, and Maude E. Darling.

* *

The Ohio Conservatory of Music, Cincinnati, gave an interesting program on June 29. Pupils from the classes of John C. Davis, piano; Mrs. Charles A. Graniger, voice and Richard Schliewen, violin, participated. On June 30 the program consisted of a song recital by pupils of Laura Bellini, a recent addition to the Conservatory of Music faculty.

* *

The annual recitals of the Albin Korn studio took place on June 28 and 29 in Guernsey Hall, Scranton, Pa. Messrs. Roescher and Conrad, violinists; Mrs. Slocum, soprano; Helen Kiesel, soprano, and Harry Rose, baritone, presented the program.

* *

The Reidelsberger String Quartet appeared recently in Everett, Wash., under the auspices of the Ladies' Musical Club.

* *

The third of George Chadwick Stock's pupils' recitals was given in New Haven, Conn., recently. Millicent Judd, Margaret R. Lewis, and Iva Bishop sang, accompanied by Anna Frances Treat.

* *

Henry W. Savage, the American impresario, has obtained the release of Elsa Szamosy, prima donna, of the Royal Opera House, Budapest, and she has signed a contract with him to appear in his forthcoming production of *Madame Butterfly*.

* *

Maud Powell is studying a new violin concerto by Sibelius, the Finnish composer. She will play it at the second pair of concerts of the New York Philharmonic Society next season, it is said.

* *

Maud Fay, the American singer, who recently made her début in Munich, appeared recently as Elizabeth in *Tannhäuser*, and was well received.

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Plead for me as amulet;
And like some ling'ring song of old,
Bid her not forget.

O enfold in leaves of azure hue
Memories of golden days—
Of golden days and skies of blue,
Ere the parting of the ways.

Whisper to her of days once dawning,
Ere night's estranging shadows came.
Bid her remember love's sweet morning
Full ablaze with sun of Love's white flame.

Reclaim for me from nights of longing
Joys that were ours in days of light.
Let silent thoughts like spirits thronging
Put clinging doubts to flight.

O token flower of memory sweet,
Blue as summer skies,
Bear on thy petals message fleet,
Tell her all that therein lies.

O link again the riven chain
Welded by sad regret.
Though all else die, if thoughts remain,
Then heart cannot forget.

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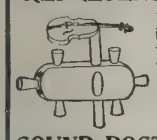
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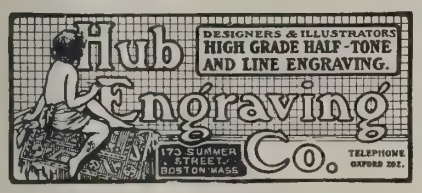

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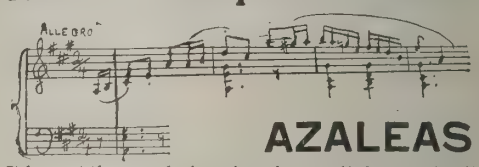

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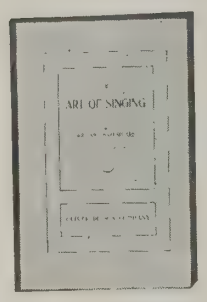

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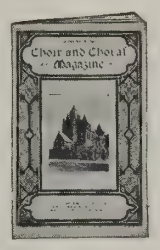

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EDWARD BURLINGAME HILL

At present it hardly seems necessary to assert that Claude Debussy occupies a position among contemporary composers that is unique. For it is generally recognized that he is unequaled in a certain type of vague, unprecise, delicately colored musical conceptions; he is unsurpassed in the ultra-modern mystic word, with its somewhat morbid, reflective, yet deeply poetic atmosphere. His individuality, aside from the question of liking or disliking it, is surprisingly distinct, independent, uncontaminated by the subtle sway of musical fashion. Indeed, his harmonic style is so original, so epoch-making, that he has himself become a fashion, and many imitators attempt to reproduce his vivid musical imagery. But it is a mistake to consider him a deliberate and self-conscious innovator. He does not appear to have been subject, even in his student days, to the passing influence of any great master. His experience has not been like Richard Strauss, that of evolution of individuality after frank experiment in conventional styles, it has been simply the gradual unfolding and ripening of traits of personality due to self-reliance and patient faith in the significance of his own utterance.

Achille Claude Debussy was born at St. Germain on Oise, not far from Paris, Aug. 22, 1862. He studied at the Paris Conservatory, with Lavignac in harmony, with Marmontel in piano playing (Edward MacDowell, then a boy of fifteen, was a fellow-pupil), and with Guiraud in composition. After taking prizes in solfeggio and piano playing, Debussy finally obtained the *Prix de Rome* in 1884 with a cantata *L'Enfant Prodigue* of conventional style and substance. During his stay at Rome he sent back a suite for orchestra with chorus *Spring*, composed in 1887, which has never been performed. Early in 1888 he composed *La Demoiselle élue* after Dante Gabriel Rossetti's *The Blessed Damozel* for contralto solo, chorus, and orchestra. This latter work was refused by the Conservatory authorities on account of its "excessive modernity." In fact it was not performed in Paris until April, 1893. After his return to Paris Debussy performed his military service. Both before and after this he had been active as a song composer. To this period belong the six *ariettes*, published many years later, *Five Poems after Baudelaire*, six songs to words from Paul Verlaine's *Sagesse* and *Fêtes galantes*, and others. In 1893 he composed his string quartet which the Ysaye Quartet produced in December of the same year at Paris. This was the first work by Debussy to arouse a wider appreciation of his talent; it shows the direction which his individuality was to assume later, although the style seems orthodox in comparison with the radical departures of the later works. The real Debussy appears definitely in his orchestral Prelude to Stephan Mallarmé's *Afternoon of a Faun*, an exotic subject of singularly transcendent mysticism. This piece, novel alike in its conception, in harmonic treatment, and in its play of delicate orchestral sonorities, has actually something approaching popularity in several countries; it has even appeared during the present year on the staid programs of the Conservatory concerts, where his *Demoiselle élue* was rejected as too radical. Other notable works by Debussy are the Nocturnes for orchestra (1897–1899) entitled *Clouds*, *Festival* (Fêtes), and *Sirens*, the last with women's voices (without words) used as an orchestral adjunct (this novel idea was foreshadowed in the early suite *Spring*), the opera *Pelléas and Melisande* (1902) on Maeterlinck's play, on which he had worked for thirteen years, undoubtedly his most important work, and, as well as an epoch-making opera in treatment of recitative, in novelty of the harmonic idiom, and exquisitely subtle use of the orchestra, the most complete embodiment of his impalpable and distinctively colored mysticism, of his poignant and individual force. During the present season the Chevillard Orchestra has performed a new orchestral work, *The Sea*, three symphonic sketches, *From Dawn to Noon on the Sea*, *Play of the Waves*, and *Dialogue of the Winds and Sea*, which (to judge from the four-hand arrangement) strikes a somewhat more universal note without sacrificing the charm and piquancy of detail so characteristic of his other works.

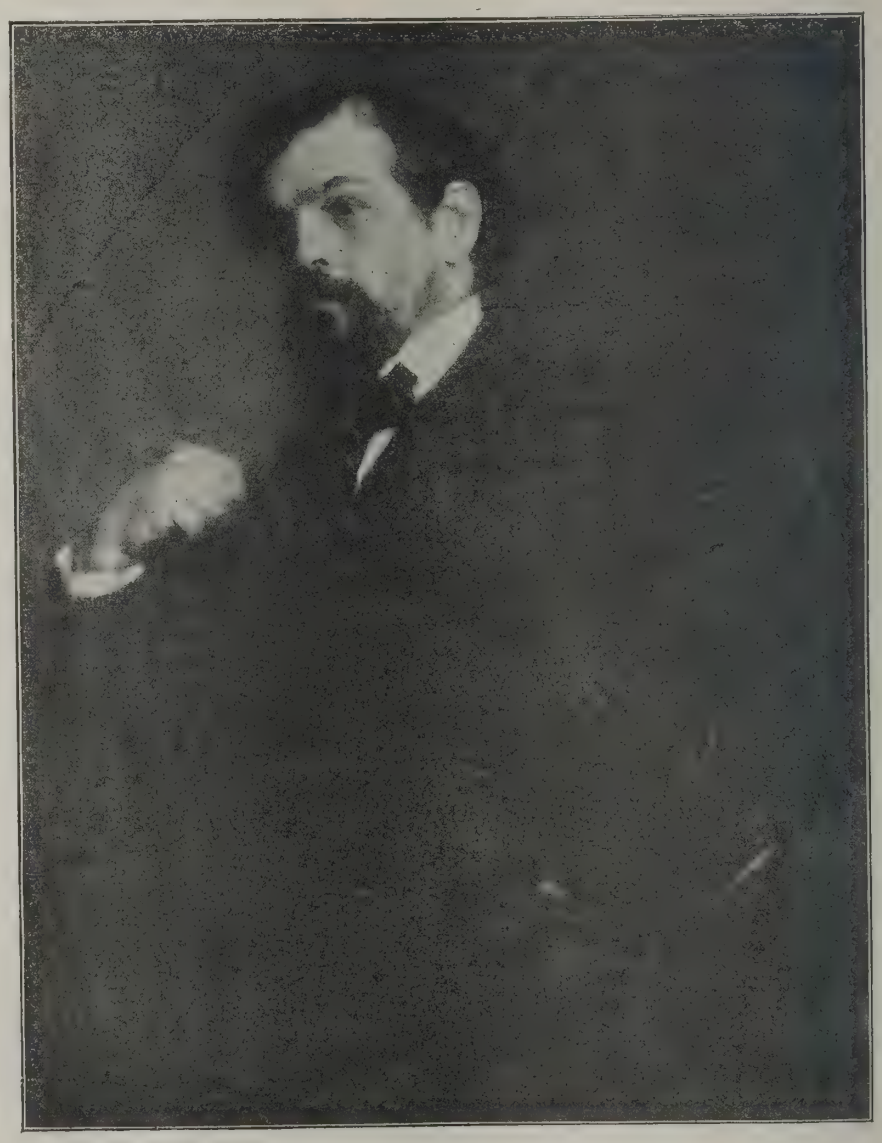
Meanwhile, in addition to many songs, the following piano works remained to be considered: *Little Suite* (1884) for four hands; *Mazurka*, *Reverie*, *Ballade* (1890); *Dance* (1890); *Valse romantique* (1890); *Suite Bergamasque: Prelude*, *Menuet*, *Clair de Lune*, *Passepied* (1890); *Tarentelle*, *Two Arabesques* (published in 1904) all belonging to 1891; *Nocturne* (1896); *For the Piano: Prelude*, *Sarabande*, *Toccata* (1901); *March of the Counts of Ross* (1902) for four hands; *Estampes: Pagodas*, *An Evening in Grenada*, *Gardens in the Rain* (1903); *Masques* and *The Joyous Isle*; *Images: Reflections in the Water*, *Homage to Rameau*, and *Movement* (published in 1905). There is also a short piece *From a Sketch-book* (published in 1904) and a transcription of Schumann's four-hand piece *At the Fountain* from Op. 85. A *Fantasy* for piano and orchestra (1899) has never been performed; a series of *Images* for two pianos, four hands, *Gigue triste*, *Ibéria* and *Valse* is still in press.

Debussy's piano music may be divided into two distinctive groups, one containing the early pieces, the other those characteristic of his mature individuality. Ten years of activity in other directions separate these groups. During that time Debussy's artistic progress was very remarkable. The *Little Suite*, composed in the year that he was awarded the *Prix de Rome*, is simple and unpretentious. It is melodious and agreeable music, correctly written, but curiously remote from the later style to come. The early short pieces, especially the Mazurka, Reverie, Dance, Ballade and Valse romantique, are often piquant and graceful, but they contain much that is commonplace; the harmonic treatment often borders on the crude; it is still tentative. On the other hand, the Suite Bergamasque, dated 1890, is so much in advance of its contemporaries as to give rise to a suspicion of a later revision. Published in 1905, it contains much that is easily recognizable as belonging to the period of its composition, side by side with details of style, harmony, and treatment that are only met with in the later epoch. The Menuet and Passepied contain most originality of thought, although there are poetic episodes in the *Clair de Lune*. The Arabesques (published in 1904, apparently with little or no revision) are the most convincing examples of his early work unadorned by critical after-thoughts. They carry out gracefully and fluently the decorative idea embodied in their title; there is no attempt to create a poetic mood of specific quality; they are skilful in construction, pretty in substance, and might pass as decidedly original were it not for the striking later achievements of Debussy.

The advances to the second group of piano pieces (beginning with the collection *For the Piano*, composed in 1901) is indeed abrupt. The sheer totality of development — in harmonic inventiveness, in originality of substance, in command of varied mood, in dominating qualities of personality — is staggering. The Debussy of 1891 is an obviously well-trained composer with some piquant ideas and a pretty talent — especially for song writing; the Debussy of 1901 is an authoritative harmonist of decided novelty, a poet of unusual distinction, the originator of indubitably unique moods. This change can be amply accounted for

when one recalls the compositions which occupied him during this interval, the String Quartet, the Prelude to the *Afternoon of a Faun*, the songs *Cinq Poemes de Baudelaire* (1889–1893) *Fêtes galantes* (1892–1903), *Chansons de Bilitis* (1898), the Nocturnes for orchestra, and above all, *Pelléas and Melisande*, which was begun as far back as 1889. During this period he was undergoing that great compeller of progress — poverty. Under its incentive he was polishing his technique, rendering it flexible, synthesizing his epoch-making system of new harmonic combinations, enlarging his powers of musical characterization so that they were at once more potent and more subtle.

To my mind the first set of the second group *For the Piano* shows unmistakably the influence of Bach, although only as seen reflected in the mirror of Debussy's individuality. The fiery Prelude is best known, and often played in concert, but the Toccata possesses the virtuoso element in equal degree, and also something of the nature of the classic Italian Toccata. The Sarabande also suggests indelibly the same classic influence, even though it be expressed in the medium of ultra-modern harmonies. It is hard to say which is most representative of the later Debussy, the sweeping, harp-like cadenza in the Prelude, the suave progressions of the seventh chords in the Sarabande (disregarding the orthodox resolutions demanded by purists), or the new technical figures which confront us on every page of the Toccata. The *Estampes*, composed in July, 1903, are more individualized in their subjects, and seem more directly personal in their outlook. *Pagodas* is a charmingly novel piece, largely in the Chinese scale, languidly Oriental and exotic, as befits the later Debussy. The exoticism of the Orient and of Debussy's style meet on terms of perfect equality. Perfect equality, also, of fingers is needed to play the original, but difficult accompaniment figure with the return of the opening theme. The ending, on an unresolved dissonant chord, is a charmingly vague effect — a troubled dying into silence. The tempo direction of *An Evening in Grenada*, *Mouvement de Habenera*, gives the clue to its nature, a fleeting variety of mood, in dance rhythm, from melting languor to smouldering ferocity, interspersed in the tender episodes. Fragmentary refrains from a far-off guitar interrupt souvenirs of the dance; the ending is faint and impalpable. *Gardens in the Rain* is a delicate and spirited fantasy of more elaborate development, that is as original in its piano style as it is in sentiment. The set of pieces is as finely chiselled and as imaginative in atmosphere as any. *Masques* and *The Joyous Isle* were at first intended to form, with a Sarabande, the Suite Bergamasque. The substitution of the earlier pieces is explained by a remark of Debussy to Louis Laloy, the Parisian editor, critic, and writer on music, cited by him as evidence of the former's artistic scrupulosity. *Impossible de publier la Suite Bergamasque, il me manque douze mesures pour la Sarabande.* (It is an impossibility to publish the Suite Bergamasque, I need twelve measures for the Sarabande.) Accordingly *Masques* and *The Joyous Isle* were published separately. They are more fantastic, exuberant developments of themes on a larger and freer scale. In *Masques* novel rhythmical and harmonic effects play the larger part; in *The Joyous Isle* it is the wayward brilliance of figures, notably the cadenza-like figure at the beginning and its subsequent harmonic treatment. Both pieces are gorgeously surcharged with imagination, resplendent with color that is almost tropical. *Images*, the latest published pieces, consists of *Reflections in the Water*, showing a certain vein of idyllic contemplation that is exceptionally felicitous, *Homage to Rameau*, which is a little constrained, as if overweighted with the responsibilities of eulogy, and *Movement*, an engagingly abstract conception of fantastic caprice. *From a Sketch-book* is a picturesque, if somewhat too vague piece, in his latest style. The transcription from Schumann is competent, if not startlingly new in treatment.



ACHILLE CLAUDE DEBUSSY

Space will not permit an analysis of Debussy's harmonic innovations, which are really extensive. They consist of genuinely new combination of triads, frequent use of seventh and ninth chords without resolution, an indulgent attitude toward "cross-relations," and a harmonic scheme based on a scale of whole tones. This latter scale was touched upon by Liszt, an innovator who is daily receiving more and just credit, in his Dante sonata and in his ballades with declamation, but Debussy has elaborated an entire system on this principle, which he has made wholly and unmistakably his own. Debussy's later piano style, with its totally original figures, variety of rhythm, opposition and contrast of subtle sonorities, is also distinctively his own, following a path that is apparently remote from the universal influence of the school founded by Liszt. In musical substance and in artistic sentiment, Debussy is first of all French to the core, then fearlessly individual. His field is his own, except for his followers and imitators. Among the piano composers of to-day he is unique in producing fanciful pieces of somewhat extended development, whose form is determined largely by the underlying poetic idea. He is preeminently a poet treating a wide range of imaginative moods; beginning with the literary influence of Rossetti he passed to Baudelaire, Verlaine, and achieved his masterpiece in conjunction with Maeterlinck; his orchestra sings a delicately individual note; his piano has extended the realms of technique and of fancy. As Richard Strauss has discovered new worlds of contrapuntal possibility, as Vincent d'Indy has fused the great traditions of the early classics with the manner of utterance and thought of to-day, so must we recognize in Claude Debussy a great harmonic innovator and an unsurpassed poet in mysticism.

PRINCIPLES OF SCALE PLAYING

A. D. JEWETT

The value of scale playing in the study of piano technique has deservedly received the recognition of all good teachers. Probably no other branch of piano technique has received more careful attention, and the reason is apparent when one recognizes how largely piano music is made up of "passage" work. The woeful lack of success that is noticeable in the stumbling work of so many students is remarkable, to say the least, considering the few principles involved and the ease with which, by correct practice, they may be mastered.

First, wait till you are ready. It is unwise to begin the study of scale playing until the Fundamental Principles of Piano Technique — Condition, Position, and Action — are well understood; an equality of finger action established, as well as independence and balance of hands, — that is, until the pupil can keep the hand in the proper position, preserve supple conditions, and demonstrate a perfectly independent action of each finger — quick, elastic, and reposeful. To begin scale playing while the pupil has to struggle with the whole hand to raise one finger (the fourth, for instance,) is suicidal to good piano playing.

There is one point that can be undertaken, however, at an early stage, and that is, the control of the thumb. In finger action it has to move up and down by the side of the hand, making as free and vertical action as any of the other fingers; in scale playing it also has to pass as freely under, and out from under, the hand, and this action must in no way disturb hand position or supple conditions. Therefore, some gymnastic exercises should be given very early, that the pupil may gain such a controlled action of the thumb.

All in all, this is the most important feature of scale technique, as this thumb control is used not only in the playing of scales proper, but in every passage containing more than five diatonic tones. Any other phrase demands that the thumb shall be used as a lever to place the fingers over the required keys, and that service must be rendered freely and cheerfully. Oh! the host of sulky, surly thumbs refusing to act until driven, and then doing it so ungraciously that the banged tone sounds like a door slammed by a sulky child.

The additional principles of scale playing may be called — *Relationship, Poise,* and *Adjustment.*

Relationship. — In playing a five-finger passage the knuckles form a straight line with the edge of the keys, and the fingers may be said to be in five-finger relationship — that is, straight with the keys. Bear in mind — to play a good, smooth scale, each finger must have an equal action. In order that the fourth finger shall have the same equal action, without being allowed to straighten, or reach for its key, place the thumb of the right hand on C, and the fourth finger on the B immediately below.

Even when the thumb is well-trained so it stays easily under the hand, without destroying hand position and supple conditions, it is easily seen that a changed relationship occurs, the fingers being more or less across the keys instead of straight with them. This is Scale Relationship. This relationship must remain unchanged the entire length of the keyboard, if a smooth, rapid scale is acquired. Any deviation of this principle, however slight, stands in the way of the highest attainment. So the first exercises given should be at the table, where the pupil should stay until the hand can be carried back and forth over the thumb, preserving this scale relationship, and knowing that each finger is so placed over its key that its action is in nowise different from that in the five-finger passage.

Poise. — In five-finger playing the knuckle of the fifth finger should be about level with that of the second finger, and all slightly elevated. This is Poise, and is controlled by use of muscles in lower arm, not by projecting out the elbows. In scale playing, the outside of the hand (the knuckles of the fourth and fifth fingers) should be held a trifle higher, thus allowing the thumbs the proper play under the hand, which it requires in backward scale playing. At this point it is well to emphasize the fact that in backward scales the thumb should be drilled to pass directly and quickly under the hand to the position where it is next to play. This is important. There is no sense in making two motions of the thumb where only one is needed, and velocity is impossible if this is neglected.

Adjustment is properly a matter of supple condition, and is not a voluntary action; however, it should be given specific study. If the proper relationship and poise has been preserved throughout the entire length of the keyboard, while the wrist has apparently kept a quiet, steady movement, with no noticeable change at any point, it can be easily seen that at the upper end of the keyboard the outside of the right hand curves out at the wrist, and at the lower end of the keyboard it curves in. Adjustment has been going on steadily during the entire journey, so quietly that the eye cannot see it. This is, as I say, primarily a matter of preserving supple conditions, and at the same time knowing that the principles of relationship and poise have not been violated.

A thought connected with the fingering of a scale demands a little notice.

5-4-3-2-1-3-2-1-4-3-2-1, etc. It is wise to take some study where the pupil can drill first, in carrying the third finger over repeatedly, until this distance is a matter of habit, then the same with the fourth finger crossing, and when the scale is taken up see that the alternation does not disturb relationship, poise, or adjustment. A common fault is to take relationship for the third finger crossing and allow either the fourth finger to reach for its key, or the wrist to wabble — either fault is pernicious. Do not lose sight of the fact that not one of the fundamental principles, Condition, Position, and Action, can be lost sight of, changed, or neglected. It is unnecessary to state that I have only attempted to treat of the technique of scale playing. Every good teacher will see the necessity of studying it for quality, rhythm, etc., from the standpoint of listening; unless the pupil hears a good scale, he surely will not play one.

In a future article the principles of chord playing will be presented.

THE TEACHER

The estimation in which a teacher of youth is held is a test of the enlightenment of a country. There is confessedly no higher work than the right training of the young. In order to do such work successfully natural qualifications need to be wisely cultivated. The spirit, if we may use so vague a word, which a teacher brings to his work is a matter of the first importance. While this is true of all great pursuits in life, it has nowhere a finer illustration than in the schools of the people which stand in intermediate relation between the home and later life. The right attitude of the teacher to pupil and instruction wins and holds the confidence of the youth. Some teachers make knowledge attractive and desirable, because they possess in addition thereto that higher wisdom or character which contributes to a tranquil and strong life, and thus makes everything valuable. What we call the atmosphere of a school is formed by many influences flowing from home, pupils and community, but a chief element in its creation is the teacher. — SCOTT.

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Sometimes there came into the life of the pupils in these schools a personal influence strong and lasting. Some gentle, patient, sweet-voiced and sweet-mannered girl, teaching the little ones in a summer school, so impressed her personality upon their minds and hearts that they worshiped her. Through all their lives they reverenced womanhood as idealized in her. I have heard old men speak of such with tears, showing that her image in their memory has over it the saintly nimbus. Among the student teachers, too, were ardent, enthusiastic ones, full of moral earnestness, who struck fire when they found a flint; who appreciated the scholarly instincts when they found them, encouraged the boys and girls, gave them special help and direction, and drew them to higher levels of thought and action. — MARTIN.

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"As the students of music become fewer the love of music will grow less. The singing school, the village band, and the folk song are the primary cause of the advance in music. I do not believe it will be possible to interest the child in music with a spirit of emulation by a mechanical player. A child may desire to be a Paderewski, a Melba, a Caruso; I do not believe any child will desire to be a phonograph. The student must have living, breathing examples before him to properly stimulate his ambition."

Manufacturers and inventors of automatic piano players and talking machines have been given a hearing before the joint Committee on patents of Senate and House, which is considering the pending copyright bill. G. Howlett Davis, an inventor, of East Orange, N. J., charged that the composers, who have contended for protection against having their music "pirated" by talking machines without paying royalties, are controlled by contracts with publishing houses, which many of them have denied. — *The World.*

THE AMERICAN CONSERVATORY

J. LAWRENCE ERB

The term *conservatory*, as applied to musical education, has been in use for nearly four centuries, having originated in Italy in the first half of the sixteenth century, the great French and German institutions being of a much more recent date. The term — which has nothing to do with flowers or hot-house methods — is suggestive of the purpose of the original institutions, namely, to *conserve* (preserve) the science of music in its pure form. This at once explains the proper meaning of the term *conservatory of music*, and the proper end and aim of such an institution.

With the history and ideals of the great European conservatories we are all more or less familiar. Thanks to a system of patronage which would, in this country, be both incongruous and impossible, they have been able from the first to devote their energies entirely to the education of talented youths for the highest places in their profession. The conservatory label has always meant much; for, from the beginning, the faculties of these institutions have been made up of the greatest musicians of the day, and the training has been consistently high-toned, with primary regard at all times for artistic purity and truth. Hence, the roll of the students at the great European conservatories reads very much like a list of the modern masters, and apart from the conservatories there seems to be little musical salvation in Europe. This is due principally to the fact that these institutions are, as a rule, endowed, or subsidized, so that the energies of the Director and Professors need not be wasted in looking after financial matters, but may be directed entirely toward artistic ends, making it possible to reject all applicants except such as are possessed of genuine talent and a willingness to work.

In America this state of affairs does not obtain. It might well be said of American musical education that "the *lack* of money is the root of all evil." The music teacher is so proverbially impecunious that he cannot afford to teach simply for the love of it, but must, perforce, look out for the wherewithal to pay "the butcher, the baker, the candlestick maker." Hence it follows that the most important thing for him is the acquisition of a *clientèle* and, as that depends entirely upon the caprice of a number of individuals, much of the intellect and energy of the teacher is necessarily expended in keeping pupils and their friends in good humor, so that the musical education is often forced to take a secondary place. This is, of course, diametrically opposed to the European system which has produced such good results. Not that there are no impecunious or "society" music teachers in Europe, but that the serious work of musical education, which falls almost entirely upon the conservatories, is carried on entirely upon the basis of artistic results, regardless of the pecuniary. It is there not so much a matter of "How many pupils can I get and how can I get them?" as of "How can I get a good teacher and who will have me?"

Not that, on the other hand, there are no American music teachers with high ideals. In the contrary, the intelligence and earnestness of many of our teachers is not to be discounted by any others in the world. But, to begin with, the public is not yet educated up to the point where it can distinguish between the good and the poor in art; and then, what is even more serious, the system of study with private teachers which obtains so largely here, leads almost invariably to a one-sided development which is not genuinely musicianly. Here lies the great weakness of our American musical education and the great opportunity of the conservatory. Excepting among conservatory graduates, it is seldom that one finds a music student educated entirely in America whose general musical knowledge is in any measure comparable with his ability as a performer. Of performers we have a plenty, almost a plethora, who have been well trained to play or sing a more or less limited number of pieces after a more or less acceptable fashion. Some read music of ordinary difficulty more or less fluently and accurately, or have a smattering of Harmony, or the History of Music, while a very few have any knowledge whatever of the formal structure or inner meaning of music. This does not compare favorably either with the better European musical education or with American education along other lines: it lacks greatly both in breadth and practicality.

The true end and aim of all musical education should be that set forth in the conservatory name, *i.e.*, the preservation of the science — and art — of music in its purity. This *can* be done by a private teacher, — and sometimes is, — but it can be accomplished much more easily in a conservatory: first, because it is very difficult to find a musician of sufficient versatility and scholarship to be able, without assistance, to impart an all-round musical education; and second, because there is no question that the public looks more favorably upon a school than upon a private teacher, no matter who he may be. Many private teachers, recognizing this fact, advertise themselves as the "John Smith," or "William Brown" School of Music, to the possible increase of their revenues, but with no gain to the cause of musical education.

The conservatory holds in its hands the future of music in America; and inasmuch as government subsidies are not forthcoming, there are two methods open for the financing of such institutions. The first, and at present the more in evidence, is that pursued by the great majority of music schools throughout the country, beginning with the great institutions like the New England Conservatory and adopted in a thousand other cities, great and small. These institutions have been founded almost universally by the cooperation of a few teachers who shared expenses and divided the profits, — or losses, — and, if they succeeded in holding together long enough, they sometimes managed to interest outside parties sufficiently to achieve an endowment or pledges of support. Such institutions have done much good in America, — until recently, in fact, nearly all the higher musical education has been in their hands, — but their great weakness lies in the fact that they must be made to *pay* or their usefulness is soon over. That this is a serious drawback has been evidenced in the case of several of the most important institutions of this type, which have either succumbed entirely to financial stress or have had to curtail their activities so seriously that much of their higher efficiency is gone. No educational institution is or should be made the subject of competitive advertising as applied to business enterprises. It exists not to make money, but to make character and culture, and, if properly carried on, is never likely to prove a dividend earner to any alarming extent.

The second and most effective method and the one most likely to endure is that which is found at Baltimore, Harvard, Yale, Columbia, University of Pennsylvania, and many other colleges and universities, in which the conservatory is regarded as a department of the institution, and work in music receives — in many cases at least — credit in the regular courses leading to degrees. In such cases the expenses of operation are generally borne and the salaries paid by the college, or university itself, which, being accustomed to deficits and "hustling" for endowments, does not necessarily cut out a part of the course in alarm at the first sign that the balance is not on the right side. Either music is or is not a legitimate educational factor. It is needless to reiterate here the arguments in favor of its educational value, which are best indorsed by the action of the many institutions throughout the land which have within a few years given it an increasingly important place in the curriculum. If it is as important as we contend it is, its proper place is in such institutions as are here indicated and upon a footing of equality with the rest of the course. It is under such circumstances that musical educational work can be properly organized and carried on, and it is here that we must look for the true growth of art education in America.

As yet most of these schools in connection with institutions of learning are in their infancy, so far as their true possibilities are concerned. While nominally on an equal footing with other departments, it is generally less easy to obtain endowments for the musical work, or even to exact equally liberal treatment in the matter of accessories. Scientific apparatus is expensive, but scientific knowledge has earned dollars and cents for the great American commonwealth. Naturally it is easier to raise money for wealth-producing education than for any other. But there is less criticism to be made on this score than on the score of inexperience in the heads of departments. Money is not always expended to the best advantage, nor is the energy always directed toward the proper end.

The efficient conservatory must, first of all, be a well-organized body, with an enthusiastic corps of instructors who work together for the common good. A definite course, graded not for the most talented nor yet for the least, and with sufficient elasticity to allow for personal predilections so far as advisable, should lead up to a definite degree, which should represent a musical equipment comparable in every respect with the professional equipment of the doctor or the lawyer or the minister. It is all nonsense to contend that a musical course cannot be graded because individual capabilities vary so greatly. As well refrain from grading in any educational work, for the argument is just as valid when applied to mathematics or languages or science or mechanics. Progress in modern education has been in great measure proportionate to the greater accuracy and rigorousness in grading.

The training of a conservatory should be such that its graduates might be able to execute well a large number of the representative masterpieces, more than sufficient to make up a good recital program. He should have an intimate acquaintance with all styles of composition so that he might be able to criticize intelligently and justly any new or unfamiliar work that might come to hand. He should be a master of composition, at least to the extent of ability to express, accurately, idiomatically, and with despatch, any ideas he may chance to have, with a sufficient knowledge of form and the contrapuntal art to develop a theme consistently. He should not be a stranger to impromptu performance, nor at a loss when expected to play or sing at sight. In other words, he should be what he pretends to be, — a cultured musician in so far as outside influences can make him so.

The prospective teacher should know something of methods; the course here should include Normal Classes, where the students could themselves solve actual teaching problems, and the study of psychology in its relation to musical training should have a place in the curriculum.

Students who have church work in view should be trained to be true church musicians, not simply organists and singers who perform in church. They should have an opportunity to assist in the actual work of the choir loft, if possible, and should be intimately acquainted with the religious music of all times and nations. They should study the true relation of music to the sanctuary and to worship, so that a church service may be more than a concert, with literary interludes. There should also be an obligatory course in Voice Culture, so that those who lead the vocal forces of the church and Sunday-school may not injure the delicate vocal organs of children. Here alone there is a vast field for conservatories all over the land, — a field that is scarcely at all cultivated at present.

The ideal conservatory should include in its course, besides the specialty of each pupil, obligatory courses in Theory, Sight Reading, Musical Form and Composition, Ensemble, History of Music, and Criticism at various points in the curriculum. A working knowledge of the old clefs and the orchestral score, and the ability to read and write music without the aid of an instrument or any audible sound should likewise be cultivated. These should be the commonplaces of good musicianship, yet how rare they are!

Every conservatory should include among its working forces a good chorus and, if possible, an orchestra, and should insist upon frequent and consistent *ensemble* study and, with instrumentalists, much accompanying at sight, and frequent public or semi-public performances for all pupils. Commonplaces, these things, in the practical life of a musician, yet how rare in the "musical graduate." Only after years of experience are these "commonplaces" acquired in most cases, when they should be present at the very outset of the practical career.

"The fault, dear Brutus, is not in our stars
But in ourselves, that we are underlings."

It is of little avail that we American musicians beat the air and fill the newspapers with our laments that the American musician does not get a fair chance. As a matter of fact, he does not — always; but scolding or complaining will not remedy matters. The American managers and concert-goers are not such fools that they will deliberately slight a composition simply because it is American; neither are they such philanthropists or patriots that they will accept a composition simply because it is American. As a matter of fact, a very great deal of the stuff that is palmed off upon the American public should not be heard at all except in the classroom for criticism. Much of it is interesting only as exhibiting talent, but not as art. Few American composers compare favorably with the Europeans in *musicianship*, — there is the rub, — though as executants or in natural ability they rank very high. Our great weakness is not in the line of natural talent, — there we loom up big; but in culture (*i.e.*, the ability to utilize natural gifts to the very best advantage), we, for the most part, fall short. Here is the problem of the American conservatory, here its opportunity. The future of music in our country will be determined very greatly by the manner in which this problem is met, and there are many hopeful signs in the air.

GOD'S WAY WITH A SOUL

My figure in this world has not been great, but I have had a great experience. I have never been a great agitator, never pulled a wire to get the will of men; never did a politic thing. It is not for this reason, but because I was looked upon as a singularity — not exactly sane, perhaps, in many things — that I was almost never a president or vice-president of any society, and almost never on a committee. Take the report of my doings on the platform of the world's business, and it is naught. I have filled no place at all. But still it has been a great thing even for me to live. In my separate and merely personal kind of life, I have had a greater epic transacted than was ever written or could be. The little turns of my way have turned great changes — what I am now as distinguished from the merely mollusk and pulpy state of infancy; the drawing out of my powers, the correcting of my errors, the winnowing of my faults, the washing of my sins; that which has given me principles, and, as the fruit of this, an abiding in the sense and free partaking of the life of God. — *A Fragment from Bushnell.*

FROM THE TALMUD

A lie has not a leg to stand upon.

Actions speak louder than words.

Good deeds are better than creeds.

Avoid anger and thou wilt not sin.

It is sinful to hate but noble to pardon.

A true wife makes the home a holy place.

Adversity is the true school of the mind.

The consciousness of God's presence is the first principle of religion.

He who teaches his son no trade is as if he teaches him to steal.

Do not isolate thyself from the community and its interests.

He who seeks a faultless brother will have to remain brotherless.

Be in the habit of receiving every man with a pleasant countenance.

Who is rich? He who is satisfied with his lot.

The world stands on three things: on law, labor, and benevolence.

He gives little who gives with a frown. He gives much who gives little with a smile.

The noblest of all charities is in enabling the poor to earn a livelihood.

It is better to lend than to give. To give employment is better than either.

THE VAGRANT PHILOSOPHER

WILSON G. SMITH

We were comfortably seated in our accustomed places in my studio, — Vagrant and I, —when the subject of conversation turned upon the lack of true art appreciation among the wealthier classes. I could see that Vagrant was rapidly warming up to the subject by reason of certain suggestions of mine. I was in a somewhat pessimistic mood, and possibly colored to an extent the mood of my friend. At any rate, while I was talking the clouds of smoke poured from his mouth like an intermittent volcano. Vagrant was surely becoming not only interested, but almost ready to explode. I only awaited the explosion. Finally it burst forth with lurid vehemence. "So long as the commercial atmosphere prevails," said Vagrant, "there will be no general art growth in our country. The eternal race for wealth leaves no room for intellectual or artistic recognition of culture. Wealth is so rapidly acquired that it precludes the concomitant culture which imparts to it its real value. Society is so much occupied with social fads and functions, that pink teas and other similar fancies usurp the higher culture that ought to be associated with ease and luxury. What has genuine art to do with the devotees of golf links, tennis courts, dog and cat shows, horse shows, and club house banquets? True, when it is the proper caper, society attends symphony concerts and grand opera, but then merely to display its wealth, and hold social chit-chat to the musical accompaniment of master minds. Observe, if you please, the indiscriminate applause from this class of art patrons. They rave over Strauss, Brahms, and Tschaikowski, when Mozart and Haydn are quite beyond their ken. From the standpoint of real culture they do not know the difference between a symphony and a yard of ragtime. It is not the gloved hand that inspires the artist, but the sincere applause of heartfelt and mind-felt appreciation. It is the artist with a scandal halo or some freak idiosyncrasy that attracts the social moths. Paderewski, for example, became a popular idol primarily because of the hippodrome advertising of his chrysanthemum locks. Society went to see a freak artist, and commented upon his hirsute adornment while he poetized at the piano. Other artists of equally conspicuous merit failed to attract the same public, because they depended upon their art, rather than the patent medicine methods of the press agent. It is only necessary to mention von Bülow, d'Albert, Pugno, Reisenhauer, Hambourg, and others of their ilk who have made musical history for the esoteric circle, but were and are caviar to the elect who attend concerts with their carriages and coachmen, and who ask after the first movement of a symphony has been played, if the next number on the program is to follow. Is it to be wondered at that art does not thrive in such an environment? They rave over a chromo, and let genuine works of art pass by unheeded. In rhapsodizing over ultra-compositions they revel in — to them — muddy water and imagine it deep, congratulating themselves upon being esteemed wise. It is all merely a shallow and shabby veneer, and can never become real culture. When we, as a people, evolve a folk song literature, we will possess the basic material upon which the superstructure of art can be erected. The folk song of our present conditions is the clink of the almighty dollar, and the lustre of art is but the false shimmer of gold. One generation amasses wealth, and the next generation is kept busy spending it. The telegraphic click of the stock exchange is sweeter music to the ear of the king of finance than the immortal strains of a Beethoven symphony. So, also, the tongue of social gossip is more alluring to society than the dulcet tones of a diva. Do you think that society would patronize symphony concerts at 50 and 25 cents? Hardly; with them high prices indicate high art, and the higher the price the higher the art. When intellectuality and culture draw the social distinctions, rather than the pocket-book, we can hope to have an aristocracy from which art appreciation can evolve. Do the people who ostentatiously interfere with our enjoyment of a symphony, by arriving late or exchanging social chatter, interest themselves in concerts at popular prices? No! the reason is obvious. It is not the proper thing, socially. They spend thousands of dollars on horse shows and kindred spectacles. A blue ribbon means more to them than the opus number of a Brahms symphony. I warrant there is more real appreciation in an audience of so-called commoners than in all of the gilded clique that agitate gloved hands when Tschaikowski's symphony is played. What wonder then that native talent goes a-begging, or elsewhere for recognition or support. Domestic articles, even in commercialdom, have not the same value as the imported product, even though an expert cannot distinguish any difference in intrinsic value. It merely exemplifies a dominant trait in human nature. A thousand cities claimed great Homer dead, where once the selfsame Homer begged his bread. Many are anxious to lay laurel wreaths upon the grave of him whom they failed to recognize while living. Posthumous charity is cheap, and does neither the living nor the dead any particular amount of good. A skull surmounted by a laurel wreath and this legend, 'what's the use?' typifies the value of artistic ambition or endeavor, generally considered. After all, to change conditions necessitates a radical change in human nature. The initial step is the cultivation of an altruistic attitude of man toward man. Let the individual practice self-culture, and he will radiate an atmosphere of progress that will impart to his fellow similar desires. The inspiration of example works miracles in the upbuilding of art; for genuineness imparts confidence, and confidence begets imitation. Men are much like sheep. They require a leader. All the rest are sure to follow."

As Vagrant closed his diatribe a kindlier light shone in his eyes, and I could see his features assume a more optimistic expression; and as he left me to my studio and my thoughts, I was compelled to admit that there was more truth than poetry in what he had said, severe though it was.

LATIN AND GREEK

The benefits of instruction in Latin and Greek, enormous as they are, received exaggerated praise, in spite of the dictum of Sir William Hamilton, which was often quoted, that nothing brought the classics into such disrepute as requiring them of every student. To enforce this statement it is not necessary to appeal to the opponents of classical culture. The words of a renowned scholar, distinguished for his knowledge of antiquity and his love of the ancient landmarks, tell the story well. "The classical revival," says Freeman, "in all its forms and stages, fostered the idea that the languages, the arts, the history of Greece and Rome, at certain stages of their being, were the only forms of language, art, and history which deserved the study of cultivated men. It led to the belief, not perhaps fully put forth in words, but none the less practically acted on, that those two languages, and all that belonged to them, had some special privilege above all others; that studies which were honored by the ambiguous name of 'classical' were fenced off from all others by some mysterious barrier; that they formed a sacred precinct which the initiated alone might enter, and from which the profane were to be jealously shut out. Such a state of feeling, which has even now far from died out, could not fail to lead to mere contempt, and thereby to mere ignorance, of everything beyond the sacred pale. And what is more, it hindered any knowledge of the true nature of those things which were allowed a place within the sacred pale. It led to a cutting off of so-called 'classical' studies from all ordinary human pursuits and human interests."

To a very considerable extent this reproach, if it is a reproach, is likewise American. The opportunities, the honors, the pleasures, and the rewards of a liberal education were opened during the first half of this century to those only who had been disciplined, by the preparatory schools, in the ancient languages, and this discipline was continued through the greater part of the subsequent collegiate curriculum. — GILMAN.

AMALIE JOACHIM, SINGER AND TEACHER

FREDERIC S. LAW

Amalie Joachim, who died in Berlin, Feb. 3, 1899, was the favorite concert singer of her time in Germany. Her voice was a contralto, remarkable for power and depth, but her chief claim to the position she occupied was her gift of interpretation. As a singer of the German *Lied* she was unrivaled. She had the art of combining words and music, of so fusing them together by her individuality that no matter how familiar the hearer might be with the song, it seemed a new creation.

Unlike her more famous husband, Joseph Joachim, the noted violinist who has never been in this country, she made a brief professional visit to America ten or twelve years ago. Her voice, however, had lost its youthful freshness, and her really artistic singing, therefore, failed in exciting much popular enthusiasm. On her return she devoted herself more particularly to teaching. In this she was highly successful; her class of pupils was large and cosmopolitan in character, embracing artists and amateurs not only from Germany but from many foreign countries as well. Her magnetic temperament, her genial humor, her rich experience as a singer, made her lessons memorable occasions to ambitious students. They were allowed to remain in the studio and listen to the instruction of others; it rarely happened that the "hearers' corner" was not filled with an attentive throng, eager to catch her every word and hint about the art to which she had given the best years of her life.

Olga Plaschke of Königsberg, during her study with Madame Joachim, seldom failed in being among the listeners, and took notes of many lessons which she heard in this way. These notes were published after her teacher's death, and a number of them are here reproduced, in the belief that they will be found profitable and suggestive to those interested in the art of song. Care has been taken to select such as are of the most general application, and thus most useful to students of singing.

The breath is the song! The management of the breath by the singer corresponds to the bowing of the violinist. Breathe deep; do not raise the shoulders; they have nothing to do with the lungs! Hold the breath where you have the short ribs, and let it stream out as you have need. Practice holding the breath; in that way you accustom yourself to keeping a good stock of it on hand. Avoid rigidity; the whole body must be flexible and yielding. One must be able to throw the singer around like a cat — and like a cat, he must always light easily on his feet. The clothing must never confine the body so that it prevents perfect freedom in breathing. Avoid stiff collars, — we singers are not soldiers! The neck must be free and unconstrained.

Before singing prepare yourself by a quiet, tranquil breath and then emit quiet, tranquil tones. Never wait until it is too late for this, and then jump in as if it had just occurred to you, "Oh, I must sing too!"

Bring the voice to the hard palate; do not sing thin, soulless tones, but let them ring round and full. Rather practice briefly, but with firmness in the voice and zeal in the heart.

Not such uncertain tones! Do not keep them back in the throat, — let them out. I do not want you to sing with more force than the body allows, but let the voice ring.

Sing your vowels with a clear timbre, so that your words can be understood and more expression put into the song.

A certain period of discouragement and discontent is sure to come to every one. But it is a good sign. It shows that one is not satisfied with the old self, and it almost invariably indicates marked progress.

The contralto must master the upper medium tones as well as the head tones. A dark timbre in the upper tones is a sure sign of the contralto voice.

Once in a while practice humming with the mouth closed.

Do not blow out the tone. The more the singer hears his own voice, the less ringing is it to others.

Do not attack the high tones with timidity; be brave and a little saucy with them! One must take the bull by the horns. If I seize him by the tail, he will turn against me and trample me under foot. But if I grasp him by the horns, I confuse him; he will either leap over me or turn and run away. He who avoids a difficulty and runs the other way, like a dog with his tail between his legs, will never overcome it, but will be overcome by it, and in the end will lose all power to accomplish anything.

You must be able to sing two measures in one breath, — but do not fail to take breath at every comma and after every phrase, even the shortest.

In singing runs and exercises, keep them up without stopping — extend them and do not allow yourself to be intimidated by anything. Don't be afraid to give yourself a push; your voice will run along all the better for it.

Cultivate the head voice, particularly in exercises; bring it down into the upper medium, which always shows wear when used to the exclusion of head voice. This makes the voice shrill, especially with sopranos. This is the reason that so many singers are prematurely obliged to abandon their art. I have sung for forty-five years, and know how many stars of the first magnitude have suddenly faded away in that time for that very reason.

Nowadays our tenors sing more and more effeminately, while our contraltos begin to sing like men. We women must be careful not to yield to this affectation of singing like basso-profundos!

In singing the tone must rest on the breath, — the breath must bear it up.

Pauses are important in giving expression as well as opportunity for rest. They must never be shortened by the accompaniment; they belong to the voice.

My dear child, you seem to have no interrogation mark in your mouth. When you do not understand, you must ask.

We seldom sing for ourselves, but generally for others; so let us be careful to speak distinctly. The thought must always be brought out clearly, not only as a whole, but in all its subordinate divisions. We know the song, to be sure, but you must remember that the commercial traveler Meier, who sits there in the concert room and has paid two marks for his seat, does not know it, and he must have it all clear in his mind, — otherwise he has the right to say: "I didn't understand a word she said!"

In singing we do not say, *I*, *thine*, *mine*, etc., but *ah-ee*, *thah-een*, *mah-een*. However, you do not need to sing more than the *ah*, the ear supplies the *ee* much as the sight acts in viewing pictures of small size, in which the artist does not depict the eye with any attempt at exactness but simply marks its place by a dot.

My larynx is set somewhat obliquely in the throat. Physicians say that it is impossible to sing when the larynx has such a position. So much for theory!

A young lady had chosen Brahms' *Vergebliches Standchen* (*Useless Serenade*), but while singing, grew embarrassed by reason of the text. The teacher remarked her confusion and said, "Why did you choose this song? You were not obliged to sing it. Either sing it freely or let it alone. Then you sang the end so peculiarly — *Gezube?* That sounds like an Indian word — no, it is *Geh zu Bett* (go to bed)! The final consonants must be heard as clearly as any of the others; they must not be pronounced lazily."

She then sang the song herself, and thus illustrated the proverb, When two people do the same thing, it is not the same thing. Though before the song had made an unpleasant impression, it was now like a Defregger *genre* picture; we saw two fresh, healthy, roguish children of nature before us and enjoyed their sportiveness. At the end she said, "Do not sing folk songs with too much expression; rather sing them simply and naturally."

Repetitions should never be sung in the same way as at first. If you sing the passage loud the first time, sing it soft the second time — or *vice versa*, according to the sentiment expressed. Otherwise it becomes stupid and tiresome, and that is something never allowed in art.

Sing firmly and not so flippantly! Think of nothing but the song you are singing. Singers, like horses, ought to have blinders so that they may see nothing, hear nothing, while they are singing. They should have nothing to do with the world around them.

Art comes from ability. The voice must be mastered, so that it obeys the will of its owner; but this requires unremitting diligence.

In the first study of a song sing with firm, full tones; do not attempt it *piano*, — that comes later. It is also better not to begin with the text, but to give each note its proper name; for example: F♯, G, A♭, etc. Learn the words of your songs by heart. To sing everything from memory, however, is a special gift.

To a pupil who boasted of the praise her friends bestowed upon her singing, she said: "Ah, my dear young lady, what have I not heard about my singing? I might almost think that I was the dear Lord himself — but I never believed it!"

It often happened that, when she found fault with a pupil, the latter sought to excuse herself on the plea that she sang much better at home. Her answer was always uncompromising: "I do not believe it." "Oh, when they listen to me," once complained a young English girl, "I can't sing so well as I can at other times." "Just because they are listening, I should show them what I could do," was the ready reply. "Oh, I am so afraid," was often heard as a pupil rose to sing. "Of course you are," was the sarcastic retort: "I have already bitten you twice to-day!"

It was only natural, with all Madame Joachim's good humor and geniality, that the most confident singer should feel embarrassed at the contrast between her own imperfection and the consummate mastery of her teacher. To all such she used to say, encouragingly: "We are here to study. If you were perfect in your art, you would not need me."

Apropos of Schubert's song, *Gretchen am Spinnrade*, which was often brought by pupils, she protested against the tendency to choose songs of a tragic and melancholy nature. She said, justly enough, that no young girl could possibly have sufficient experience of life to be able to sing such a song. "Bring me something cheerful," she used to say appealingly. "It almost seems as though our young ladies were in a state of desperation, judging from the songs they choose."

In ending, Fräulein Plaschke says: "The last song I studied with Frau Joachim was Schubert's *Death and the Maiden*. 'You must sing the part of Death softer,' she said; then after a pause: 'Have you ever heard Joachim play the voice of Death in the quartet, *Death and the Maiden?*' I replied 'No.' 'You should hear him play it; he plays it wonderfully (*wunder-schön*).'"

BACH IN AMERICA

FREDERIC S. LAW

The departure of Dr. J. Fred Wolle less than a year ago to take the chair of music in the University of California closed one of the most interesting chapters of American musical history — that of the Bach festivals at Bethlehem, Pennsylvania. These festivals gave that town a distinction among our cities not unlike that enjoyed by Bayreuth in Europe. It may be that Dr. Wolle will be able to transplant the Bach cult to the sadly shaken shores of the Golden Gate, but it will hardly find so congenial a habitat as the secluded Pennsylvanian town nestled among the hills of the upper Lehigh.

Founded nine years before the death of Bach, in 1741, by German Moravians who brought to their new home the love of music that characterized them in their native country, it was from the first a centre of musical culture. Records are imperfect, but an orchestra was in existence as early as 1780 and Haydn is known to have been in correspondence with Bethlehem musicians. Many of his works, as well as others by Handel, Mozart, and Beethoven, were heard there for the first time in America, though larger and better known communities have in many cases taken the credit of these first performances. *The Creation*, for instance, is generally supposed to have been sung first in Boston in 1818, but it had been given in Bethlehem eight years before.

The old Moravian Church in which the festivals were held is now in its second century, and when built in 1803 was one of the largest auditoriums in the country, accommodating a congregation of a thousand. Standing on the edge of the Moravian burying ground with its low, uniform marble slabs prescribed for all, whether young or old, rich or poor, partly surrounded by the quaint ivy-covered community buildings of the eighteenth century, the influence of such a locale was a strong factor in the effect produced upon the hearer. Bach's choral works were heard under very nearly the same conditions as those for which they were composed — in a building consecrated by the prayers and praises of generations of believers, while the chorales which intersperse them had been household words in Bethlehem since Bach's own time; hence when they occurred and the audience rose reverently to join in singing them there was nothing to remind one of the concert room. It seemed rather a service in which the great truths of revealed religion sank into heart and mind through the solvent power of music without need of spoken word from priest or preacher to enforce their reality. This indeed was Dr. Wolle's aim as expressed in a letter to the writer sketching his ideal of a temple devoted to religious music of the highest type: "A place where all can worship through the music. Like a church without theology. A service without a sermon."

As a matter of record, a brief *résumé* of the activity of the Bach Choir of Bethlehem will not be uninteresting to those who see in it a proof that the taste of the times is not so superficial as some would have us believe; that an art couched in the severe idiom of a bygone day has not lost its inherent power to enthral and elevate if it be reproduced, so far as may be, in the spirit of him who conceived it.

Since Bach wrote his choral works for the seasons and festivals of the church, their transference to the concert room does essential violence to their religious character; they were meant not only to be heard, but those hearing were expected to participate in them by singing the chorales introduced for congregational use. Then, too, the great length of the larger works compels their abridgment under ordinary circumstances. At Bethlehem this was avoided by hearing them in two "sessions," as they were called, one at four o'clock in the afternoon, the other at eight in the evening. Both were well within a two-hour limit; thus the entire work was given without undue fatigue to either singers or audience.

An interesting feature was the announcement of each session made by the playing of chorales by a choir of thirteen trombones stationed in the belfry of the church. The solemn tones of the trombone are closely connected with the life of the Moravian. They are heard on festival occasions of the church — no one who has been at Bethlehem on Easter Sunday will forget the impression made by the sunrise trombone playing. Deaths are announced from the belfry by chorales so chosen as to signify to the hearer whether the departed one is young or old, man or woman, single or married. Thus both the music and the instrument acquire a significance which is lacking to those out of the church fold.

The Bach Choir was organized for the purpose of singing the great *Mass* in B minor, of which they gave the first complete performance in this country in March, 1900. This was followed by a festival of three days in the spring of 1901, which included the *Christmas Oratorio* (a first performance as a whole in this country), the *St. Matthew Passion*, and the *Mass*. Two years later the scheme was greatly extended by a repetition of these works with the addition of the *Magnificat* and five of the cantatas; the second Brandenburg *Concerto Grosso* was also played. With fine poetic insight the music, which filled six days, was so chosen and arranged that it formed an epitome of the church year. Beginning with the Annunciation made in the *Magnificat*, it illustrated the birth of Christ, His sufferings, death, resurrection, and ascension in an impressive progression which found a fitting climax in the *Mass*. The same thought was followed on a still more comprehensive scale in the next festival. A cycle of nine days was projected, divided into three sections of three days each, the design being to bring the works to a hearing in the appropriate church season and as near as possible to the days for which they were composed. The Christmas festival was held in the last week of December, 1904; that for Lent in the following spring, when the unfamiliar *St. John Passion* was sung; the Easter festival concluded with a performance of the *Mass* on the first day of June, 1905.

In view of their magnitude and of the high standard of performance, these chronicled results are interesting, but it is still more interesting to consider the practical means by which they were brought about. Tradition, custom, atmosphere, count for much; but, after all, the hour must wait on the man who is destined to fill it with deeds. J. Fred Wolle is descended from one of the old Moravian families of Bethlehem, in which music took its customary place as the first of domestic enjoyments. Still, in the early forties, at the age of twenty-one, he went to Europe to study the organ under Rheinberger in Munich, and returned to take charge of the organ in the old church. An enthusiastic student of Bach, he was able to inspire his singers with a like enthusiasm for the music of the master, in spite of its great difficulties. He had at his command nothing more than the average vocal talent of the ordinary country town. Thus there were more poor and indifferent voices than good; but by skilful management, of which particulars follow, he obtained a really fine *ensemble* from the material at hand. The number was never more than a hundred and twenty-five, and part of the time but a little over a hundred, yet in the comparatively small auditorium, with its admirable acoustics, such a band of singers proved in the main ample in volume, besides manifesting a flexibility and a responsiveness to the leader hardly to be secured from a much larger body.

The choral director will be interested in Dr. Wolle's method of dealing with his chorus. Since many of the works demand five, six, and even eight parts, he chose the younger, lighter voices for first sopranos; the more mature singers were assigned to the second soprano. The tenors, generally the weak link in any choral chain, received a great deal of separate drill and were not allowed to sing in full voice. This softness on the part of the tenors served materially in securing a homogeneity of tone color among the voices which was particularly noticeable in the later festivals. Much of the singing was *mezza voce*. This served to adjust the general timbre of the chorus as a whole to the standard of organ tone, as illustrated in the Diapason,—not loud, not soft, but clear and penetrating,—so that the good points of the voices were emphasized and their poor ones obscured.

From such a medium tone it was easy to swing into a powerful forte on the one hand or to sink into a subdued piano on the other. The idea of procuring an organ-like tone from the voices is particularly appropriate to the singing of Bach. This effect was further accented by a larger number of basses than is generally thought necessary in a chorus of this size; Dr. Wolle laid especial stress upon having that part the most numerous —

lightness and freshness in the first soprano, fulness and depth in the bass were his principal requirements from the voices. This predominance of the basses gave an impressive weight and dignity to the great fugues of the *Mass*, not to forget the tremendous effect of the long run for them in the chorus from the *St. Matthew Passion* — "Have lightnings and thunders in clouds disappeared?" This was like a veritable stirring up of the elemental powers of nature.

The scholarship displayed in the singing was a keen delight to the musician. It was something to remember to hear a choral fugue declaimed in such a way as to reveal the technical structure with freedom and clearness: subject, answer, episodes, the climax of the stretto, the firmness and solidity of the pedal point — all with an organ-like tone, yet characterized by plasticity, a mobility of expression and *finesse* of utterance entirely beyond the power of any instrument to imitate. The enjoyment of the singers in this complex and recondite form was unfeigned and unmistakable; it gave the impression that they could analyze it with as much ease and certainty as their leader.

Regular rehearsals were held twice each week, and two weeks before the festivals every night. They were informal in nature. Dr. Wolle directed them in general without the aid of an instrument. He sat at the piano, explained the score, marked the expression, in difficult passages occasionally sounding a few tones as a help, but the music was usually read at sight without instrumental assistance. The orchestra was largely formed from local forces, reinforced at festival seasons by professional musicians from New York and Philadelphia, and received the same painstaking drill during the year. The spirit of their leader animated the singers. Notwithstanding the arduous nature of their study, it was but seldom that anything interfered with a Bach rehearsal. They came from all ranks and conditions of life; clergymen and letter-carriers lifted up their voices together; next to a university professor sat the boy who washed the bottles in his laboratory. It proved the sociological power of music—of music, too, that is popularly supposed to be so learned and scholastic that it appeals only to the profession.

Truly, "Bach is no brook, but an ocean," and this the people, or at least the singers, of Bethlehem have learned. Not that it has always been smooth sailing on this ocean. The Bach Choir and its founder have not been exempt from their share of the discouragements familiar to those engaged in similar enterprises — local lack of faith in so ambitious a scheme, indifference on the part of many who should have been the first in encouraging it. A guarantee fund was raised, not without the usual difficulty; but it is gratifying to be able to say that it was only necessary to draw upon it once — for a slight deficit in the Christmas festival of 1904, in spite of the great expenses of the undertaking. The widespread interest in the festivals was shown by the attendance of visitors from many parts of the country. These came naturally in greatest numbers from the nearer cities, New York, Philadelphia, Buffalo; but there were not a few from more remote places, such as Boston, Baltimore, Richmond, Chicago, Minneapolis, Denver, etc., drawn by the lure of music practically lost a century ago, but now to all appearance happily destined to a revival befitting its innate power and majesty.

Dr. Wolle has begun his campaign on the Californian coast with Handel and Beethoven. It cannot be doubted, however, that he will before long seek to reveal the beauty and dignity of Bach to a new community. May he find a corps of singers as loyal and devoted to him and his patron saint as were those of the Bach Choir of Bethlehem.

ANTON SCHMOLL

A composer widely known to many teachers and students of the pianoforte is Anton Schmoll. French by affiliation and environment, he is a native of Germany.

Anton Schmoll was born at Fromberg, near Kreuznach, Aug. 17, 1841. As a boy his experience was in some respects not unlike that of Schumann, Berlioz, and others, for his parents intended to make a mining engineer — and not a musician — of him, although at an early age he gave evidence of more than usual talent for the divine art.

ANTON SCHMOLL

For a while the boy yielded to his parents' wishes, entered a school for mines, studied there for a time, and then served his time in the military service.

After leaving the army, he started out for himself in the pursuit of a musical career. Leaving Germany, he went to the south of France, accepting for a time a modest mercantile position, studying the higher branches of music in his leisure moments.

At the age of twenty-six Mr. Schmoll removed to Toulouse, and published a number of piano compositions, which served to bring him considerable reputation.

Five years later he went to Brussels, but not finding matters absolutely congenial, he migrated to Paris in 1874, where he has since resided.

Soon after reaching Paris Mr. Schmoll was fortunate enough in making the acquaintance of the late Stephen Heller, then in his sixtieth year, who for years had been a musical celebrity in the French capital. Heller lived an eccentric, retired life in those days, but, nevertheless, Mr. Schmoll sought an introduction, and from this grew a friendship between the two that continued until Heller's death, in 1888.

Of late years Mr. Schmoll has been active as a teacher and composer, mainly for the piano. His works, numerous and popular in France, are to some extent known and highly esteemed in other countries. His Primary Method is much used, also the studies, Op. 116, 119, ten sonatas, Op. 61 and Op. 70, *Lecture Album*, also studies, Op. 121, 123. Mr. Schmoll is also much interested in scientific subjects, especially in astronomy. He is one of the original twelve founders of the French Astronomical Society, which has long since reached a membership represented by four figures. He tabulated statistics of sun spots, which he brought before the society at various times, which brought him favorable notice from the Academy of Sciences.

Mr. Schmoll is also interested in psychology and metaphysics, and has published interesting papers on these subjects. He is in truth an interesting example that proves that one can be at once a profound reader and thinker, as well as a successful exponent of the "Divine Art."

THE LITTLE JAPANESE

Young Japanese children enjoy more liberty than Western children. They are permitted to do as they please, provided their conduct is not actually harmful. A boy is allowed to be so mischievous that, as a Japanese proverb says, "even the holes by the roadside hate a boy six or seven years old." Punishment is rare, and the entire household, servants and all, will intercede for the offender, the little brothers and sisters offering to take the punishment themselves, says a writer on Japan in the *Sunday Magazine*.

Whipping is not common, but its substitute, the *moxa*, or burning, is more severe. But frightening a child by angry looks or harsh words is condemned. To slap about the head is proof of vulgarity and ignorance; nor are they punished by keeping them from play or depriving them of some special food or pleasure. Perfect patience with children is expected, and admonition is the chief restraint exercised, until they go to school.

Eccentricities and singularities are suppressed. There is much formal and serious demeanor. During recreation hours in the playground and the gymnastic halls, there is, to the foreigner, an oppressive silence. The thud of the foot on the ball is the only noise made at football.

The rules of jiu-jitsu require silence and the suppression of all visible interest in the spectator. But the Japanese student learns how to read minds and motives, to remain impassive under all circumstances, and even while most amiable to be secretive and inscrutable.

His outward acquirements are a small part of his real education. His real learning is his Japanese soul. Between his mind and the Western mind is a wide, deep gulf.

RAINY DAY OCCUPATIONS

A rainy day cupboard is a device intended for the alleviation of the care of mothers. In it are placed toys to be mended, games from which the interest has temporarily departed, pictures to be cut out and pasted in scrap-books, specimens of rock to be classified, a book of conundrums, one on familiar science from which easy experiments could be taken for trial, a charade book, story books (new and old for all ages), crepe paper for making flowers, sewing, knitting, and crocheting materials, stamps to be pasted, materials for kite making, in a word — anything.

THE PARTING OF THE WAYS

EMILIE FRANCES BAUER

It is not assuming too much to say that too many talents are as detrimental to the great end as too few. A child in whom numerous talents make themselves manifest requires all the careful thought and study that the parents have to give to the problem which faces them. The temptation is strong to overwork such a child, as it is not difficult, since he learns so quickly that it is hardly apparent that he is overworked. The difficulty will not come in, however, from this side of the question, but from another, far more subtle, consequently far more serious. In the first place, most people who manifest a very marked talent in one direction are more than likely to have talents in several directions. Especially is this true from the very beginning, as it is but natural that after one study has been pursued to the exclusion of others it is no longer obvious that there ever has been a talent for anything else. The danger which besets the multi-talented child is that early in his life he will receive smatterings of so many different accomplishments, that by the time he has reached the age and the stage where concentration is necessary, it is no longer possible to concentrate, because not only has he become accustomed to scatter his energies, but he has also developed a liking for the different studies, and he would feel it a great hardship to give up any one accomplishment for the sake of the other. This must not be mistaken to mean that concentration and narrowness are synonymous, because no great art stands upon its own foundation, but each art by itself will require all the energies and the strength and the thought which one individual has to spend. The study of literature, philosophy, and history is necessary to any art and should be regarded as the foundation rather than as a complement. Music requires it; painting needs it; it is indispensable to sculpture and, of course, to *belles lettres*. But music does not require painting, neither does painting require music, farther than as inspiration, and in this way every art is necessary to every other. The argument that the one represents a relaxation from the other is only fairly good, after all, because the first thing to be kept in mind is that "Art is Long and Time is Fleeting," and even the hours of relaxation and rest should be spent in such a manner as to bear directly upon the art to which one's life has been plighted. For instance, after a fatiguing session at the piano, there is nothing gained in picking up the brush and the palette, because it is absolutely necessary that these two or three hours be spent in the open air and in almost violent exercise as an offset to the nerve force that has been given to the music. If conditions are favorable, the walk may lead to the park and the right sort of a book will add to the benefit, as will also the right companionship. He who studies a great art must devote every energy to surrounding himself with the atmosphere which makes for his growth. If the student cannot go to the atmosphere he must bring the atmosphere to himself. This is no task of insurmountable difficulty; it requires nothing but a little self-denial at first, which, at the same time, is of the greatest assistance in developing concentration. The average student loses too much time in reading. This must not be construed to mean that the student should not read. To the contrary, he should read very much, but, again, he should select only such works as bear directly upon his art. Neither does this mean a narrowness of literary subjects and a confinement to works upon music; quite the contrary. As the seat of everything is in the brain, the mind must undergo a systematic and steady course of training, and one may become as thoroughly immolated in music through certain courses of reading as through years of voice or piano technique. But the flabby, silly American novel of the day will not do it. Such reading consumes time and eye-sight, giving in return absolutely nothing. It is unpardonable to pick up reading of this nature even for a moment, as it is not only time taken away from serious work, but such atmosphere as is created by the study is dissipated by this class of reading. It is not within the power of a writer of an article of this sort to prescribe a course of reading, because for each different need there is some author to supply the material to tone up the deficiency. Some students need to build up the imagination, others must actually supply a temperament which may be latent and only needs the proper literature to bring it into existence.

It is possible that the taste for reading works of the nature just referred to would have to be cultivated, but the time spent in cultivating this taste would be well spent, as so many other faculties would be brought into play. To one who does not know the tremendous power and the vast education to be derived from one book, this may seem extravagant. Not so, however, to those to whom each page is a step onward and upward into new planes of thought which open to the mind as beautiful landscapes and valleys unfold to him who climbs the mountain.

It is a great responsibility to select between talents, and if the delay is too long, it is that much more difficult to decide. Again, those following music will in pessimistic vein advise, by all means, to keep on with the painting and drop music; the sculptor will assure you that there is no future in sculpture as a life work. But all this means nothing, as the society woman will tell you there is nothing in society life, and there are many women who will tell you that there is nothing in home life; so that at last you are driven back upon your own responsibility, and the thought — perhaps there is nothing in it for him, but there must be something in it for me, at least, I must work so that there will be — must decide the matter.

It is not difficult to prove that the public has little confidence in him of multi-talents, as there are few people willing to patronize the vocal teacher who is also a piano teacher, a composer, and an authority upon Theory and Harmony. Yet there is no reason why one should not be equally good at all of these, as they are so closely united in the matter of study.

However, upon analyzing the matter, it is not difficult to see that each of the branches just mentioned involves a life-study, and the probability is that he who is really great in any of these selections knows when he has come to the parting of the ways, and knows, furthermore, which path he wants to follow.

Therefore, if even in music itself one must choose one branch or another, how were it possible to be successfully pianist, singer, painter, sculptor, reader, poet, *ad infinitum?* Fortunate he who has all these tastes, for whichever he decides upon will carry the influence of the sister arts, but if he dabble with all, mediocrity is the only end for all, as each art is a jealous mistress that will bide no distribution of favors and will endure no rivals.

PRESERVING DYING DIALECTS

Although nothing can be done to prevent the decay of local dialects, much can be done to preserve their records. The phonograph is being applied for this purpose both in Guernsey and in the Isle of Man. The dialect language in the former is Norman-French, in the latter, Manx, one of the Gælic group.

It is believed that in the Isle of Man, with the passing away of the present generation, no one will be found to speak the dialect. The phonograph is being sent to different parts of the island by the Manx Language Society; old men whose accent is pure will speak into the receiver, and the records are to be stored at Douglas.

It is said that the old Norman language, still spoken in the Channel Islands, is in its main features the same as that used by the cultured classes of England eight centuries ago; the tongue in which Taillefer sang the *Chanson de Roland* at the battle of Hastings.

In Alderney it will certainly have become extinct in a very few years. In Guernsey it will probably linger on for a generation or two. In Jersey Norman-French will survive longest, owing partly to the larger size of the island, partly to its proximity to France, and partly also to the influx of French agricultural laborers, who spend some months each year during the farmers' busy season.

It is proposed to use the phonograph to preserve records of the dialect poems, folk songs, and folk lore of the island.

A Hugo Wolf festival is to be held in Stuttgart, Germany, from the 4th to the 8th of October. Wolf's opera, *Der Corregidor*, will be given, as well as choral and orchestral works, chamber music, and songs. In this country there has as yet been no Hugo Wolf festival, but not a few song recital programs have looked as if made in preparation for such an event.

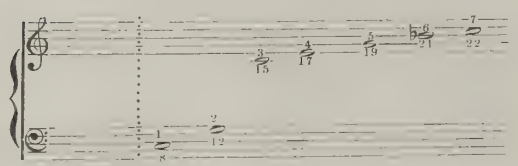
THE MAGIC PEDAL, THE SOUL OF THE PIANOFORTE—V

MARY VENABLE *

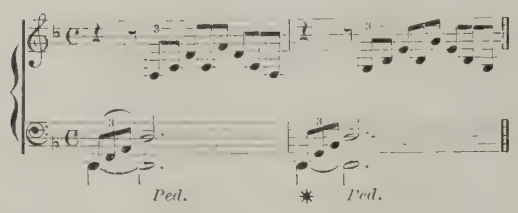
Esthetic Use of Harmonics

When a string is in vibration, it produces not only the principal tone heard, but also, more faintly, the intervals of the octave above, the twelfth fifteenth, seventeenth, nineteenth, twenty-first, etc., as shown by the figures below the tones in the following example, where the lowest C is the fundamental, generating note. All others represent the harmonics (overtones) which sound faintly with the generating note, and constitute the first, second, third, fourth, etc., overtones as indicated by the figures above the notes. None of the tones intervening between these can be produced from the fundamental C.

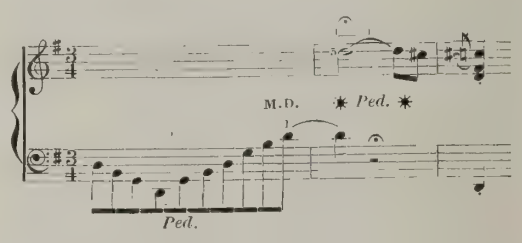
Fundamental and harmonics



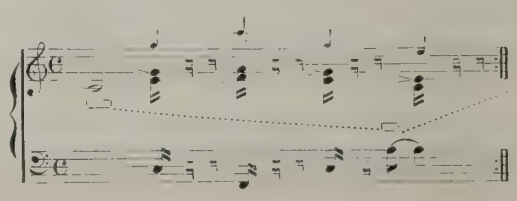
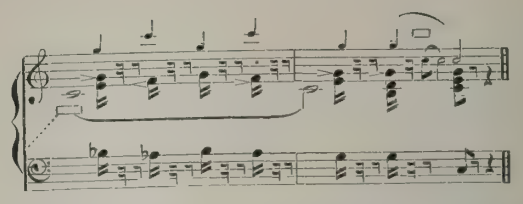
It is the presence of these harmonics or overtones that gives to the fundamental tone its fulness. In playing arpeggios, it is best to follow, as nearly as possible this natural sequence of related tones, and emulate the example of the great pianists, who rarely sustain with the pedal a closed octave deep in the bass, but release with the fingers the tones filling up the octave before employing the pedal to hold the bass and other tones. Otherwise too many harmonics are generated and the tone, instead of being rich and clear, sounds thick.

Mozart — *Fantasie in D minor*

Therefore, in playing this measure from the Mozart Fantasie in D minor, the F and A in the left hand should not be sustained beyond their apparent duration of an eighth, by either fingers or pedal; but the octaves D should be held by the fingers, and the use of the pedal delayed until after the second D is played, so as to sustain in the left hand only the open octave. Similar places occur in Beethoven's D minor Sonata, Op. 31, No. 2, Rubinstein's *Kammenoi-Ostrow*, etc.

Some overtones are much fainter than others, but the more sonorous and carefully made the piano, the greater the number of consonant harmonics, which are strong enough to be heard distinctly when separated from their fundamentals. Any one of these overtones can be obtained and silently isolated from its sounding fundamental, by the silent pressure of a finger upon the key corresponding to its pitch, and its tone continued by itself, without striking the strings belonging to this key.

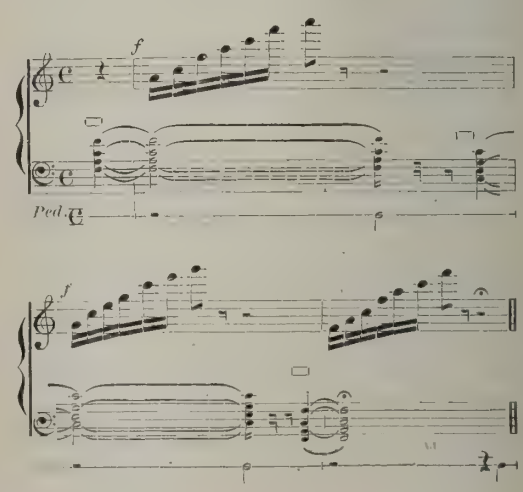
Paderewski — *Minuet a l'antique*

An exquisite effect results from playing keys in the lower part of the piano and then, by silent pressure of the fingers, sounding tones, the strings of which have not been struck, but which respond in sympathy with their fundamentals. How well I remember my mystification as to how he produced this result, when I heard Paderewski play in 1892, on his first visit to this country. At the close of the cadenza in his *Minuet a l'antique*, there floated out from the harmony a wild, palpitating, spirit tone which was produced by the silent pressure of the key D, indicated here by the sign [⎵] over the note. The little finger silently pressed this key down, while the D and G strings of the preceding arpeggio (the tones of which were sustained by the damper pedal) continued their vibration and communicated movement to the unstruck strings of the high D, which is an overtone of each of the preceding D's and G's. After the tone was begun, by this silent pressure of the finger, the foot was removed from the damper pedal; then the thumb released its D; and the melodic D, beginning the next phrase, continued to sing on, in the most captivating manner, apparently without having been produced.

Schmitt — *The Pedals of the Pianoforte.* *Page* 41



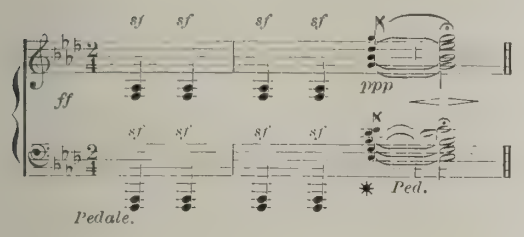
Until the cause is known, it is most astonishing to hear tones of which the strings have not been struck nor the keys touched. Hans Schmitt gives an illustration in which dainty overtones appear of themselves, an octave or more above the highest tones, directly produced by the hammers striking the strings. He writes this example on three staves, but it is here written on two, for the sake of condensation and of a clearer understanding, and Signor Gorno's sign of silent pressure is used to show which keys are to be lowered without striking them. The keys, audibly played in the usual way, are written in large notes of the value of sixteenths, and the tones not played by the fingers, but appearing of themselves, are shown in the highest small quarter notes with upturned stems.

Besides overtones, each fundamental also generates faint undertones, an octave, twelfth, fifteenth, etc., below itself, which cannot be isolated, but from which the fundamental can be obtained. Applying this principle, an arpeggio may be sustained after it is played if the keys corresponding to its most nearly related undertones have previously been pressed down by the fingers. The arpeggio sustained in this manner, without using the pedal, has a peculiarly transparent quality. If desired, this quality can be varied, before releasing the chord, by applying the damper pedal, which, freeing all the strings in the piano from their dampers, allows their full sympathetic vibration and the generation of many harmonics, which round out the tone of the sounding chord.

Schmitt — *Page* 45

A delightful effect resultant from sympathetic resonance may be employed by self-accompanied vocalists to obtain echo effects such as are suitable in pastoral songs, shepherd songs, jodels, etc. By keeping the foot upon the damper pedal, and throwing the voice against the sounding-board while singing two or three final tones belonging to the same harmony, a most realistic and sylvan echo will be evolved. Beautiful as is this effect, I have heard it but once upon the concert stage.

* Through an oversight, Miss Venable's name was omitted in the instalment of her article, *The Magic Pedal*, which appeared in the June issue of The Musician.—Editor.

By resorting to this echoing power of the piano, a prolonged trill may be made to close with spectral daintiness, if it is begun with great strength, evenness, and brilliancy, continued at the same speed decrescendo, and ultimately the fingers removed from keys, when the piano will for some time continue the trill. The impression upon the hearer will be greater, however, if the fingers simulate playing, as this induces him to listen for the sound more closely than if the hands were removed. Paderewski not infrequently employs this method of trilling, decreasing the sound to almost nothing, then gradually working up through a crescendo to a fortissimo climax.

Schumann — *Paganini, from "Carnival,"* Op. 9.

When the dampers are raised while playing, each harmonic appeals to and sets in vibration the strings of the piano which are in unison with it, and frees the fundamental of this new tone; so that the longer the original tone is sustained, the greater the increase in distantly related and discordant harmonics, and the more blurred the tone becomes. Moriz Rosenthal avails himself of this law in a striking and unusual manner in the Paganini of Schumann's *Carnival*, to sound, without striking their strings, tones that are not directly related to those previously struck, but which are set free by getting the whole piano into strong vibration, while using much pedal and employing tremendous strength. Schumann's own marking of this chord in small notes, his *ppp* and his placing of the pedal marks *after* the chord, indicate his desire for this unattacked resumption of the tones by means of a silent pressure of the keys, such as has been so often indicated by the sign ☐.

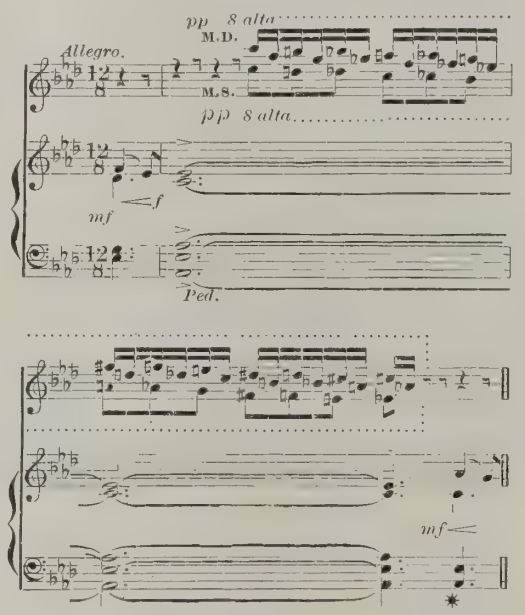
Descriptive Orchestral Effects obtained by Blurring Tone

Purity of tone is ordinarily desired by the pianist, but there is no musical law which cannot be broken if the poetical feeling calls for it. Liszt, Rubinstein, Rosenthal, Bauer, Paderewski, Carreno, Zeisler, Sauer—all the distinguished modern pianists — produce dramatic orchestral effects by the use of the pedal in blurring, discordant tones, as in the storm of the Wagner-Liszt *Senta* Ballad, the *Orage* by Liszt, as also the beginning of his B minor Ballade, etc. To avoid sullying the tone to an offensive degree, the pedal must be lightly pressed, raised and depressed again, whenever the blurring of tones threatens to grow unpleasant. Often, in order to produce the desired effect, the pedal is kept in constant agitation, in which case it is said to be trilled. The pedal can be used in this manner without releasing the important bass tone and others sonorously played.

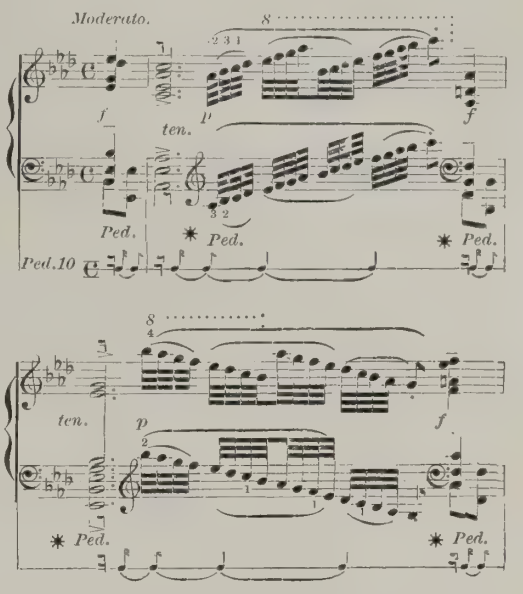
Blurring of tones is allowable in cases where well-conceived, characteristic tone coloring can be obtained by its means only. For instance, some pianists play the last movement of Chopin's B♭ minor Sonata with the pedal down almost continuously, so as to give the right meaning, which Rubinstein interprets thus: "This [sonata] is a whole drama, with its last movement, after the very typical Funeral March, which I would name: *Night Winds sweeping over Churchyard Graves.*"

It is partly by means of blurring the sound that master players express the feeling of Chopin in his C minor Etude, from Op. 10, *Allegro con Fuoco*, which, composed after the fall of his beloved Warsaw, depicts tempestuous passion, destruction, ruin, and despair.

Cradle songs, spinning songs, the murmur of water and the rustle of leaves—all these can be pictured in tones by an esthetic and significant harmonic confusion scarcely felt. The works of Chopin, Liszt, and many composers more modern, abound in such descriptive orchestral passages in which the blurring of tone, if not indulged in to excess, is very effective; for these indistinct and confused passages act as a foil to the chaste simplicity of pure beauty of tone, which again is enhanced by the temporarily obscured harmonies. Chopin's *Berceuse*, Liszt's *Spinning Song*, Moszkowski's *In Autumn*, are examples which contain passages more or less blurred in tone.

Gorno — *Part II, No.* 48

Music-box effects, so common in the compositions of Liszt and others, may be produced by delicately playing the keys in the upper register of the piano, while tones previously produced and sustained as melody and accompaniment sound sonorously, so that with a judicious trilling of the pedal, the dissonances are not heard. In the extreme upper range of the piano, where there are no dampers, the pedal pressure may remain unchanged, but the lower the passing notes descend, the greater care must be taken in the management of the pedal, that blurring does not become too great, through the cumulative effect of tones produced by hammer stroke and of overtones which produce themselves from other sounding tones.

Gorno — *Part II, No.* 49



Even scales may be played while using the pedal, especially if preceding chords are made to sound distinctly, so as to give a firm harmonic foundation for the passage. The pedal should be pressed down firmly after the chord is struck and then allowed to rise but slightly, and is trilled in such a manner as to blot out with the dampers the tones of the passage which are foreign to the harmony of the chord. Such scale passages often occur in stormy, descriptive, and dramatic music.

Extremes in pedal effects should be used sparingly in order to be relished; but one cannot dine off caviar. Purity of line as well as diversity of color is the aim of the musician-pianist, and the pedal should be used with taste, the ear being arbiter of effects. The correct use of the pedal is largely dependent upon the way in which the fingers are used; how *they* produce, sustain, and end tone, and of which tones of the harmonies are made most prominent. The pitch of the tones and the rate of speed at which they are played are likewise powerful elements in determining how, when, and when *not*, to use the pedal — for occasionally the disuse of all pedal makes a profound impression upon the emotions of the auditor. These many factors in correct pedal usage are some of the causes that contribute to make the pedaling of one artist different from that of another, for what would be a correct, even an artistic employment of the pedals by one, might be incorrect and bad sounding if adopted without change by one who used his fingers in some other way.

The conscientious musician rarely uses any means of artistic effect for mere display of virtuosity. We have in this respect a model in Rubinstein, whose technical skill was extraordinary, yet who truly said: "I play as a musician, not as a virtuoso." The best use of pedals and fingers is that which most completely expresses the conception of the composer; and how difficult of achievement this often is! Verily, Chopin's speech was golden when he said: "The correct employment of the pedal is a study for life."

BACH AND PICTORIAL MUSIC

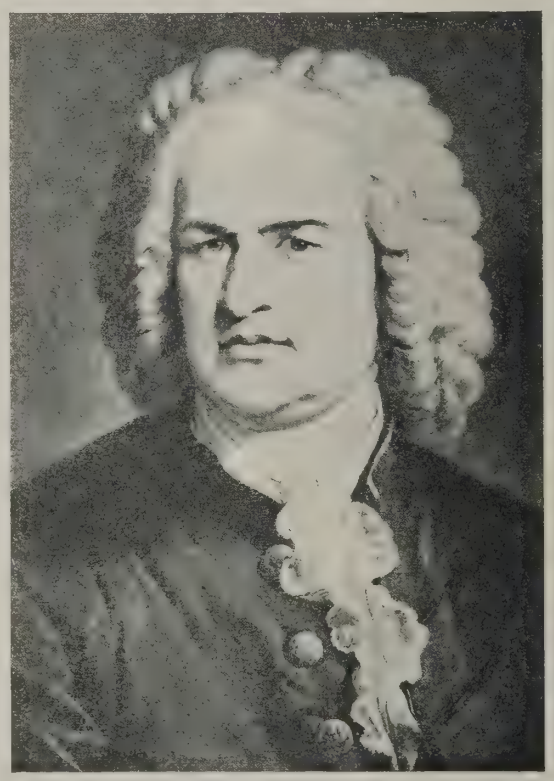
ERNEST NEWMAN

Like art itself, the theories of art are modified a good deal from generation to generation, and it does not do for any esthetician to dogmatize too positively as to what is possible or impossible, legitimate or illegitimate, in an art. Classical theories as to the functions of music and poetry do not quite cover all that Strauss and Debussy have done; even a comparatively modern work like Lessing's *Laocöon* has already worn a trifle thin in parts. In music, of all arts, it behooves us not to be too ready to put up boundary stones, for each great musician has an unkind habit of moving them a little farther on; he unconsciously provides us with new esthetic data much faster than our theories of esthetics can assimilate them. Now one of the crucial questions of modern musical esthetics is how far music is justified in adopting pictorial suggestions from painting, from poetry, or from the world itself, and trying to translate them into sound. We need not go at present into the question of the bearing of this tendency upon program music; we need not, that is, discuss the difference made in the problem by the presence of words, as in the opera and the song, or the absence of them, as in the symphonic poem, or how far pictorial symbolism is in order on the stage, where scenery and gesture combine with the music to make a picture there is no mistaking, and out of order in the concert room, where the eye is told to see something at the bidding of the ear. That both stage music and concert music are full of suggestions of this kind there is no need to insist upon. Wagner's "fire music," his dragon theme, his flaming sword motive, his spinning wheel, are no more frankly pictorial in intention than scores of similar things in songs and symphonic poems, — the spinning wheel of Schubert, the slaying of Goliath in Kuhnau's Biblical sonata, the dying sigh of Strauss's Don Quixote, the canter of Till Eulenspiegel through the market place, the swaying of the waves in barcarolles and gondola songs, the volleying of the rain in the well-known song of Brahms, and so on. How far these attempts at graphic suggestion are right in one medium and wrong in another, or right in both, or wrong in both, or why they are right in one and not in another, are interesting questions that we need not stop to consider now. The main point at present is to collect as many data as possible that bear upon the subject.

Now we have recently had a lot of quite new data supplied to us from an unexpected quarter. Last year Albert Schweitzer published a remarkable volume, entitled *J. S. Bach, le musicien-poète*, that showed how endless is the work of musical criticism, how many new things there are to be discovered if only critics and historians will do the research part of their work with proper thoroughness. M. Schweitzer knows his Bach probably better than any other man living, — knows it so well that he can keep every part of that gigantic mass in his eye at once, and so notice a number of curious traits of style that do not strike the casual observer of a work or two here and there. Of all composers, Bach has been held up to us as the type *pur sang* of the absolute musician; he was the immovable bulwark against the pretensions of program music writers and all who thought that music could express anything "outside itself." Now M. Schweitzer shows that if there was ever a musician infected with the desire to "paint" in music, to "represent things," it was Bach; he proves it so conclusively, with such a wealth of detailed reference to Bach's works, that henceforth it cannot be questioned for a moment. Bach does habitually three things that are usually supposed to be done only by modern composers who "are not true musicians," who "forget the boundaries between music and the other arts," who "try to do in music what poetry or painting can do much better," and all the rest of it; that is, he (1) never loses a chance of "painting" in music, of trying to make his melody and his harmony and representation in tone of something visible and moving; (2) uses pictorial phrases of this kind as *clichés*, so that a motive used to represent a serpent, for example, in one work will be used when a serpent is mentioned in another; and (3) tries, by juxtaposition of two representative motives, to narrate an actual episode or suggest the union of two frames of mind, — as when he symbolizes doubt, which is a kind of compromise between hope and fear, by joining a "hope" motive with a "fear" motive. For a full discussion of the subject I may refer my readers to M. Schweitzer's book; here I can only give a few typical extracts from it.

Bach has, he says, "a vocabulary of his own, as it were, of musical expressions, which always recur in the same form in all his works, in the Passions and the cantatas as well as in the chorales. For this or that idea he has this or that invariable expression; when the same idea recurs, the same musical formula recurs. In the Capriccio on the departure of a brother, the elements of this musical language are already clearly seen. The Lament, for example, is typical of the way in which Bach will express in his cantatas and chorales all the *nuances* of grief. For quiet grief . . . he will always employ a motive in quavers or semiquavers going in pairs; . . . for agitated grief, broken with sobs as it were, he will use a motive irregularly syncopated; . . . for acute grief, a chromatic motive of five or six notes." And as each of the friends witnessing the departure of the brother feels one of these orders of grief, the Lament comprises them all. As M. Schweitzer says, "These fifty bars make an epoch in the history of descriptive music; it is the first time in all music that we meet with such precision of language."

He goes on to show in detail how minutely descriptive Bach was in the music he wrote of the chorales, and how a similar picture in two chorales will bring out the same type of phrase in the music to each. The downward line, for example, representing the descent into the tomb, in



JOHANN SEBASTIAN BACH

the Partita, based on the poem *O Gott, du frommer Gott* (about 1709), reappears in the cantata *Ich steh mit einem Fuss in Grabe* (about 1730). M. Schweitzer shows by analysis the symbolism of the figures in the first chorus of the *St. John Passion*. In the cantatas written after 1734 Bach "is still fond of the descriptive; indeed, characteristic themes are now used more abundantly than ever." In the cantata *Herr Christ, der einzig Gottessohn*, he paints the stumbling, wandering gait of the sinner in an almost grotesquely distorted bass; while the same device is adopted for the words "My steps faltered with fear" in the cantata *Allein zu dir, Herr Jesus Christ*. The same phrase, — a fourfold repetition of a descending figure of three semiquavers followed by a quaver — used in the cantata *Ich habe in Gottes Herz und Sinn* to illustrate the words, "See how everything that is not sustained by the arm of God is broken and falls to the ground," reappears in the *Matthew Passion* when the Saviour prostrates Himself before His Father.

Take again the minute attention Bach gives to the description of the waves in the cantata *Christ, unser Herr, zum Jordan kam*. "We are not surprised that Bach should have seized the opportunity to paint the movement of the waves; but what *is* surprising is the observation it reveals. The master has seen large waves and small ones; he has seen slow waves broken in upon by rapid ones; he has understood that this rhythm, apparently so monotonous, is the result of an inexpressible diversity of rhythms that are always changing. So he naturally represents the rapid waves of the Jordan by a series of diversified themes which he manipulates simultaneously."

In his cantata *Ach wie flüchtig, ach wie nichtig*, "the vanity of things here below is compared to a mist that forms and instantly disappears." Bach represents this by a certain figure made up of ascending and descending scale passages. Twenty years later he writes a chorus in his *Eolus Satisfied*, descriptive of the winds driving the clouds of autumn before them. The picture being the same as that of the earlier cantata, he uses the same scale passages to paint it, as will be seen at once from the quotations M. Schweitzer gives. We have also musical-pictorial illustrations of "a firm walk, a stumbling walk, lassitude, collapse," and a hundred other things.

M. Schweitzer sums up this aspect of Bach's mind in these words: "What holds the chief place in his work is pictorial poetry. Before everything he seeks the image; in this he is different from Wagner, who is rather a lyric dramatist. Bach is more akin to Berlioz, and nearer still to Michael Angelo. . . . But his painter's soul remained unrevealed to his contemporaries. His pupils and his sons took no notice of his pictorial instincts, no more than they suspected that his true greatness was that he was a poet in music. So with Forkel, Mossevius, von Winterfeld, Bitter, and Spitta. The latter, whose profound acquaintance with Bach's work gave him a chance of seeing the real facts, feels a kind of fear in pushing his researches too far in this direction. When he cannot do otherwise, he admits that this or that page contains descriptive music, but always adds that it is a pure accident to which no importance need be attached. These examples are, for him, merely curiosities. He always affirms that the music of Bach is above 'puerilities' of this kind, that it is *pure* music, the only classical music. This apprehension leads him astray. . . . Look at Bach at work. However bad the text may be, provided it contains an image he is satisfied. If he happens to detect a pictorial idea, it takes in his mind the place of the whole text; he fastens on to it at the risk of running counter to the dominant idea of the piece.

"Exclusively preoccupied as he is with the pictorial element, he does not perceive the weakness and the defects of the libretto. . . . The poetry of nature in his work is not lyric, as in Wagner; it is seen rather than felt, — eddies of wind, clouds coming up on the horizon, leaves falling, waves in movement. His symbolism is as visual as that of a painter." And he goes on to show that in Bach "there exists a whole series of elementary themes proceeding from visual images, from each of which comes a whole family of diversified themes, according to the different *nuances* of the idea that has to be translated into music. Often we find twenty to twenty-five variants of the same root; for when Bach has to express the same idea he always recurs to the same fundamental formula. . . . There exist some fifteen or twenty categories in which we can place all the characteristic motives of Bach."

Mr. Schweitzer goes on to show how this passion for pictorial representation sometimes leads Bach quite astray, tempting him to commit crudities as bad as any that a modern young programist could commit. "In trying to reproduce a visual image, he lets himself be carried away into writing themes that are admirably characteristic, but are no longer musical phrases. In his youthful works these cases are rare, because the melodic instinct was then stronger than the descriptive instinct; but later on, the examples of this ultra-pictorial music become pretty numerous." Further, Bach tries to tell a story or suggest a complex idea by *combining* typical themes, just as Strauss might do. "Since these characteristic motives have a very precise signification in Bach's music, it is not surprising that the master combines several of these motives, and, with an audacity that has scarcely an anal-

ogy in the work of other composers, represents in this way a complex idea in music. Turn over the pages of any volume of cantatas and you will find examples where several motives combined sum up the text, either by their succession or their simultaneity. In the Christmas Oratorio, when the Magi tell the terrified Herod of the birth of the Messiah, there comes this reflection — 'Why be afraid? Oh, should you not rejoice?' Bach underlines this by the motive of 'terror' and the motive of 'joy' in combination. . . . In the cantata *Ach lieben Christen seid Getrost* the words 'take courage' are figured by a contest between the motive of 'terror' and that of 'joy'!" Sometimes two motives will be opposed or combined, sometimes three.

I have given only a brief outline of the facts M. Schweitzer has established so fully and so conclusively; for the complete statement of them I must refer the reader to the book itself. They will probably induce many people to look at the esthetic problems involved in descriptive music in a new light. They settle nothing by themselves, of course; but the mere fact that Bach should have been so completely possessed by this desire to represent visual images in music shows that it is not, as is often thought, a mere aberration by a few irresponsible moderns. It clearly comes from some deep-seated need in the musical nature; and that being so, it will not do to dismiss the pictorial attempts of Liszt, Berlioz, and Strauss with a sneer. There is, indeed, not one composer of eminence in whom this passion for "painting" in music is not seen at some time or other. The upshot of it all seems to be that the faculty does not want repressing, as the rigid classicists contend, but leading into the proper paths. I must not, however, stray into the esthetic argument I deprecated at the beginning of this article; here I only wish to give the reader some of the latest data on the subject, and to refer him to M. Schweitzer's exceedingly able book for a quantity of others.

A CONNECTICUT CHOIR

What a wonderful age we live in! It is sometimes to be wondered whether we are quite worthy of the blessings that are showered upon us. Surely the golden age has begun when a noiseless choir comes into existence. Did not the poet remark, "Heard melodies are sweet, but those unheard are sweeter still." The ideal of the unheard melody has been realized in Connecticut, where a deaf and dumb choir fingers out delicious anthems, and the congregation indulges in melodious gesturings. Oh, that this glorious system of dumb-singing may spread. May our street singers and vaudevillians adopt it. May those objectionable persons who bring their music when they call regain their popularity by only performing in this humane fashion: —

The village blacksmith doth rejoice
When now to church he comes —
He does not hear his daughter's voice,
He sees her busy thumbs
And fingers taking topmost notes.
Among the deafs and dumbs.

—*Kansas City Independent.*

EVERY CHILD WHISTLES

The town of Hazelton, Pa., is nervous, and the most nervous man in the place is a merchant, who gave away six thousand toy whistles to school children.

He thought the whistles would prove a strong advertisement. They did inside of an hour. His name was being anathematized all over Hazelton. Then an indignation meeting of frenzied citizens was called at the Mayor's office for the purpose of taking steps to get back at the noise-disseminating man.

Upon the authority of the meeting a notice was inserted in the local papers requesting that the little whistle tooters should assemble at a certain hour in front of the man's house, when they would be presented with another gift.

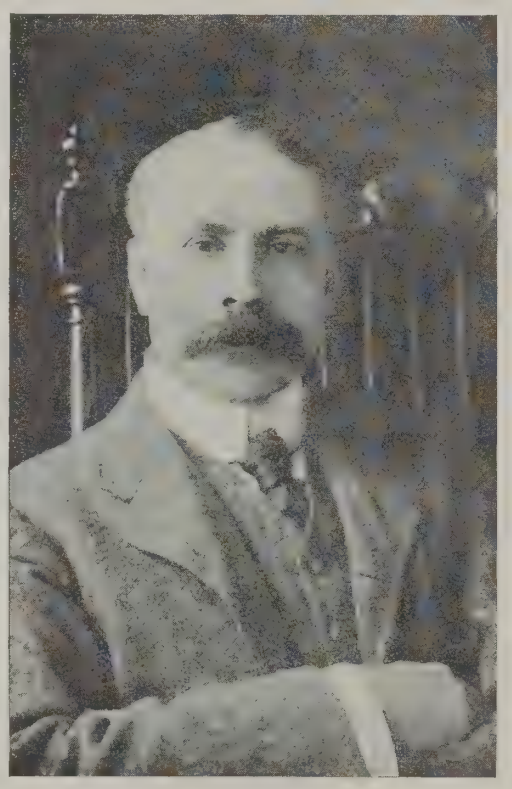
The children went and took their whistles with them. The homestead was nearly blown off the earth, and the merchant lost his temper and said things. — *News Item.*

A REVIEW OF ERNEST NEWMAN'S "ELGAR"*

EDMONDSTOUNE DUNCAN

The modern movement, on the side of which every young musician will almost inevitably range himself, owes its birth to no school and to no individual, and still less to the propagandist tendencies of a newly inspired press. Music is steadily aiming at a freer expression of emotion, and in the effort she discards, for a time at least, most of the intellectual processes which were current from the days of Bach to those of Brahms.

This movement is not confined to any one country. France has a notable list of champions. Germany has her Strauss; and, if in England, the name of Sir Edward Elgar suggests itself as the popular leader of a new and important digression in the history of natural art, it is a convenable indolence which causes us to turn a blind eye to the splendid efforts of other men moving much in the same direction. The great educational influence in the music of England to-day, as it was twenty years ago, is that of Sir Hubert Parry, to whom Elgar himself admits a considerable obligation. We are learning to assimilate the best spirit of Bach. The romantic impulse is still a live thing. Poets, and esthetic



SIR EDWARD ELGAR

writers from Ruskin to Pater, have given an imaginative stimulus to the *hearing* of music which forbids any further indulgence in mere academic displays, such as the old-time composer so dearly loved. The revelation of the orchestra (which unthinking people might attribute solely to Richard Strauss) has come gradually enough through Schubert, Wagner, Berlioz, and Liszt, with Beethoven as the founder of their experimental enterprise. Add to this, the improvement in orchestral playing, the new school of conductors, and the close study of orchestral methods by all composers worthy of the name, and we have some of the facts which touch the mainspring of modernity in music. So much of the advance we have made is claimed for Sir Edward Elgar, by his press friends, that it seems almost essential to call to mind the real state of the case.

Ernest Newman is one of Elgar's warmest admirers. In his daily records of English music our author rarely praises any other work. Indeed his attitude of pronounced hostility to almost the whole body of English composers, with this single exception, is now pretty generally known. Such statements, sweeping as they appear, are necessary in considering Mr. Newman's book.

Approaching Elgar's work from the critical standpoint of a partisan, Mr. Newman carries his methods to a high pitch of success. He dismisses the twenty-four early opus numbers as "slight in quality," excepting the *Serenade* (Op. 20) and the *Froissart* overture (Op. 19), both of which are discriminatingly approved. "The idea of the overture," says Mr. Newman, "grew directly out of a scene in Sir Walter Scott's *Old Mortality*, where Claverhouse asks Morton — 'Did you ever read Froissart?' It is interesting to mark that much of *King Olaf* remains with the finest music Elgar has ever written. We are not, however, to flatter our composer. Thus (on p. 39) we read that "as usual in his love-duets, Elgar falls much below the general level of his music. On occasions like this" (the third scene in *Caractacus*) "his characters become mere marionettes, talking the commonplaces of the novelette." Similarly the cantata ends "in a sputter of bathos and rant." Though Mr. Newman speaks highly of Elgar's *aims* in the oratorio *The Light of Life*, he considers the *form* of the work hopelessly out of date, if not indeed as dead as Queen Anne.

The essayist devotes his best efforts to such works as *Gerontius*, *The Apostles*, and the *Enigma Variations*. In all of these descriptive articles the comments are lucid and illuminative. The references to the musical illustrations, however, occasionally come with something of a shock, as in the case of the theme of "Jesus as the bestower of light" (No. 28); but this is inseparable from our author's system of analysis.

One is glad to note that Cardinal Newman's share in *Gerontius* is not overlooked in such a passage as the following: "It was because in his next oratorio, *Gerontius*, Elgar was fortunate enough to get a theme alive with human emotion from first to last, that he succeeded in making it such a masterpiece." The famous *Chorus of Devils* meets with Mr. Newman's disapproval. I place the passage side by side with Mr. Vernon Blackburne's estimate of the same music. Probably Mr. Newman's is the true view; and it emphasizes a real danger which modern dramatic treatment of oratorio must learn to avoid.

(ERNEST NEWMAN)
To the present writer it seems on the whole a failure. It exhibits all the devices of theatricalism turned to excellent uses, yet it never rises above the theatrical,— that is, it lacks the final essential touch of conviction.

(VERNON BLACKBURNE)
The *Chorus of Devils* is one of the most amazing compositions, surely, that has ever issued from the pen of any musician. . . His finest work goes out rather to the idea of hell than to the idea of heaven.

Another comparison of the two writers above quoted discovers that whereas Mr. Blackburne finds in *The Apostles* Elgar's finest work, "much of the music is dull" from Mr. Newman's view.

It may be observed that the earlier opus numbers are not completely noticed in Newman's review (*e.g.*, Op. 4, 5, 13, 14, 18). This is unfortunate as some of these pieces, though small, are much admired. Many organists, for example, would be glad to know about Opus 14, which comprises twelve voluntaries for organ. Another omission, which militates against practical utility, is that of *all Elgar's publishers*. A beautifully printed score deserves the name of its printer. Sir Edward Elgar's declaration against "program-music" is considered in a briefly ingenious chapter which reiterates Mr. Newman's belief in the black swan of music.

But these little books must not be taken too seriously, for contemporary judgment is often a vain thing, and fully one half of the pronouncements now so confidently made, may, in the eyes of posterity, look extremely foolish. History should make men cautious.

* "Music of the Masters" Series. London, John Lane, 1906.

Rudolph Aronson, of New York, has made a contract with Ruggiero Leoncavallo, by the terms of which the latter's new opera, *The Youth of Figaro*, words by Sardou, will be brought out in this country for the first time. This, it is said, will be the first instance that a grand opera by a European composer will have its initial production in the United States.

* *

The members of the orchestra of the Verdi Theatre in Florence combined a short time ago in energetically denouncing their leader, Giuseppe Baroni, whom they accused of brutality and absolute lack of politeness towards those subordinate to him. Things came to such a pass, and the scandal was so great, that the directors of the theatre were moved to dispense with the services of the leader.

AS TO THE MAKE-UP OF CLASSICAL ORCHESTRAS

SIEGMUND VON HAUSEGGER

The question whether it is always proper to use the powerful string orchestra, such as is available to our great music institutions, has been raised on many occasions in the *Signale*. And in fact it requires much thought to determine to what extent any one work of the classical period may be benefited by the large supply of stringed instruments required for the modern score. The orchestra of Bach and his contemporaries is not taken into account on this occasion, as it constitutes a matter of special consideration.

To relinquish the advantages of the complete, finished, and impressive music for the modern orchestra, would mean to go back to the old days. On the other hand, it is clear that there is a misproportion when we find in a Mozart symphony from eight to ten wind instruments, while there are from sixty to seventy stringed instruments, — a proportion which is likely to interfere or even to frustrate completely the intentions of the composer. If we resort to musical history for an explanation, the answer will be simple, which is, to reproduce each work of art by the medium of its time, — that is to say: Mozart, Haydn, and Beethoven, by means of the stringed instruments employed at that time. This plan would be acceptable if we could claim that all the works of that time had been created, not only for the instruments, but also by means of the instruments available at that time, and that these very instruments could do full justice to the works. But if we take, for instance, Beethoven's Third, Fifth, or Ninth Symphony, it looks as if a considerable number of the classical works were written with a bold disregard of the conditions of the period, with a desire for new means of expression. Wherever this may be the case, it is necessary to remove obstacles and barriers that prevent a free development of the expression without considering the historical side of the question, and avail ourselves of such means of expression as reveal the true character of a composition.

The classical orchestra originates, as Richard Strauss has well said, from the string quartet, and has only by degrees developed into what Strauss calls the dramatic orchestra. Its style must, therefore, bear resemblance to that of chamber music, particularly as to its earliest stages. The string quartet constitutes a body of four individualities, not only of the same tenor, but also of the same rank. Even if, now and then, one or another part plays the accompaniment, either will at once reassume its rights of equality; not merely appearing as a serving element of the whole, but retaining its own individuality and independence. Thus, no mere subordination, but similarity of sentiment, mutual adaptability, yet an ever present individual expression will warrant a uniform performance.

Since the chamber music style has been applied to the orchestra, the performance of the latter must be governed by the same general principles. As a matter of fact, it is again the *ensemble* play of the four individual parts performed by many instruments which are supported by wind instruments. In order to obtain uniformity of expression in the slightest, most subtle shades required by the chamber music style, and a full recognition of their significance, the number of the additional players must be as small as possible, though sufficiently large to preserve the proper balance with the wind and percussion instruments.

The character of the modern string orchestra may be illustrated by one of Berlioz's sayings: "A slight motion of the arm, an imperceptible feeling aroused in the player, things scarcely noticeable with a single instrument, bring out, when multiplied, the most splendid shades, arousing feelings which penetrate the very depth of the heart." What has been said here about the violins may be applied in general to the whole orchestra. In place of a clear conception on the part of each single player there is a more unconscious than conscious, a most discreet, shading, which, multiplied, gains the desired intensity of expression only by the suggestive influence of the director; the fully conscious sentiment is expressed by him alone: the orchestra represents the instrument on which he plays. The development of the modern orchestra, therefore, goes hand in hand with the art of conducting. The performance of a composition appears centralized in the director, and the latter's task in leading a modern orchestra differs, therefore, altogether from his work with the classical orchestra; for although the latter, being a many-headed body, such as any orchestra presents, needs a dominating authority who, owing to the frequent scantiness of the old scores, has a comparatively harder task to perform than in conducting a modern orchestra, the leader's first duty is to shape the performance so as not to make it appear as the outcome of a single, but on the contrary, as the result of the various individual sentiments of the orchestra. The difficulty of making a performance objective increases with the number of stringed instruments, and with the necessity of giving life to more unconscious than conscious sentiments. This task of animating being performed by the leader, it cannot

SIEGMUND VON HAUSEGGER

but assume an altogether subjective character which varies from the chamber music style.

We have seen that a string orchestra, whether it is small or large, may signify two entirely different things, essentially as well as partially. It follows, therefore, that each one should be used where its peculiarity is in accordance with the artistic character of the work itself. A small orchestra will answer for the symphonies of Mozart and Haydn; but even in the final movement of the *Jupiter* symphony or in the introduction to the *Don Juan* overture there is a tendency toward the monumental which exceeds the scope and character of the chamber music orchestra. The orchestral style anticipated in these works was destined to find its perfection in Beethoven's symphonies.

Beethoven's orchestra differs as much from Mozart's as the personalities of the two masters. In Beethoven we find the most pronounced subjectivity, which calls for the utmost centralization of expression; in Mozart, objectivity which requires decentralization in favor of an *ensemble* in the chamber music style. From the impressionism where, in the developing measures down to the final movement of the Fifth Symphony, the clear line leads into the darkness of mysticism, up to the almost colorless strong passage in the first movement of the Ninth Symphony, from the serene atmosphere of the *Pastoral* down to the thrilling mourning song of the hero in the funeral march of the *Eroica*, the creation invariably deals with the deepest conflict of life; whether it presents the conflict itself or the longing for its opposite, peacefulness, it is always a bold flight of imagination far beyond the limits of the given means,—a vision of something inexpressibly lofty. Sentiments as subjective and as powerful as these cannot be expressed except by the means of the modern orchestra. Above all, a small number of stringed instruments would not be sufficient to hold their own against the large number of wind instruments of the Beethoven orchestra.

A great number of stringed instruments, however, is likely to obliterate the wind instruments in their leading parts. This fault cannot always be removed by toning down the strings, because the latter would then be obliged to resort to a lifeless, colorless performance; but even where the wind instruments do not play the leading part, they are most likely to have their effect weakened by a larger number of stringed instruments. On the other hand, their tone will, when strained, sound pointed and sharp, instead of full. Besides, the musical balance is often lacking in chords where, among the wind instruments, the natural tones of the brass instruments prevail. Such inconveniences may be done away with by doubling the wood-wind instruments,—a procedure which is customary in many orchestras. Of course it would not be sufficient to double the wood-wind instruments merely in *tutti* passages; it would, perhaps, be advisable to follow Richard Wagner's instructions about the performance of the Ninth Symphony, where he recommends the greatest care in regard to the doubling of the wood-wind instruments in order to obtain the most appropriate and satisfactory musical effect. In this very composition it might even be wise to double the horns, which should, however, be reserved for the climaxes and altogether withheld in the *adagio*, the same as the wood-wind instruments. Who might not wish for the majestic effect of the trombones in the first movement? Their use would, however, change the character of the sound completely, while the doubling of the horns simply goes to intensify the sound. On the other hand, it would be a mistake to deprive the Fourth and the Eighth Symphonies of their graceful character by doubling the wood instruments, since their heavy breadth of tone merely adds to the heroic or ultra-passionate expression.

Additions of that kind should be made with the greatest care. Any change may bring about the same result as the changes produced in the horn and trumpet parts. Just as these changes must not be carried farther than to correct imperfections caused by the peculiarities of the instruments of that time, without ever changing the diatonic character of Beethoven's brass instruments to a chromatic one, no less attention should be given to an increase in the number of instruments, likely to change the entire character of the Beethoven orchestra. In consequence the writer does not approve of the use of the E♭ clarinet as a supporting instrument, any more than to the use of trumpets as a means of intensifying the melodic line.

The above explanations have left a wide range for the conception of the classical orchestra. A historic review may reveal its outward conditions, but it cannot give a thorough knowledge of the intrinsic value of the master works which are interpreted through the recognized medium of the orchestra. The historic side cannot be the last resort in this case any more than in other questions concerning art. What counts in that respect are the living works themselves, or if one desires to go into the very depth of the matter, the personality that reveals itself in such works. So we may either limit ourselves to the composition of the orchestra available in the composer's time or in the manner of the genius boldly disregard all time-honored traditions and restrictions.

MR. HOWELLS' ENGLISH

I read his *Venetian Days* about forty years ago. I compare it with his paper on Machiavelli in a late number of *Harper*, and I cannot find that his English has suffered any impairment. For forty years his English has been to me a continual delight and astonishment. In the sustained exhibition of certain great qualities — clearness, compression, verbal exactness, and unforced and seemingly unconscious felicity of phrasing — he is, in my belief, without his peer in the English writing world. *Sustained.* I intrench myself behind that protecting word. There are others who exhibit those great qualities as greatly as does he, but only by intervalled distributions of rich moonlight, with stretches of veiled and dimmer landscape between; whereas Howells' moon sails cloudless skies all night and all the nights.

In the matter of verbal exactness Mr. Howells has no superior, I suppose. He seems to be almost always able to find that elusive and shifty grain of gold, the right word. Others have to put up with approximations more or less frequently; he has better luck. To me the others are miners working with the gold pan — of necessity some of the gold washes over and escapes; whereas, in my fancy, he is quicksilver raiding down a riffle — no grain of the metal stands much chance of eluding him.

— MARK TWAIN *in Harper's Magazine.*

TIME FOR STUDY AND SLEEP

Mothers know that the newborn infant must sleep about twenty-two hours, and that this amount is so slowly lessened that the child still demands twelve hours when it is about twelve years old. It is quite likely that the normal amount is not reduced to ten hours until about eighteen years of age or perhaps until twenty-one years. Nine hours may be required until well along in years.

To let boys of fourteen sit up until ten oclock and then rout them out at six is nothing short of criminal, but it is a long-established custom. Lower animals can be quickly killed by depriving them of sleep — the boy is not killed, but perhaps he is so exhausted that he loses resistance to disease. Medical students not infrequently make the same mistake, forgetting that a tired brain never absorbs anything. The midnight oil frequently represents wasted time and money and the student sleeps during the next day's lectures when he should be wide awake. A good test of exhaustion is the tendency to sleep during a dry lecture — and this is no joke.

Experience has proved that those who retire in time to sleep at least nine hours, and occasionally ten, get far more out of their course than the "grinds." Some of the best men habitually take ten hours. Theoretically a student should be as fresh at the end of the term as at the beginning — the vacation is for another purpose than sleep. The whole subject, though very old, is so new to the laymen who do the damage to school boys, particularly in boarding schools, that there is urgent need of wider publicity and much discussion for enlightenment.

Physicians might teach mothers that it is harmful to waken children of any age — they should waken in the morning naturally. If they are not in time for school they do not retire early enough. If they are sleepy heads it is either the fault of the parent or the result of ocular defects. There is much comment upon the large number of midshipmen who fail at the Naval Academy in a course not worse than in many colleges. It is suspected that they would do better if they had ten hours' sleep daily. —*From the American Medicine.*

A BOOK FOR THE REAL WOODS

The latest and best book on camping out in the woods, *Camp Kits and Camp Life*, has already gone into the second edition. The size of the book is such that it will easily fit into the pocket and the information it contains is of the particular and specific kind that is good to have by one in the real woods.

WHEN GOETHE SNUBBED HECTOR BERLIOZ

An interesting article appeared recently in the *Rivista Musicale Italiana* by Kling about Goethe and Berlioz.

In 1829 Berlioz had sent the score of *Le Damnation de Faust* to the great poet, accompanied by a letter full of youthful enthusiasm. Goethe sent this manuscript to one of his friends, the musician Zelter, writing with it: "Have the kindness to send me in a few words your opinion about this work that I may quiet my mind about this bizarre accumulation of notes."

Two months later Zelter sent Goethe the following answer, worthy of Beckmesser: —

"There are individuals who reveal their state of mind only by coughing, expectorating, or clearing their throat. Berlioz seems to be one of them. The odor of Mephisto's sulphur attracts him and he has to sneeze in order to make all the instruments of the orchestra make an infernal noise, but Faust remains passive. However, I thank you for sending the score. The day may come when I may have occasion to produce it at a conference as a horrible example."

This answer was sufficient to quiet Goethe so much that the enthusiastic letter with the manuscript was never acknowledged. A similar instance of Goethe's aversion to composers occurred when Schubert sent him the delightful music he had composed for the song of *Mignon*. It was only after Schubert's death that Goethe had realized the value of the composition and the fame of his collaborateur.

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MANUEL GARCIA

In the death on July 1 in London of Manuel Garcia at the extraordinary age of more then one hundred and one years, the art of music has lost its oldest exponent. He was contemporary with a long list of names preeminent in music, which include Berlioz, Schumann, Mendelssohn, Chopin, Wagner, Verdi, Liszt and many others, all of which are, to the present generation, but a tradition or a pleasant memory. Mr. Garcia was only a a few years younger than Schubert, who died in 1828; he was over twenty when Beethoven passed away; and he saw during his long and eventful life, the rise of Weber, Rossini, Wagner, Verdi, Meyerbeer, and later operatic stars, even to Mascagni, Puccini, and others of the present day. What an experience such a life was! One can scarcely realize it. Here are a few brief facts as to Garcia's life and work. He was born at Madrid, March 17, 1805. The father Manuel del Popolo Vicente Garcia (1775–1832) was well-known as a singer, and it was for him that Rossini wrote the part of *Almaviva*. He was also prolific as a composer, writing forty-three operas, a symphony, and other works. Further than this, he was a skilled teacher, his three famous children being his best pupils.

The elder daughter, Maria Felicita, was born at Paris in 1808, and died twenty-eight years later at Manchester, England. In the few intervening years she developed extraordinary genius as a singer, and her name remains one of the most celebrated in history. Marrying first an American merchant, Malibran by name, and later De Bériot, the violinist, she passed a life of extreme activity. To her acting, singing, and power of vocal improvisation were added linguistic skill and a gift of draughtmanship. Her vivacity was a delight to all who knew her.

Hardly less distinguished was the younger sister, Pauline Viardot Garcia. It is interesting to recall that Mme. Viardot sang with Wagner the duets from *Tristan and Isolde* during his second residence in Paris. This bit of private history is derived from the recently published letters of Wagner to Mathilde Wesendonck.

Returning to the subject of the sketch, it may be said that he studied with his father and with various singing masters during a sojourn in Naples (1811–1816). At the age of fifteen he took harmony lessons of Fétis, in Paris. In 1825 he visited England with his father and his sister Malibran, who then made her first appearance in that country at the age of seventeen. In the autumn of this same year the family crossed the ocean and inaugurated in New York the first season of Italian opera given in the new world.

After his return to Europe, Manuel Garcia, the younger, joined the French army, and took part in the conquest of Algeria. On his return to Paris he engaged in work in the military hospitals. It was at this time that he began the study of medicine, specializing on the voice and the anatomy of the vocal organs. Subsequently he connected himself with his father as a scientific teacher of singing. In 1840 a treatise on the human voice won him the congratulations of the French Academy.

Garcia was appointed professor of singing at the Paris Conservatory by Auber. In 1847, he published his *Treatise on the Art of Singing*, which has since been translated into many languages. In 1848, like many others, he was driven to London by the revolutionary movements in Paris. On Nov. 10, 1848, he was elected to the professorial staff of the Royal Academy of Music and held his office for forty-seven years. In 1895 he resigned from the Royal Academy, but still taught privately. Perhaps his most remarkable lesson was that given on St. Patrick's Day, 1905, when he observed the centennary of his birth.

Manuel Garcia's first famous pupil was Jenny Lind, who in her twenty-first year had damaged her voice by over exertion, and came to him to repair the injury. After hearing her sing, Garcia is reported to have said, "Mademoiselle, you have no longer a voice." Under his instruction the renowned Swede's singing improved steadily, and she afterwards became one of the greatest singers of the century. Since then, the number of famous pupils has been very great. His invention of the laryngoscope made him famous for all time, and for this he was made *Dr. Med. h.c.* by the University of Konigsberg.

MUSIC TEACHERS' NATIONAL ASSOCIATION

The twenty-eighth annual convention of the Music Teachers' National Association was held at Oberlin, Ohio, June 27–29. The first session Wednesday, the 27th opened in Warner Hall, with President Waldo S. Pratt, Theological Seminary, Hartford, Conn., in the chair. The address of welcome was delivered by Pres. H. C. King who said, in part; "When one has but one opportunity of addressing an audience, one feels conscious of the things left unsaid. So to-morrow, I shall think of many things I wish I had said to-day. We welcome for your own sakes, for the significance of your own life and work, for the great art for which you stand, for the broad lives you are making to the esthetic side of life, as against the material. You stand for a life that means leisure and time. I have often deeply realized the criticism of one of our German critics, that America's greatest need is to take repose.

"You make common cause with all the great ideals. We do not come into the ethical and religious without beauty. I welcome you to a college community. I should be the first to testify to the great influence music has had in Oberlin. In the early strenuous days this influence was especially wholesome."

The first paper of the morning was read by O. G. Sonneck, Librarian of Congress, Washington, D. C., on *European Musical Associations.*

Albert A. Stanley of Ann Arbor, Mich., gave an illustrated lecture on *A Seventeenth Century Opera — Cesti's Il pomp d'oro* 1666, illustrated by excerpts given on the piano by Professor Stanley and by lantern slides, showing wonderful mechanical mechanism of stage settings of that time.

The afternoon session was opened with a violin recital by Edwin Grasse of New York City, followed by a discussion on *The Study of Music in the College*, by Henry Dike Sleeper, Smith College, Northampton, Mass.; Albert A. Stanley and Abram R. Tyler, Beloit, Wis. This was followed by another on *The Curriculum of Piano Study*, by August Geiger, Gainesville, Ga., and Kate S. Chittenden, New York City.

The session closed with a song recital in the evening by Theodore Van Yorx of New York City.

Thursday's session was opened by discussion and papers. *Music in the Secondary School* and *The College and the Secondary School* were the subjects of L. B. McWhood of Columbia University. *Credits for Individual Study of Applied Branches*, by Ralph L. Baldwin of Hartford, Conn. The principal paper given was *Unification in the Educational System from Standpoint of the M. T. N. A.* by George C. Grow of Vassar College.

In the afternoon a piano recital was given by Carolyn Louise Willard, assisted by Lillian French Read, soprano, both of Chicago.

In the evening a concert of modern music was given by members of the faculty of the Conservatory of Music. The program included the Fugue from Max Reger's *Symphonic Fantasia*, Op. 57, Cesar Franck's A major sonata for piano and violin, movement from D minor piano concerto of MacDowell, Saint-Saëns' Scherzo for two pianos, Choral for organ Vierne, also shorter pieces and songs by Mrs. Beach, Elgar, Franck, Hue, Bemberg, Kopyloff, Boisdeffre, and Tor Aulin. The artists were George W. Andrews, organist; W. K. Breckenridge, and Mr. Lindquist, pianists; Caroline Harter violinist. Mr. and Mrs. Adams, vocalists.

The final session, Friday, opened with a discussion on *The Conservatory of Music, It's Aims and Possibilities* by Frank Damrosch, Institute of Musical Art, New York City; Willard Kimball, University of Nebraska, P. C. Lutkin, Northwestern University. Then followed the annual election of officers. In the afternoon, a paper entitled *Culture Courses* was read by Thos. W. Surette of New York, followed by another by Edward Dickinson of the Oberlin Conservatory of Music, entitled *Teaching Music History.*

NEW YORK STATE MUSIC TEACHERS' CONVENTION

The eighteenth annual convention of the New York State Music Teachers' Association was held in Geneva, N. Y., June 25–28. The following is the program of the proceedings.

Monday evening, June 25, the annual banquet was given, with addresses by Pres. Carl G. Schmidt, Jaroslaw de Zielinski Mrs. P. N. Nichlos. F. H. Shepard, H. Brooks Day, W. H. Jordan, Louis Arthur Russell, and Chas. D. Vail. Tuesday was the first convention day, the program opening with an address of welcome by the Mayor of Geneva, followed by an address by Jaroslaw de Zielinski, on *The Trend of Modern Composition.* There was also a piano recital given by Jessie Shay, and in the evening a concert by Margaret Hughes Wilson, soprano, Nina Clark Hooker, contralto, Florence Newell Barbour and Marguerite Stillwell pianists.

On Wednesday, June 27, the proceedings for the day included an address by Henry G. Hanchett on *The Development of Instrumental Music in Relation to Instruments.* Round Tables by Louis Arthur Russell and Wm. C. Carl. Organ Recitals by George E. Fisher, and Wm. C. Carl at Trinity Church, and the Beethoven Trio Club, assisted by Mrs. Caroline Cutler, soprano.

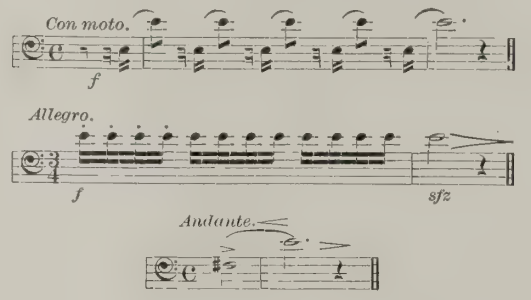
The final convention day was June 28. The annual election of officers took place at the morning session, —Ludwig Schenck being chosen President, — followed by an illustrated lecture on *The Voice* by S. C. Bennett and Mrs. Walter T. Hubbard, soprano, with a varied program of songs by modern composers. There was an excursion to Watkin's Glen in the afternoon, and in the evening a "two-piano concert" was given by Wm. H. Sherwood and Georgia Kober, with choral numbers by the Geneva Choral Club. The numbers for two piano, included Liszt's *Preludes*, Schumann's *Variations*, Op. 46, first movement of Grieg's A minor Concerto, Op. 16, Chopin's *Andante Spianato and Polonaise*, Op. 22, Concerto in E♭ by Liszt, and other numbers by Arensky, Grieg, and Chabrier. The addresses, round tables discussions, etc., proved to be of unusual interest and excellence. The musical programs presented were of the highest artistic merit.

THE MUSIC OF THE ISRAELITES

"I am the Lord thy God, and thou shalt have no strange gods before me!" was Jehovah's command to the Jews. This was taken literally, and pictorial representations were forbidden. This law put a ban on painting and sculpture and the Israelites turned to music. That it attracted the Jews, and was used to a great extent in their sacred ceremonies, cannot surprise us; for music among the arts is as unique as the belief of the Jews in one Deity, which among ancient people was unique. Their conception of God as a spirit,—being devoid of substance and form,—found in music an art that alone could conjure impressions similar to those inspired by the contemplation of Jehovah, the Intangible and Omnipotent. The very character of music, its indefiniteness, its lack of material models, its evanescent quality, its ethereal nature demanding only a vibration of the air to make itself manifest, appealed intensely to them and prompted them to adopt it in their temple service, from which the pictorial arts were strictly barred.

Moses was a disciple of the Egyptian priests, and through him the Hebrews became acquainted with Egyptian music. These ancient people not only employed flutes, lyres, and many other instruments, but it has been proved conclusively that this wonderful people was as conversant with the present system of our scale as we of the twentieth century. From a flute and other instruments found in the tombs, it has been shown that nearly three thousand years before Christ the Egyptians were using our modern music, their scale being the same as our own minor scale.

Moses, on his return to his people, gave the Temple music into the care of the Levites, with regulations governing its use. The regulations as well as the privileges accorded by him to the Levites were further augmented by David and Solomon, and under the latter the number of temple singers and musicians was increased to the astounding number four thousand.

Not only for temple service were there regularly appointed musicians, but institutions similar to the orchestras and opera troops at royal courts today played an important part in the musical life of this ancient people. In these troops women took part who were barred from the temple service, their place being taken by boys. These women singers and players usually belonged to the harem of the king, and dignified as was their position in the beginning under David and Solomon, they, and the entire organizations, devoted to the practice of profane music, gradually degenerated and became so great a menace to public morals that the prophets repeatedly rose against them. Harps, trumpets, drums, cymbals, flutes, and psalters were used by the Israelites, though the oldest instrument of all is the "shofar" (also shophar), made originally of the horn of a ram. This shofar was used for calls to assemble the leaders, the priests, or the people, according to the signal blown. This practice has been retained to the present day in orthodox synagogues. The ancient signals are as follows:—

That the characteristic effect of certain intervals was known and felt by them, we see by the popular belief of the Jews, that this last signal drove the devil to flight. This interval of the minor seventh, F♯-E, blown on the shofar, has a peculiar penetrant, startling effect that well accords with the belief of frightening the Evil One.

The Israelites were the first people who made music the direct appeal of man to God. Among other ancient people this cannot be found, and only after the spread of Christianity music again appears in a similar exalted position.

The range in this old temple music is often small; in many hymns three notes sufficing. The *Sch'ma Jisroel*, as sung in the Dresden Synagogue, has but three tones. In many of these old temple hymns we find the forerunners of the *melismas* so characteristic of Plain Chant. The *melismas* are the rapid little figures heard in the ritualistic music of the Catholic Church. The *Ite Missa est* on festive days and the *Alleluias*, are good examples of the use of the *melismas*.

Music was intimately associated with every deed in the life of the old Jews. The prophets became inspired with the instrument in hand and in song proclaimed the future; Saul's violent temper was calmed by the music of David; when the prophet Elisha wished to soothsay before King Josaphat, he called for a harp player to inspire him; schools for teaching prophecy turned to music as the incentive, for of their disciples we read: "they prophesied on zithers, harps, and cymbals"; Miriam sang her *Song of Triumph* when Pharaoh and his horses were drowned in the Red Sea; Jephtha met her father, dancing to the music of instruments; and Joshua's people cried out and blew with might into their trumpets, "and the walls of Jericho fell."

Treatises on music like those of the Greeks have not been found in their literature, but the last scriptural sentence referring to the falling walls of Jericho suggests that perhaps the higher laws of acoustics were not unknown to them. We know to-day that every building has a fundamental tone, which, if sounded continually, will, by the reiterated pulsations of the sound waves, crumble the structure, no matter how large and well constructed. Who can say that the Jews did not understand this power and use it?

Their influence, great as it has been in our religious and moral life, is none the less powerful in the tonal art. Our present music is based on theirs, for of the Egyptians (their musical forefathers) we have so little knowledge that we cannot derive our present art from them. With the founding of Christianity many of the hymns of the Jews were taken into the service of the new religion.

Dom Pothier, in his researches on Plain Chant, says: "With the singing of the Psalms, it (the Church) could not help transmitting a predominant taste for free rhythm after the fashion of the singers of Israel, and there is no doubt that a melodic cadence passed from the Synagogues to the Agapes, from the Agapes to the Catacombs, from the Catacombs to the Basilicas."

At present there lives in Damascus a tribe of Jews of which we know that it never went out of existence and that its rhetorical and musical traditions are ancient and authentic. Their melodies have a striking resemblance to Gregorian Chant. One melody in particular corresponds in almost all its characteristics to the chant of the Lamentations as sung in the ritualistic music of the Catholic Church to-day. This Plain Chant culminated in the art of Palestrina, from which the music of Bach developed; Bach is the founder of our present system, and thus the historic thread of Music's development from the time of the Israelites under Moses to this day is unraveled.

The love and understanding of music shown by the ancient Jews has come down to its descendants of the present day, as the many famous Jewish musicians and the general appreciation of the Jews for music prove. In this is again verified the tenacity of this race to retain its characteristics under the varying conditions it has been subjected to throughout the many centuries of its existence.

LONDON SOCIETY APPLAUDS HEGEDÜS AND AMERICAN ARTISTS

A concert of much interest to Americans was recently given in London at Grosvenor House under the distinguished patronage of the Duchess of Marlborough and the Duchess of Westminster. Rudolph Aronson the well-known manager had the arrangements in hand.

Conspicuous among the performers was Ferenez Hegedüs, the violin virtuoso, who has had phenomenal success in England this season. Leon Rennay, whose vocal equipment is well known, sang a group of French songs with purity of voice and refinement of style. Paris Chambers, the American cornetist, played a *Berceuse* by Tschaikowsky and Barthelemy's *Serenade Coquette*, and Arthur Shattuck the American pianist's artistic interpretations elicited well-deserved applause.

All of above-named artists will appear in the United States and Canada during the ensuing concert season.

OUTDOOR MUSIC IN AUGUST

LOUISE KARR

Almost every one is away from home by August, and as the evenings begin to lengthen, and the weather is not so dependable, it is well to think of amusements that may be had under cover. I don't know of anything that is more fun than getting up a Kinder-symphony, and the big, open music-rooms connected with most hotels, or the wide piazzas around on their sheltered sides, are just the places for rehearsing.

A Kinder-symphony is interesting from start to finish. If there happen to be a lot of children, they can be pressed into service, and it is one of the prettiest things imaginable to see them seriously performing on their toy trumpets and whistles, and no trifling matter in the eyes of piazza ladies and gentlemen. It will keep them occupied for a good number of afternoons or mornings.

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It is by no means necessary to get them up with children, however, in spite of the name. They are called Toy symphonies or Musical Jokes in preference to Children's symphonies in the German catalogs, and it is no infrequent thing to see grave and reverend musicians performing. Quite a famous performance was given once of the Romberg one, in London, in 1830, in which Sir Arthur Sullivan played the Cuckoo, Charles Halle the Quail or, as we say, the Bob White, Joseph Barnby the Nightingale, Dr. Stainer the Trumpet, A. Randegger the Drum, and so on. This Romberg Symphony is very popular and has been given many times.

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The most famous of these farcical orchestrations is that of Haydn, and he is indeed considered the originator of them. Papa Haydn, although it is said he rarely laughed, was of a lively and fun-loving disposition; his sense of humor was keen and not overrefined, and he dearly enjoyed a practical joke. He was not alone in his appreciation of the latter; in going about the show places of the region where he lived and died,—the Vienna territory,—one sees grottoes with fountains cunningly arranged to surprise the courtier where he stands all unheeding, besides many other devices for fooling the unwary. Haydn's duties as master of music to the pleasure-loving court of the Princes Esterhazy called him to be constantly thinking of some new and original device. His farewell symphony was an instance of his wit and invention; the Prince had kept his orchestra in exile for some state reason and the men sorely wished to regain the comforts of home; of course it wouldn't have done to have asked him out and out to go, for that would have settled him to stay, as he was dealing with musicians who had no musical Union to protect them, and were little better than servants, so Haydn adopted the expedient of having one after the other of his players, as he finished, blow out the candle attached to his music stand and leave the room: as the last and favorite player departed, leaving the stage in darkness, the Prince took the hint, and the party was allowed to go home the next day.

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The idea of the toy music is said to have come to the composer while he was listening to the noises at a village fair. The Germans had long made toy instruments,—whistles, wooden squeakers, and blowers to imitate the call of different birds,—and when the peasants came in their picturesque costumes for a day or week of jollity, archery, games, wrestling matches, singing contests, and so on, they would all arm themselves with some one of these funny little noise makers, and somewhat superior to our pandemonium of fish-horns, electric and steam cars, and automobile toots that rejoice the Broadway crowd on Election night, a medley of sound would arise, soft, romantic, and amusing. We may imagine the composer buying toy after toy at the booths, and taking his part in the joking and horse-play going on all about, and finally accumulating his novel orchestra of bells, whistles, drums, and triangles, gravely managing the various-shaped bundles and getting them back to his own quarters in safety. He worked up his orchestration in secret, supporting the toys with two violins and a double bass, into one of the prettiest and most catchy of his compositions, and producing the score, handed the parts about to his players at a regular rehearsal without intimating there was anything unusual in the proceeding. We may imagine the amusement that ensued. I should fancy it was one of the great Capellmeister's most successful attempts at directing the gay court assembled; it has delighted many and many a lively audience since, and has been complimented by many imitators.

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This symphony is not difficult to get up. It calls for, of course, a reliable pianist, but the part is not hard: some one who understands the 'cello is a help, but the violin parts may be taken by young players who are fairly proficient. It is to be obtained scored without the 'cello and violins, but these add so much that it is a pity to leave them out. The toys should be practiced a great deal with the piano and metronome. I remember getting one up once, where the piano and triangle parts were taken by young girls, both reliable and thorough musicians as far as they went, but not very far advanced. We counted the whole piece through with the piano alone, with the triangle alone, with the piano and triangle together, in this way, *i.e.*, one, two, three, four; two, two, three, four; three, two, three, four; four, two, three, four; and so on, until these two parts were perfectly sure and could start anywhere and go on, either alone or together, following my beat and counting aloud. It was a pretty thing to see how secure these two girls were, no matter what happened among the other more inexperienced instruments, counting aloud and knowing just where they were the entire time. It was a good lesson for them in *ensemble* playing, and in the value of correct time and rhythm, and they could not have done it unless they had had good training. So I advise giving the triangle particularly into the hands of some one who has a good sense of time, who does not get rattled, and who will do honest work; the triangle comes in so jubilantly, and gives a sense of security, when the others are uncertain. The drum must be looked out for, too; that is important; if the cuckoo calls and the nightingale warbles a bit out of time and tune, it adds piquancy, but get the drum in order if you don't want the other players all broken up.

After the children, or grown-ups, are quite solid with the toys, then bring on the violins, and you will begin to feel yourself an embryo Safonoff or Weingartner, and it is really great fun. When you get them smooth, and the performance comes off, the concert room will be full and the piazzas, too, and you will probably take your little orchestra "On the Road," to the other hotels, before you disband for the summer.

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There is one difficulty: it is rather hard to keep the tempo to metronome markings with inexperienced players. It is much better to give a performance a little slowly, and get finish and spirit, than to rush it through in a jumble. If the time is taken somewhat slower, however, the slow movement must be taken proportionately; there is nothing funnier than to hear the allegros played slowly because they are difficult and the adagios briskly rendered because they are easy. This is a kind of practical joking that would not have found favor with Haydn and his musicians any more than with latter-day critics, and *ensemble* players should give it a wide berth.

Haydn's symphony is not the only one now to choose from; there are twenty-six of these scores catalogued that one may order, and others not so easily obtainable. Birchof, Diabelli, Gerstenberger, Holten, Mozart, Reinecke, Romberg, Spindler, Wolfhart, and many others have contributed one, and Chwatal has written three. There is quite a difference in these: some aim at pretty effects, as in the sleigh-ride and bird pieces, and some introduce more comedy. There is also a good deal of latitude in the number of the little instruments called for. There is one that calls for but a drum and triangle besides the violin and piano, another, the *Festival March* of Gerstenberger, for three bells, in C, G, and E♭, a drum,

castanets and a bell-tree. The *Merry Sleighing Party*, by Chwatal, calls for trumpet, drum, triangle, castanets, bell-tree, whip-snap, pop, zobo, and metallophone, besides the supporting instruments. Perhaps the greatest favorites among the number of these pieces are the *Merry Sleighing Party* just spoken of, the Haydn, the one by Holten, and the Romberg one, this latter being the one so distinguished by being performed in London by great musicians. It would be safe in ordering from a distance, without having the opportunity of trying over the airs, to choose from among these four, which have stood the test of popularity.

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The expense of ordering is not great; the complete score costs between $1.50 and $2.50, and the little instruments are ten, twenty-five, fifty, and seventy-five cents apiece — with the exception of the cuckoo with bellows, the metallophone, and the bells with steel bars, and the large triangle (the latter much the best for effect, the real orchestral triangle is the one to depend on); these latter range from $1.00 to $2.00 apiece. This expense, divided among the number of players necessary, is practically nothing. The easiest way to order is to send for a catalog of Children's Symphony Music and a price-list of the little instruments; if you mention in writing that you would like information as to popularity and difficulty, you will obtain it. It is then easy to compare the number of instruments with the number of possible performers and come to a wise decision.

ANOTHER OPINION ON MOZART'S LAST ILLNESS

Dr. J. Barraud of Bordeaux has been interesting himself in the symptoms of Mozart's last illness and is convinced that it was not a case of cerebral meningitis, as most authors have claimed, but Bright's disease instead.

He takes up first the question of heredity. The composer's ancestors were all normally healthy and his father was especially so; only his mother was sickly. Mozart himself as a boy of six was small and delicate, but well formed. He was so extremely nervous that when he heard a trumpet he would almost faint. At that age he had an attack of scarlet fever, and three years later he fell a victim to typhoid in Lille, suffering a relapse in Amsterdam. While recovering therefrom he composed six symphonies, six sonatas, and many small things, thus overtaxing his strength. A dangerous attack of smallpox followed in October, and for nine days the boy was almost blind. Then in 1781 he was severely ill with influenza.

Dr. Barraud has made an especially thorough study of Mozart's condition during the period preceding his marriage. He was at that time thin and small, with a sallow complexion; the head was unusually developed, the nose enormous, and the eyes were large and sunken, while his glance was very unsteady. The man was already in weak condition; he was overworked, and to this cause of his physical decay must be added another — lack of the necessaries of life.

Though the great success of *Die Zauberflöte* seemed to mark the turning-point in his fortunes, it came too late. The unfortunate composer had suffered so much that the most trivial circumstance would upset his mental equilibrium. During the last months of his life he was constantly a victim of hallucinations, while his hands and feet were terribly swollen and he was pathetically thin and haggard. A few hours before the end, his doctor visited him for the last time. He used cold water applications for his head, which only rendered his condition worse, and at one o'clock in the morning he died. Dr. Barraud sums up his conclusions in these words: "Overwork, constant fatigue, and want. At the early age of thirty-five the great master was a physical wreck; his strength was entirely gone, so that he had no energy with which to combat the illness to which he succumbed."

FROM MOZART'S LETTERS*

PARIS, May 1, 1778.

Eight days passed without the least news; they had engaged me and I kept my word and came. Then I had to wait for a half an hour in a large, cold room, unheated or even provided with a stove. Finally the Duchess of Chabot came with great politeness and bade me make myself at home with the piano, while none of hers had been prepared, I wanted to try it. I said that I would gladly play something, but now it was impossible, while I could not feel with my fingers, because they were so cold, and asked her if she would kindly show me a room where there was a fireplace in it. "*O oui, Monsieur, vous avez raison.*" That was all she said. Then she sat down and began to draw for a whole hour in company with other gentlemen who sat in a circle around a large table; accordingly I had the honor to wait a whole hour. Windows and doors were open. Not only my hands were cold, but my whole body and feet were cold, and my head soon began to ache. There was then "*altum silentium,*" but because of the cold, headache, and tediousness, I did not know how I should begin. I often thought to myself that if it was not for Mr. Grimm, I would go away the very next minute. Finally, to be short, I began to play on the miserable piano. What troubled me most was, that Madam and all the gentlemen did not cease their drawing for a moment, while I was compelled to play to the chairs, tables, and walls. Under these trying conditions my patience was sorely tried. I

WOLFGANG MOZART

began the Fischer Variations, played half and stopped. Here was an elogen multitude. I said, however, what was to be said,—namely, that I could not do myself justice on this piano, and that I should be very glad to choose another day when there would be a better piano there. She did not agree to this, I must wait another half hour until her husband came. He, however, sat down by me, and listened with all attention, and I — I then forgot all about colds, headaches, and played in spite of the miserable piano as I generally do when I am in good humor. Give me the best piano in all Europe and any kind of people for an audience, those who do not understand or those who do not care to understand and they who do not feel with me what I play, then I lose all pleasure in playing.

* Translated from *Signale für die Musikalische Wells*. Taken from the excerpts of the published collection of *Mozart's Letters*, by Ludwig Nohl.

MATERIAL FOR MUSIC STRINGS

"One of the most generally accepted, but mistaken, ideas that is entertained by the people of this country," said an American traveling representative of a leading foreign manufactory of gut strings, "is that strings used on musical instruments are manufactured from catgut. If that were true, the cats in this world would have been exterminated many years ago in supplying the market with material for musical instrument strings.

"The fact is that they are manufactured from the intestines of sheep, and in obtaining enough raw material even from these animals the manufacturers at times find difficulty.

"The only string made from the intestines of the feline is that used for surgical purposes — for sewing up wounds. One would be amazed to know that there are millions of musical instrument strings used in North America alone, and just think where the tabbies would be if they had to supply the consumption!

"Another amazing thing is that there are over seven hundred different grades of musical instrument strings. The demand for strings in North America is increasing every year, especially in the South and in Mexico. There are more guitar strings sold in Mexico than any other kind, but through the South the banjo string still holds its own, despite the fact that every year has marked slight but gradual falling off in the demand. The harp is becoming more popular, and there is a good demand for this instrument."

A GLOCKENSPIEL

The city of Graz, in Austria, is indebted to one of its citizens for a work of art such as no other Austrian city, excepting Salzburg, can boast. Gottfried Maurer has arranged a Glockenspiel (set of bells) on his house, Fliegenplatz 4, which, on account of its new mechanism, can be considered among the most complete contrivances of its kind.

The twenty-four bells of the set weigh together 2325 lbs. They are regulated by a tower clock weighing 880 lbs., with two pendula of 440 lbs. each. By an ingenious arrangement of the works the bells, when completed, can play an almost unlimited number of *Lieder*. At present they play the Austrian national anthem, *Das Mailüfterl*, and another popular jingle.

The clockworks regulate at the same time a moon-globe according to the different phases of the moon. When the bells begin to play at eleven o'clock in the forenoon two artistically carved wooden figures dance out of the windows. The quarters of the hour are struck in full chords.

AUTOMATIC INSTRUMENTS

John Philip Sousa, who stated before a committee of the House of Representatives at Washington that the automatic musical instruments are destroying the human voice so far as singing is concerned, said:—

"From observation I am convinced that these machines will have a very ill effect on the progress of music in this country. The facility with which young people can hear music in their homes without any mental or physical effort must certainly reduce the number of amateur students very materially as the years go on. And as the amateur becomes scarcer the professional teacher will necessarily suffer and be forced to seek some other means of livelihood.

"It was stated to me by a professional gentleman of Boston that there are fewer bass singers in New England to-day than ever before. I have noted myself that at summer resorts and on yachting parties the mechanical music maker has generally superseded the human voice and those instruments nearest the people, such as the mandolin, the guitar, and the banjo. Publishers of music for those instruments and manufacturers of them inform me that their sales have decreased very materially as the popularity of the mechanical machines has grown.

THE SYMBOLISM OF WAGNER'S "PARSIFAL"

AGNES M. SCHULENBURG

The human mind loves an enigma, a riddle, a hidden meaning; it likes to say one thing and mean another, it plays with sign and symbol, appears to tell one story which is in reality two, and is delighted if some one else is clever enough to find it out. Fable, myth, and allegory are the result. The ancients began in the earliest times to personify sun, sky, and sea, the winds and trees. Apollo, Neptune, Diana, Pluto, were the deities of these. Fauns, nymphs, and dryads inhabited the water, the fields, the woods, and so fairy tales began. And as ancient lore deals with natural phenomena, and objectively, modern minds body forth spiritual forces. The myth has developed into allegory, and the senses, the will, the conflicts of mind, body, and soul, are symbolized in modern fiction, the drama and the opera. Myth-making was, I believe, an unconscious tendency; allegory is a wholly conscious one.

Child's fancy has turned to the higher forms of imagination, no longer naïve, but charged with a serious purpose, to teach, to uplift, and the lesson is veiled in beauty to make it palatable.

RICHARD WAGNER

This serious purpose is at the root of all Wagner's music dramas, and allegory was the form in which it was clothed. Of all these, the *Niebelungen Ring* and *Parsifal* have been most discussed and much misunderstood, for the reason that their meanings are not apparent to the ordinary mind. Not only was Wagner a great musician, but also a poet, philosopher, and reformer. His religious and political ideas are the basis of the *Ring*, and are developed into a finer, more spiritual significance in *Parsifal*.

To Schopenhauer, Wagner is said to have owed his philosophy; and his regard for animals, his tenderness for all suffering, were Buddhistic. His religious ideals were those of a modern mind to whom form and ritual have no meaning; to whom they are in fact antagonistic. He taught truth, not creed, and church and state of his time were no longer sacred institutions to him since they had become unworthy of the idea they once represented. They were to him but the husks of a dead ideal.

PARSIFAL

For this reason Wagner has been called an Anti-Christian. His own words deny this. Could the spirit of Christianity be more adequately expressed than in *Parsifal?*

In writing an allegory, it is well to use known symbols, and Wagner did this in *Parsifal*, taking, besides, an old tale and putting it to new meaning. Space does not permit me to trace the development of the story from its ancient sources, but I shall treat a few of the symbols which Wagner used to make the meaning of this work clearer.

The Grail has come to mean several things,—a basin or vase, royal blood, and a precious stone. Thus it becomes a chalice of precious stone which gleams with hidden light,—again, the vessel which Jesus used in consecrating bread and wine,—which also caught up His sacred blood after the crucifixion. It was believed that "whoever adored it and gave himself to its service would be endowed with superhuman power. Wherever his destiny led him, whenever he fought for truth and virtue, the Grail would sustain him." Purity and truth were its strengthening powers.

The spear, like Siegfried's swords, was of double agency,—to give aid or to inflict suffering.

Wagner derived *Parsifal* from the Arabic *parseh*, pure, *fal*, foolish. The derivation was found incorrect by later scholars, but the name and its meaning must be retained as Wagner intended.

David Irvine, in his *Parsifal and Wagner's Christianity*, aptly divides the characters of the opera into two divisions: those that must die: Kundry, Klingsor and Titurel; those that will live: Amfortas, Gurnemanz, and Parsifal; and he says that the "negative ones have a more pronounced individuality." This is true of all evil forces. They are destructive, aggressive, chaotic, while *good* is calm, upbuilding, and undisturbing. Perhaps that is why evil *seems* more interesting. Judging by the character of *Parsifal*, this certainly is the case, and Kundry, who presents the con-

flict of right and wrong within herself, has not only our greatest interest, but also our sincerest pity.

In Kundry, Wagner has chosen only two phases of woman's character: in her good moods, sympathy and helpfulness; in her evil ones, her power to tempt man's physical nature. *Das ewig weibliche* in its maligned sense, or the power of sex, she exerts only when under the influence of Klingsor, and then against her higher will. There is much meaning beyond this which we can all read.

In the first act, Gurnemanz says in her defense, "Kundry never lies," a statement thoroughly contradicted in the scene of enchantment, but here she is under the influence of the Prince of Lies, which explains the situation. Destined to wander on the earth until she finds one of pure heart to heal her of her sins, she regains her spiritual nature through Parsifal, but dies in the end. Why this should be is the one problem which no one has solved for me. The triumph of good over the evil within her seems sufficient.

Kundry is the only character in whom one sees the conflict of right with wrong, being supremely one or the other, and the changes in mood are necessarily more dramatic and evident, less subtile and complex, than in real life. Sullen, but helpful in the first act, seductive and vindictive in the second, she enters upon the third cleansed and uplifted, and most effectively is the transition from the second to the third state effected in the stage presentation. After the Castle of Enchantment has been destroyed by Parsifal's waving of the spear in the sign of the cross, — which clearly symbolizes the destruction of the Lie, through Truth, — the curtain goes down on the scene, Kundry lying amid falling leaves. In the third act, Gurnemanz rescues her, frozen and benumbed, from a niche in the mountain side. So comes Spring after the icy sleep of Winter; so comes the renewal of life after death; so come hope and faith and a moral rebirth after sin. In this third act, Kundry has nothing to say beyond a few words at the beginning. Says Irvine, "Contrition does not waste itself in words, it *serves*."

The power of Klingsor over Kundry is an intellectual one, intellect perverted, and while Klingsor typifies evil, it is evil surcharged with knowledge and conceit, of which latter Amfortas is also a victim. It is a truth well known that wickedness is never as dangerous a tool in the hands of ignorance as in those of intelligent wilfulness.

The character of Amfortas is so dependent on that of Titurel that one cannot be treated without the other, and the whole philosophical significance of the opera turns about the meaning of the latter. Wagner once asked, "Have you any idea who my Titurel is? He is the old Wotan, who still lives, although in the grave, and by the grace of the Saviour;" and another authority writes: "Titurel is no other than Wotan in whom the 'will to live' was broken."* In other words: Titurel symbolizes the Orthodox Church whose life is sustained through form and ritual. He does not wish to die and selfishly urges Amfortas to uncover the Grail, though it cause the latter much suffering. So just as ritual, as the forms which clothe the church, must die, so must Titurel.

SCENE FROM "PARSIFAL," ACT II

* Those who are acquainted with the philosophy of the *Niebelungen Ring* will remember that Wotan symbolizes the Orthodox Church and the conventional idea of God and that the "will to live" is Schopenhauer's basis of philosophy, which became also the basis of the *Ring*. Bernard Shaw throws much light on the meaning of the latter in his very original exposition, *The Perfect Wagnerite*.

Amfortas typifies the king or ruler of any state who has fallen from grace through temptation, yet one who has conscience and cannot die, whose heroism consists in lamenting his downfall and who hopes for relief. The life of the people is intimately involved and suffers with him. His spiritual condition affects the church as well as the state and only a moral rebirth through the agency of one pure in spirit can save him and it. And church and state must be cleansed from without by forces young, healthy, and pure, and those capable of understanding and sympathy, that they may be more able to right existing conditions.

In Gurnemanz we have the faith of the people, the simple kindly man who believes; on him depends the life of church and state.

And now Parsifal. His journey through life begins from his mother's arms. Herzeleide (Heartsorrow), the mother, shields him from all knowledge of grief and pain. Knowing the experiences of the father, she tries to keep from him all weapons, but he meets men with arms in the forest and instinctively learns the uses of them. Leaving his mother, though the sorrow at his departure causes her death, he wanders into the world and learns his first lesson in suffering through the death of a swan. Lives there a man, I wonder, who has never killed a bird or learned of its pangs? "Whence art thou?" asks of him Gurnemanz. "I know it not," replies Parsifal. "Who is thy father?" "I know it not." "My name? I had several, but I no longer remember." Do not these queries remind one forcibly of a quatrain of Omar's? The suffering of the king awakens in him but wonder, not understanding, and he must journey farther into the Garden of Temptation.

The advances of the flower maidens he meets with naïve pleasure, and the grosser blandishments of Kundry receive but innocent response. With her kiss, given in the name of his mother, the temptation of the king becomes apparent to him, and a deep and spiritual understanding of the power of sin rouses the desire to heal and uplift. The threats of Klingsor and Kundry have no terrors for him, nor can they harm him. With the spear he returns to Montsalvat, heals the wounds of the king, and becomes the keeper of the Grail.

The story of *Parsifal* is so lucidly symbolic that it needs little explanation on my part. Parsifal was, however, an ideal man for whom there was no real temptation. What Kundry's kiss did was to awaken his imagination and to give him, through sympathy a conception of sin.

That the temptation in this music drama is only the temptation of sex, has caused much criticism of Wagner, and since Parsifal was the "hero of renunciation as Tristan was the hero of passion," many believe that the author preached celibacy. I think that this should be taken no more literally than the rest of the allegory. *Parsifal* is a spiritual and psychological drama, rather than a physical one, and there is a deeper meaning evident when we remember that the Grail stands for the Ideal, that ideal Truth: Montsalvat, the ideal church, Parsifal, therefore, in his full development, the head of the church or the Ideal Leader. We may call him by any name we wish. And the attributes of this leader are written constantly between the lines of this mystical allegory, and the trinity it teaches is the most powerful ever preached in the interest of humanity,—Pity, Compassion, and Redemption.

SCENE FROM "PARSIFAL" ACT II

THE DEVELOPMENT OF MUSIC

CAMILLE SAINT-SAËNS

As we grow older, we have the feeling that we are slowly mounting a tower from which our glance embraces an ever widening horizon. At the same time we lose our interest in nearer things. We try to encompass the whole of facts, and recognize in them the parts of a monster chain, factors of an ever-growing development. However much the art of the present may occupy us, the whole of the art interests us still more. We recognize that in its history, as in that of mankind, the law that like causes give birth to like effects holds good. Cast iron laws govern the development of man in all its manifestations. According to appearances, it is the geniuses who lead the march and make revolutions, but great epoch-making changes occur only under conditions that come at the right moment. How often, in the exact sciences, is the same discovery made at the same time by different investigators who do not know each other? Speaking of art, and especially music, the reform which Richard Wagner occasioned was only so successful because it came at the moment when the world and the art were ready for it.

When I was a lad of fifteen, the operas of the day angered me beyond measure—operas cast in one and the same

CAMILLE SAINT-SAËNS

pattern, consisting of "Numbers," with a play as a necessary background. I dreamed of music dramas, which were to be divided, not into numbers, but scenes, and these scenes were to be in every detail of the music the fitting and exact expression of the multitudinous subtleties of the words of the play. At that very time Wagner wrote his *Lohengrin*.

The opposition which meets every new phase of an art does not, however, stop its march. It only hinders the development, and necessarily effects some good, for without it the evolution of the art would proceed too rapidly; new forms would be deserted too quickly and could not be worked out in fullest detail. They would remain only half-opened flowers.

The creating artist never knows that he himself is the source of his own development. It is indeed necessary that he should not know this — the belief in the absolute freedom of his creative power, in the force of his genius, is a necessity to him. He obeys an instinct which is stronger than his will and which he thinks to be his will, while the artist who lacks this instinct and has only the will can never become a creator. But in spite of his unconsciousness and the masterfulness of his personality, the artist is always more or less the creature of a tendency which bears him onward and carries him away with itself. Hence the epochs — the well-known "schools" of art.

In architecture we see the gradual transformation of the Gothic style into the ridiculous over-ornamentation of the Renaissance, which achieved its full development in the fifteenth century. The artists of this epoch doubtless looked down upon those of the pure Gothic period. To speak of a time nearer our own, contrast the abortive art of the Louis XV style with the severe simplicity of the Louis XIII and Louis XIV. To-day it is the Gothic and Louis XIII and XIV styles which are considered classic.

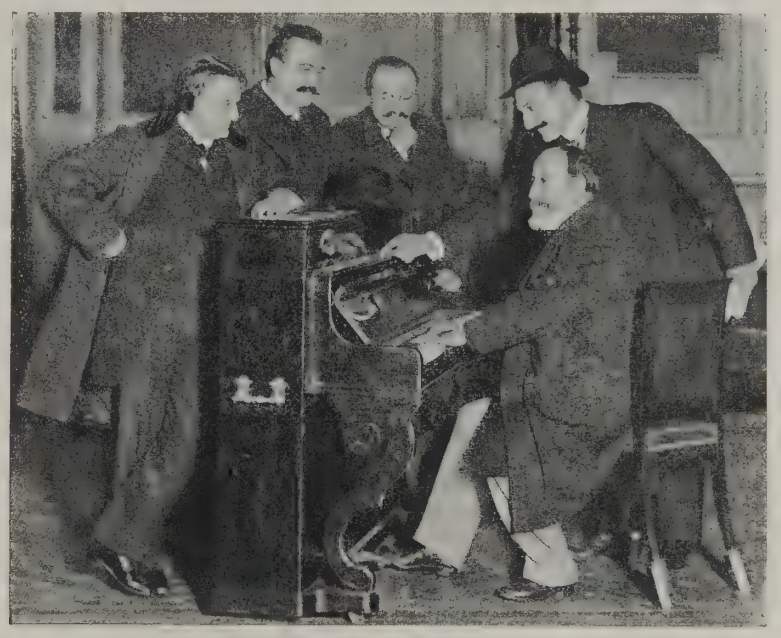
To be sure, a reaction which leads an art back to the normal, or near it, always follows these exaggerations. Victor Hugo says that the line of man's development is in the form of a spiral.

Music, also, has undergone these vicissitudes and reactions.

When the tentative attempts of the Middle Ages to form a diaphonic art were given up, composers were dazzled by the beauty of a fully developed polyphony, the outgrowth of harmony and counterpoint combined. Melody was considered vulgar and was banished from all forms of music, even from the madrigal. For a whole century composers used the art of *contrap unctus floridus*, or something of an indecisive tone-color allied to it — a sort of compromise between the modes of the ancient Greek music and our own scales — an immature art, but ennobled by the beauty of its form, and still admired by us for that. In the seventeenth century men grew tired of this forced style. Melody was once more enthroned, and soon became a despot. Polyphony was cast aside — men bowed only to melody. Abortive attempts were made from time to time to reintroduce the polyphonic style, but succeeded only in so far as the indication of the harmonies and the direction to use them *ad libitum* on the clavecin or organ.

Gradually polyphony glides into its proper place, and under the magic pen of Sebastian Bach attains such a high development that a new reaction begins. With the return of Philipp Emanuel Bach to the Italian style a new order of things is introduced. Haydn, Mozart, and Beethoven appear in the world of music and may be compared to Corneille, Molière, and Racine in the world of French literature. Although the likeness is not identical, in both cases the beauty of the diction and the purity of the style, that attribute of everything great in art, must be admired.

The most remarkable phenomenon of modern art is the emancipation of instrumental music. From being



SAINT-SAËNS AT A REHEARSAL

merely an accompaniment to the dance, it has developed, especially by means of variety of color, into an art by itself. Under the influence of Weber and Berlioz especially, the orchestra became a wonderful palette, so that gradually interest in color superseded interest in form. Now, even the voice is subservient to the orchestra. This state of affairs means a demolition of the very foundation of music of the past four centuries. It is veritable anarchy. We are returning to nonsense. If the teachings of the past are not deceptive, a reaction is near. What will it be? No one can say; but let us hope that a mighty genius will conjure a sane order out of this chaos,—an order in which form and color shall be sister beauties.

HOW A SMALL BOY PRACTICES

Written by Marion Taylor (aged 13 years).
Submitted by Lula D. Hay, Jacksonville, Illinois.

First comes the preparation. He goes down cellar, tips over the barrel, and gets a nice big red apple; stops at the pantry for a half-dozen or more ginger snaps and brings them all to the piano. The apple is placed at the very bass end of the piano, while the ginger snaps are arranged in a row at the other end. Then upstairs he goes for the alarm clock, which he puts in front of him. He is to practice fifteen minutes. The preparations are not complete without Pete (Pete is the cat), who is soon sleeping in a chair by the boy's side. Then he gets the music and puts it before him.

A half of a cookie disappears. A scale is played with one hand.

Intermission.

The remainder of the cookie is eaten and a bite taken out of the rosiest side of the apple.

A scale is played with the *other* hand. (A look at the clock.)

Intermission.

He takes up Pete, and tries to make him eat a ginger snap, but as he won't do that, he is put on top of the boy's head, though Pete soon jumps down into the chair. Three measures of one piece are played.

Intermission.

A bite is taken out of the apple.

Looks at the clock.

Pete is again disturbed and is made to play a scale. This is kept up until the cat absolutely rebels, and then there goes a streak of gray through the parlor, out of the door, with a streak of boy close behind it. Round and round the house they go, till Pete scrambles up a tree.

The would-be musician comes in, looks at the clock, and says: "Oh, I've practiced ten minutes," sits down and takes another ginger snap. The first bell rings for school: "There, that's fifteen minutes; — no, it's a half hour that I've practiced;" and off he goes.

CHARLES WELS

Charles Wels, among the prominent organists of New York who died recently, was born at Prague, Bohemia, in 1825. In his youth he showed great talent for music and had as his teacher Tomaschek, acknowledged by many to be one of the leading piano teachers of that time. Mr. Wels had among his fellow-students such well-known musicians as Hanslick, Lebert, Goldschmidt, Dreyschock, Schulhoff, and Kuhe. In Prague it is known that Wels often played for Berlioz, Wilmers, Thalberg, and Liszt. His first composition was published there at the age of eleven.

After completing his studies, Mr. Wels went to Leipsic. It was here that Moscheles accepted two of his compositions dedicated to him. As a concert pianist he made successful tours through Germany and Poland, followed by a few years in Dresden with his old friends Liszt, Wagner, Robert Schumann, Emil Nauman, and Frederick Wieck.

In 1849 Mr. Wels came to New York and immediately became one of the leading pianists. He became a teacher here, and was appreciated and befriended by such well-known musicians as H. C. Watson, Henry C. Finn, Theodore Thomas, Scharfenberg, Theodore Eisenfeld, Maurice Strakosch, Richard Hoffmann, George F. Bristow, and H. A. Wollenhaupt.

Charles Wels became organist of St. Stephens in 1852. It was here that he founded its national reputation for Roman Catholic classical music in America. The performance in this church of the religious masterpieces of composers from Haydn's time to that of Verdi, attracted hundreds of people of many faiths from many parts of the country. It was at St. Stephens that the requiem for Louis Moreau Gottschalk, was heard. Many famous Italian singers visiting this country, as well as Brignoli, Ysidora Clarke and Isabella McCullough, were accustomed to join in the song service.

Among the one hundred and twenty-five compositions published by Mr. Wels are five masses, the last of which is said to be his best work, though it was written in his seventy-second year. He wrote church music, concert works, and chamber music, also several compositions for educational purposes. He bore the enviable reputation of never being without an organ position for fifty years. He never missed a service nor was he ever known to be late.

By all who knew Mr. Wels as a pianist, organist and choirmaster he was greatly admired and beloved. As a man, musician and composer was he known to continually strive for the advancement of music in this country and for the elevation of his art.

NOTES

The first presentation of Smetana's *Verkaufte Braut* will be heard in French next October in the Brussels Monnaitheater.

* *

There will take place in Berlin next October under the guidance of Count Hochberg and the music leadership of Jos. Joachim, Siegfried Ochs and Georg Schumann a Handel festival lasting three days. The German Crown Prince has agreed to be the patron.

* *

The City Council of Leipsic has voted the sum of $3750 for a statue of Bach to be erected in front of the Thomaskirche.

* *

It is said that Edouard Colonne is planning a series of Wagner-Berlioz Festivals in the larger German cities next fall. He will either take his own orchestra, or, in case that would prove impracticable, use one of the prominent German orchestras.

* *

Anton Beer-Wallbrunn, of Munich, has composed the music for a new musical comedy by Georg Fuchs, entitled *Don Quixote*, which will be produced next season in Berlin. An excerpt from the third act, *Don Quixote's Ride*, was played at a concert in Nürnberg not long ago.

* *

Humperdinck's three-act comic opera, *Die Heirat wider Willen*, was received with great favor at the Hoftheater in Munich. Felix Mottl conducted, and Baptist Hoffmann of the Berlin Royal Opera sang the principal baritone röle.

Not only have nearly all the students now in the Institute of Musical Art, New York, reenrolled for next year, but applications from a large number of persons in addition have been received. As the accommodations of the Institute are limited to about six hundred, it is possible that only a small percentage of these new applicants can be admitted. It is hoped, however, that next year the school can be enlarged so as to extend its opportunities to a larger number of pupils.

* *

The Saengerbund of the Pacific Northwest will hold its next meeting in Spokane one year from the present summer. This organization includes all the German singing societies of Oregon, Washington, Idaho, and Western Montana. The Spokane Singing Society Harmonie already is commencing its preparations for the entertainment of the German singers. The exact date has not yet been set. The association meets once every two years, and held its last meeting at Portland, during the Lewis and Clark Fair.

* *

There were three interesting musical programs given at the recent commencement exercises of the Virginia Female Institute, Staunton, Va. F. R. Webb is the musical director.

* *

The program of the commencement recital of the Conservatory of Music, University of Wooster, Ohio, June 11, included numbers by Beethoven, Hawley, Thomas, Wagner, Schubert, Rubinstein, Chopin, Moszkowski, and others.

* *

The program presented at the annual concert of the American Conservatory of Chicago, Ill., June 15, included Mendelssohn's *Ruy Blas* overture, Mendelssohn's Concerto for Violin, the Liszt E♭ Concerto for Piano, also Weber's *Concert Piece*, Op. 79, and the Saint-Saëns C Minor Piano Concerto, besides several vocal numbers. Adolf Weidig conducted.

* *

The Clef Club of Redlands, Cal., has completed its third season, which was said to have been the most successful in its history. Harry R. Patty is the director.

* *

An especially enjoyable program was that given at the recent commencement concert of the Drew Theological Seminary Chorus, Madison, N. J., under direction of Charles A. Gilbert, assisted by Henry Weston Smith, organist; Walter V. Holt, reader; and Bertha Orndorff, soprano.

* *

E. C. Marshall is the director of the Northwestern State Normal School of Alva, Oklahoma, and it is largely through his efforts that the recent musical festival in that city was one of the leading events in that section. The Choral Club gave Cowen's *Rose Maiden* and also an orchestral concert under direction of F. N. Innes, the well-known conductor and bandmaster. Assembly Hall, where the festival was held, is one of the best auditoriums in the West, and the building is said to have cost over $150,000. This is certainly a remarkable evidence of artistic growth, as the city of Alva is only about fifteen years old.

* *

The first Competitive Musical Festival of Macon, Ga., was held in the Macon Auditorium, May 16–17, and consisted of a music reading contest and also of one between violin students under seventeen years of age. The results proved highly satisfactory, and much worthy musical talent was displayed by the various youthful competitors.

* *

The first public recital by Dr. Hodge's choral class, of Battville, Ala., was given under his direction at the court house of that city, June 26.

COMPOSERS' EVENINGS

T. L. RICKABY

I noticed in a recent magazine the outline of a series of special programs — one of Haydn, another of Mozart, and so forth. They were authoritative, valuable, and to the utmost, representative. The writers were historians, artists, and experienced teachers, and thus were pre-eminently fitted for an undertaking of this kind; but having to confine themselves to the piano works of the composers chosen, they were handicapped more or less, and their articles failed to the extent of not being of general utility. The programs suggested were admirably fitted for the conservatory, the college, or the select circle of the eminent city teacher. The various numbers consisted mostly of concertos (requiring two pianos, an effectual obstacle to performance in ninety-nine towns out of every hundred), and sonatas, and there could be no question as to their value. But to get the right amount of good from them would require a concentration which could not be found outside of a small class of very earnest music students. For the average audience it would in all probability be a tiresome matter to listen to any one of the programs outlined, which to fulfil their proper mission must have advanced and musically cultivated listeners, and the majority of us are not so fortunately situated. We are slowly — and let us hope, surely — forming our audiences; literally creating them by the slow process of individual instruction and occasional concert giving. It is my intention in this article to offer a few suggestions for special programs, which, while they do not carry with them the authority of the writers alluded to above, will prove a pleasure to any audience, and will be a source of instruction and inspiration to all those pupils who "have ears to hear."

I do not consider it advisable to give programs of American or Russian works — simply because they are American or Russian. If a special program is to be of real service to pupils, or to a community, it must give the works of a representative, — an epoch marking, writer. And even then some discrimination must be used. I would certainly pause before giving a Grieg, or Brahms, or Tschaikowsky evening in Podunk — or anywhere else outside of a strictly and undeniably musical centre. I would also reserve Schumann, Liszt, and Chopin for a season of musical revival or development, — which may come after many years of work. I might say at this point that personally I have grave doubts as to the utility or even desirability of a Liszt or Chopin program. I am with this matter something like the "poet" who was writing about the purple cow. He had never seen one, and never wished to see one. This narrows the choice of subjects somewhat, but we still have Bach, Handel, Haydn, Mozart, Beethoven, Schubert, and Mendelssohn. What a wealth of material this galaxy represents! A positive embarrassment of riches. Music progresses with everything else. We must now bow to Brahms, Tschaikowsky, and Grieg, as our new masters, but as teachers I really believe we can reach the latter only through the former.

Why give a concert devoted to the life and work of any one man? In the first place it is necessary to know intimately the life and circumstances of all great men in music, art, or literature, so as to understand more completely the legacies they bequeathed to the world. There is another reason, and, as Carlyle has put it so much better than any one else could, I will quote him at this point: "As I take it, the history of what man has accomplished in this world is at bottom the history of the great men who have worked here. . . . Great men taken up in any way are profitable company. We cannot look, however imperfectly, upon a great man without gaining something by him. He is the living light fountain which it is good and pleasant to be near. The light which enlightens, which has enlightened the darkness of the world, and this not as a kindled lamp only, but rather as a natural luminary shining by the gift of Heaven; a flowing light fountain as I may say of native or original insight, of manhood and heroic nobleness, — in whose radiance all souls feel that it is well with them."

Now it unfortunately happens that, as a rule, musicians are not classed with the great men. In Carlyle's *Heroes and Hero Worship*, and also in Emerson's *Representative Men*, those chosen to stand for the great ones of the earth are the prophet, the priest, the seer, the poet, the writer, the warrior, and the king. Of course, it might be said in this case the musician and the poet were identical. There is nothing to indicate this, and it is more than likely that Carlyle (whose opinion was that "musicians are a wind-baggy sort of people") never intended that they should be considered great men. Now we know better, and so it were well that teachers should from time to time focus the eyes of their public on some bright particular star of the musical firmament, and let them gaze for a few moments on that. Those tone poets whom the world of art has honored by the term "great" were truly great in all that goes to make men so. They were literally "lights which enlightened the darkness of the world," — "natural luminaries shining by the gift of Heaven," "flowing light fountains of original insight and of manhood and heroic nobleness." Our musicians were creators, if not divinities; they were prophets composing for future generations rather than their own. They were warriors, but their weapons were "sweet sounds" rather than lead and cold steel. They were conquerors, but their victories were and continued to be bloodless, because over the hearts and souls of men rather than their bodies; and who will deny that they were poets, and philosophers, and monarchs whose subjects are legion and whose kingdom is unbounded by language, or tribe, or time?

HOUSE IN WHICH BACH WAS BORN

THE BACH MUSEUM AT EISENACH

On the first of January, 1906, the new Bach Society of Leipsic was enabled to take possession of the birthplace of Johann Sebastian Bach, thanks to the liberality and self-sacrifice of many donators. Standing as it does near Marien and Annatale streets, among the plain buildings, it makes even to-day a favorable impression, though the peasant houses were built very soon after the Thirty Years' War. The few small changes which have been made during the last few decades can be easily remedied by the aid of old pictures. Also the pretty garden behind the house offers still the agreeable appearance of an old-fashioned peasant garden of that modest time.

On the first of April, 1906, the rooms, once occupied by the Eisenach musician, Ambrosius Bach, the father of Johann Sebastian, were vacated by the last tenant. The interior has still the same appearance. The plain chests and closets of and preceding the time of Johann Sebastian Bach have been preserved as the last possession of the eighty-seven-year-old lady who gladly cleared the platform before the window which Mrs. Elizabeth Bach, born Lämmerhirt, Sebastian's mother, formerly occupied. The living room on the upper floor, with the small dormer windows facing the house door with the old-fashioned knocker, and Sebastian's roof with steps which lead to the low sleeping rooms, are kept in the old way, and, at the most, need but slight repairs. The living rooms will, in this manner, assume their former appearance.

As soon as the rest of the rooms of this floor are free from renovations of later years, the large four-windowed instruction room of Ambrosius Bach will be well adapted for a museum, while on either side of this room there will be a room for the library. The entrance hall for all these rooms will likewise serve for the exhibition of the art subjects of the Bach Society. The ground floor, uninhabited at Bach's time, except for being fitted out for the needs and rented by the licensed Brewery Inn, will be rented by the present tenant, Prof. Rheinhold Tappert, who retains the care of the house.

The principal cost of the repairs will go toward the protection of the house against the weather, as well as toward making the large second story room water tight. By fall the house will have its living rooms and exhibition rooms in good condition. It will depend upon how well the work is carried on whether or not the house will be placed in an inhabitable condition again, and the exhibition rooms filled with all that which will restore, secure, and honor the memory of Johann Sebastian and the Thüringer Bachs.

In order to attain this end, the new Bach Society appeals to every one who is in a position to cooperate in this cause in order that there may be (early in 1907) a dedication of the house, with an enthusiastic festival in Eisenach in honor of the great master.

The most welcome gifts are: —

I. The works of Johann Sebastian Bach.
   (1) Manuscripts, facsimiles, and copies.
   (2) Published prints of all kinds.
II. Letters and documents of Johann Sebastian Bach.
III. Works (biographies) about Johann Sebastian Bach.
IV. Original busts, pictures, and copies of Johann Sebastian Bach.
V. Pictures of municipal buildings, churches, organs.
VI. Musical instruments such as Bach used in his works.
VII. Works, manuscripts, publications, statuary and pictures of the Bach family, of teachers, of predecessors, contemporaries, pupils, and promoters of his works.
VIII. Thüringer court-house from Bach's boyhood, about 1685–1695 and earlier.
IX. Contributions for the maintenance and management of the Bach house, and a fund for the enlargement and caring for the Bach Museum.

The management of the Bach Museum is composed of the following members: Dr. G. Bornemann, Eisenach; Dr. O. V. Hase, Leipsic; Dr. Joseph Joachim, Berlin; Prof. Georg Schumann, Berlin; Fritz Steinbach, Cologne.

For further information address communications to the Eisenach member of the committee, Dr. G. Bornemann, Warthburgehaussee, nr. 9, or to Messrs. Breitkopf and Härtel in Leipsic, Nürnbergerstrasse, nr. 36.

VINCENT D'INDY

EDWARD BURLINGAME HILL

The phrase, "French music," no longer calls up the names of Gounod, Bizet, Massenet, and Saint-Saëns, as it once did. While Gounod and Bizet have their individual niches from which nothing can oust them, we admire Massenet chiefly for his graceful fertility in opera that is half French, half Italian, and we respect Saint-Saëns as the valiant architect of much music in a semi-classic style. It is the so-called younger school (which contains artists of maturity though their hearts and minds are young) that is maintaining France in the tide of musical progress, and it is through them that French music of to-day will pass down to history. In a somewhat heterogeneous group that contains Gabriel Fauré, Henri Duparc, Pierre de Breville, A. de Castillon, Charles Bordes, Gabriel Pierné, Guy Ropartz, Gustave Charpentier, Paul Dukas, Claude Debussy, and others (one is tempted to include Ernest Chausson, who died in 1899), Vincent d'Indy is incontestably the leader among his contemporaries by virtue of the clear superiority of his traits, artistic, intellectual, and human.

His preeminent qualifications for this position are, first, the intrinsic importance and inherent originality of his creative work; second, the acuteness of his esthetic perceptions and his unusual gift for imparting his vast accumulation of technical and artistic skill; third, his zeal for maintaining the traditions of French music, and more specifically for furthering the ideals for which César Franck stood, his work as an editor and restorer and his services generally as propagandist.

Paul Marie Vincent d'Indy was born at Paris, March 27, 1852, of an aristocratic and wealthy family. D'Indy was brought up by his grandmother, Mme. Theodore d'Indy, who nurtured his growing fondness for music at classical sources only. When he was ten years old he began the study of the piano under the famous Conservatory teacher Louis Dièmer, and harmony with Henri Lavignac, also a Conservatory teacher. Two later influences of significance were his acquaintance, in 1867, when he was fifteen, with Berlioz's remarkable and inspiring treatise on instrumentation, and, two years later, his initiation into the Wagnerian principles and practice of art under the guidance of Henri Duparc, himself a pupil of César Franck.

In spite of military service during the Franco-Prussian War, d'Indy found time to meditate an opera text after Victor Hugo's *Les Burgraves*. In 1872 (under the advice of Duparc) he became a pupil of César Franck, first at the Conservatory, later at his house, in his private class. D'Indy apprenticeship to Franck was the most important event in his student period. He not only learned where he stood technically, he absorbed Franck's remarkable and thorough instruction in everything that pertained to the technique of composition; he became permeated with that spirit of devotion to the cause of a pure symphonic style and to the continuance of specifically French traditions which was so entirely the essence of Franck's mission. Indeed, Franck's unselfish concentration on high and severe standards, irrespective of applause, or hope of self-advancement, impressed d'Indy so powerfully that this example has become the moving influence of his life.

Shortly after becoming a pupil of Franck, d'Indy made two musical pilgrimages, one to Brahms (in consequence of the publication of the German Requiem) which was virtually fruitless, the other to Liszt, with whom he studied for a short time. Later d'Indy took the position of second drummer and chorus master, under Colonne, in order to become versed in the practicalities of orchestral procedure. In 1875 an overture, *Les Piccolomini* (now a part of the Wallenstein trilogy), was first played at a Pasdeloup concert. In 1880 came *La Mort de Wallenstein*, the third in the trilogy of symphonic poems after Schiller. In 1882 a one-act comedy *Attendez-moi sous l'Armie*, was given at the Opéra-Comique. In 1884 an orchestral piece, *Sangefleurie*, founded on a French legend, was given. In 1885 d'Indy won the prizes offered by the city of Paris, with *The Song of the Bell*, text by himself, after Schiller, for solos, chorus, and orchestra. In 1887 d'Indy became chorus master of the Lamoureux concerts and prepared the choruses for a production of *Lohengrin*.

In 1888 the young composer went to the Wagner festival at Bayreuth. D'Indy was one of the founders, with Franck, Saint-Saëns, Gabriel Fauré, De Castillon, Chausson, and Duparc, of the National Society of Music, an important institution, and since César Franck's death he has been its president. In 1893, at Government request, he was ready to reorganize the Conservatory, but the project was defeated. Although offered a professorship at the Conservatory in 1895, he refused in order to be free. In the following year he utilized this freedom to establish a music school with Alexander Guilmant, the organist, and Charles Bordès, the conductor of the remarkable chorus, "The Singers of St. Gervais." This school, called the Schola Cantorum, embodies more fundamental principles of teaching and encourages more lofty standards of art.

In 1897 d'Indy's opera *Fervaal* was produced at the Théatre de la Monnaie in Brussels. Next year it was given at the Opéra-Comique in Paris. In 1903 his opera *The Stranger* was given at Brussels, with subsequent performances in Paris. In the interval between these operas d'Indy produced some important orchestral works, such as his variations entitled *Istar*, incidental music to Catulle Mendès's drama *Medée*, from which an orchestral suite has been arranged. He also brought forward a masterly string quartet, his second. During the last few years a second symphony and a sonata for piano and violin are the most noteworthy of his works. At present d'Indy's interests are divided between composition and his manifold interests at the Schola Cantorum, including his duties as director, as teacher of composition, and as organizer of concerts within the Schola and throughout France.

As a musician, d'Indy has gone through formative influences that were healthy and natural. On one side he has been deeply affected by the German composers Bach, Schumann, Wagner, and Brahms; on the other, he has always remained faithful to César Franck and his essentially French methods of expression. As a consequence, d'Indy retains something of German seriousness of substance, while his manner of musical speech is unmistakably French. In the meantime d'Indy has developed a personal idiom of singular force, poetry and sense of beauty, in which scarcely any external sources can be traced. Undoubtedly d'Indy's most important works are his operas *Fervaal* and *The Stranger*, for both of which he has written the text as well as the music. To these might also be added the far earlier, prize-winning *Song of the Bell*, although it represents d'Indy at a much less advanced stage of development. *Fervaal* is obviously Wagnerian in inspiration; the subject, individual scenes, and characters remind one strangely of one or the other of Wagner's operas. Still, in spite of this evident patterning after Wagner, there is so much in the musical treatment of the subject that is strongly French in the clearness and logic of his harmony, in the lucidity with which the drama unfolds. Even the sound of the orchestra is so French in its finesse, its euphonious yet forceful instrumental combinations, that the Wagnerian sources become merely a side issue. In its essence *Fervaal* could have emanated only from a strong and fastidious personality like d'Indy's. It is a drama of great emotions, of vigorous action; a conflict between old and new religions, in which love arrays itself through tragedy on the side of the new religion. One comes away from *Fervaal* elevated, exalted by the depth of sentiment and the purity of its ideals. From the strictly musical standpoint, *Fervaal* is not only full of a high order of beauty and dramatic expression, but its technical achievement is marvelous.

The Stranger is a drama of psychological development — the action is comparatively slight. The Stranger, a figure half realistic, half mythical, spends his life in serving others, only to suffer contempt and scorn. He loves Vita, a young girl of the fishing village where the scene is laid. She is betrothed, but comes to sympathize with the lonely, misunderstood Stranger; ultimately loves him, casts off her betrothed, and finally sacrifices herself with the Stranger in an effort to save a ship in distress. Both drama and music are absolutely devoid of any suggestion of Wagnerian influence. The music especially, from beginning to end, is in d'Indy's most individual style; it is distinguished by unusual directness and conciseness, by simplicity of means with which its dramatic efforts are attained. In this economy of resource and mastery of every shade of expression, *The Stranger* is unalterably French.

VINCENT D'INDY

D'Indy's two symphonies (excluding an early symphony, *Jean Hunyade*, Op. 5, which the composer has dropped from the list of his works), one *On a Mountain Air*, the other without superscription, are in direct accordance with his training and aspirations. They are the natural outcome of a pupil of César Franck, who is endeavoring to preserve the traditions passed on to him by his master. Nevertheless, in the first d'Indy combines two important predilections which deserve later mention, one, the use of folk songs as symphonic material, the other, artistic receptivity towards nature. The second symphony is the ripest expression of his individuality and exhibits not only an extraordinary command of technique, but many new harmonic combinations, expressive themes, variety and depth of sentiment. His other orchestral works, including a symphonic poem, *The Enchanted Forest*, *Wallenstein*, a trilogy of poems after Schiller's drama, the legend *Sange Fleurie*, the variations *Istar*, the suite *Medée* and the variations on a choral for saxophone and orchestra show his gradual evolution as a master of musical style and a virtuoso in the use of the orchestra. D'Indy's chamber music, of which the two string quartets, the trio for clarinet, 'cello, and piano, the *Songs and Dances* for

wind instruments and the sonata for piano and violin are the ripest examples, show consistent achievement in carrying on the Franckian tradition of chamber music while giving free play to individuality. They are highly original in treatment of theme and form, and expressive of high idealistic beauty. Space will not permit mention of d'Indy's church music, cantatas, songs or piano music, but reference must be made to the recurrence in them of the trait before mentioned — impressionability to nature.

In one of his earliest orchestral works, *The Enchanted Forest*, there is the mystery of deep woods, although the musical representation suggests occasionally the methods of Weber or César Franck in the *Wild Huntsman*. The early *Poem of the Mountains* and the *Pictures of Travel* for piano are tributes to this same sensibility. In the symphony *On a Mountain Air*, the "outdoor feeling" is even more clearly indicated. In *Fervaal*, a Druidical opera, whose scene is laid in the Cevennais region, the element of nature is perhaps the strongest trait in determining its specifically French character. In an article on *French Music* Henri Gauthier-Villars, the eminent critic, says of *Fervaal:* "If chance takes you to the Rhone Valley, leave the train or boat at Montelimar, cross the river and ascend the slopes which lead to the small peaks of black basalt and the ruined towers of the old chateau of Rochmaure. Then climb to the neighboring summit of the ancient volcano of Chenavari. There you will see the majestic unfurling of the river at your feet, then far off the august outline of the grandes Alpes, and turning around behold a labyrinthian tangle of sharp and rounding peaks with intercrossing valleys. It is the old land of a thousand peaks, where the signal fires were lighted, calling the clans to combat; it is Cravann, the Cevenola Gaul. And if excess of intellectuality has not deprived you of the power of admiration . . . you will feel and understand why *Fervaal* has been conceived in this country; and could not have been elsewhere. You will realize that this musical poem and its general treatment is as thoroughly Gallic and of the Cevenola region as the *Ring of the Nibelungs* is definitely German and Rheinish.

D'Indy's great distinction, both as a musician and as a man, consists in his innate aristocracy — an aristocracy of mind as well as of character. His marvelous perception on all problems relating to esthetics, to matters of technique, his acute mental grasp of the entire history of art development (of literature, sculpture, and painting, as well as of music),the power of his own instinct as a creative artist would lose an important element in their value were they not balanced by an equally unusual and penetrating love of humanity, an ardent desire to make his great treasury of knowledge accessible to others. D'Indy is firm in his belief that the composer's work is far from done when he completes his composition; he must also be the fervent apostle of musical truth as he sees it; he must labor unsparingly to help others to acquire the indispensable training in technique; he must sacrifice himself unceasingly in order that others may benefit by this lavish giving of himself. This broad conception of the moral obligation of the artist is one of d'Indy's dominant traits, one which is directly accountable for the commanding influences which he exerts upon French music of to-day.

To give an example of the personal eloquence with which he expresses himself on this phase of the artist's duty, a quotation from his *Treatise on Composition* is of singularly illustrative force. "'And now abideth with you Faith, Hope, and Charity, these three; but the greatest of these is Charity.'" I. Corinthians, 13:4. "Above all, the artist must have Faith — faith in God, faith in Art; for it is Faith that incites one to learn, and by this knowledge to rise higher and higher on the Ladder of Being, towards its end, which is God. The artist must practice Hope; for he expects nothing from the present; he knows that his mission is to serve and to contribute by his works to the instruction and to the artistic life of those generations which come after him.

"The artist must be actuated by sublime charity, 'the greatest of these'; his purpose is to admire generously, for the one principle of all creation is great, divine, and charitable love."

"From the call of the clans proclaimed by the patriarch, a folk song as old as the rocks of Cravann, to the heroic ascension of the ideal (and real) mountain of Iserlich (the close of the opera), there is not an essential moment of dramatic action, no primal thread of the musical woof of *Fervaal*, which is not as thoroughly of the Cavenole earth as the giant chestnut-trees which plunge their roots into the soil."

The Stranger also, while less definitely of one region, has the indisputable feeling of the French coast and the restlessness of the sea. That this sensitiveness towards the moods of nature is inseparable from d'Indy's musical personality may still further be realized from the character of his latest composition for orchestra, *Summer Hours on the Mountain*, in three movements. First, *Morning*, a sunrise on distant glaciers; then *Afternoon under the Pines*, in mingled sun and shadow, while the sounds of a fête rise spasmodically to the solitary dreamer; finally, *Evening*, picturing a joyous return to shelter amidst the last rays of the setting sun, the slow nightfall and the return of the initial theme.

It is difficult to praise sufficiently the work of M. d'Indy as a teacher. The earnest and devoted pupil of César Franck, whom he admired and loved not only as a teacher, but for the purity and unselfishness of his character as a man, he has done everything within his power to spread Franck's musical gospel. He has written sympathetic and discriminating articles on César Franck, his works, teaching, and character; he has promoted performances of his works, but perhaps the greatest tribute to his memory is the foundation of the Schola Cantorum. The purpose of the Schola is to present César Franck's principles in art, to perpetuate his theories, and to continue the spirit of his mission toward French music. It aims to cultivate its students in the highest sense, to arouse in them the moral purpose of art, not merely to provide them almost automatically with a superficial knowledge of technique and then cast them off.

This insistence on esthetic development is the keynote of d'Indy's *Treatise on Composition*, of which the first volume only has appeared. At the outset its definitions are not only novel but illuminating, and the thoroughness with which the more elementary topics of rhythm, the growth of harmony, and later the early forms of composition, such as the motet, are discussed show a teacher of superb intellectual equipment for his task, whose perception of artistic truth is of priceless import to the present generation. The whole tendency of this treatise is illustrative also of that of the Schola Cantorum, namely, to exert a wholesome counter influence on the materialistic turn of modern art, to cultivate a sense of proportion and a proper appreciation of the masterpieces of the past.

That d'Indy should also be a musical archæologist is only a natural sequence of the foundation of the Schola. He has prepared editions of Rameau, Destouches, and Salamon de Rossi. During the rehearsals of *The Stranger* at Brussels, he was working at a reconstruction of Monteverde's *Orfeo*, which has since been given at the Schola Cantorum. He has also discovered much hitherto unknown Italian church music dating from the fifteenth to the seventeenth centuries. He is also an admirer of folk music, of which he has published two collections, one in collaboration with M. Julien Tiersot, the other ninety folk songs of the Cevennais which he has harmonized. In confirmation of d'Indy's interest in folk song it is only necessary to recall the admirable effect produced by folk themes in *Fervaal* and *The Stranger*. The symphony *On a Mountain Air* is built up of ingenious transformations of one pastoral melody. There is also a fantasy for oboe and orchestra on popular themes.

In analyzing M. d'Indy's mental and intellectual traits, there is somewhat the same discrepancy to be explained as in connection with his musical development. Influenced at first by German musicians, he also seemed to feel an affinity for the German poets Goethe, Schiller, and Uhland. Yet in his later compositions, their plan and technical handling, in their emotional contents, and above all in his practice of life he shows much more spiritual kinship with César Franck. In spite of his appreciation for German literature, he is inevitably and fundamentally French in his conception of the relation of art to life. His literary gifts are manifest in the lucidity of style and vividness of depiction in which he sets César Franck before us. His *Treatise on Composition* is masterly in clearness and force of exposition. The texts for *Fervaal* and *The Stranger* are imaginative, full of color, and well adapted for musical setting.

This extract, originally part of an address to the pupils of the Schola Cantorum, indicates the lofty attitude which d'Indy holds towards his art, an exalted standard which in its essence is truly religious, and as such cannot but elevate all those who come within its ardent influence. Indeed, the symbolic intent of *The Stranger* seems so clearly autobiographic that one is tempted to infer that, whether consciously or unconsciously, d'Indy has embodied in this opera the unselfish strivings of his own life. Certain it is that in these grasping, modern times, when the tendency of all artists is to magnify their achievements in every possible manner, d'Indy's example of self-effacement as regards personal distinction in order to secure a higher attitude in musical education is worthy of the highest respect and admiration. Indeed, he has abundantly succeeded in his mission, for not only Franck's music, but his equally lofty and illuminating teachings, have borne fruit as the master himself could scarcely have dreamed. To-day Franck's little band of devoted disciples, with d'Indy at their head, have proved by their works the music of which France should be proudest to-day, the far-reaching influences of his unselfish and untiring self-sacrifice and the precious truths of his teachings in musical art.

It is always difficult to arrive at any comprehensive rating of the works of a living composer, still more so when circumstances conspire to prevent our hearing his larger and most representative works in their proper framing. Nevertheless, d'Indy's dramatic works cannot yield in dramatic force and poetry to any works of our generation; their strong nationalistic traits make them a lasting ornament to French music. In symphonic and chamber music d'Indy has given us works of impeccable style, whose utterance is eloquent and poetic to a high degree. In a word, as a composer, he is the worthy exponent of French qualities, French intellect, and French emotion at their noblest and greatest. Of his position as an educator in the loftiest sense of the word, of his great mission to continue the best traditions of French music from Rameau to César Franck by his efforts as a teacher (not forgetting his contributions as a composer to the cause), he is a unique figure not only in contemporary music but in well-nigh the whole range of musical history. In France his example is bearing and will continue to bear splendid fruit, and if by his visit to this country we can only absorb some of his lofty enthusiasm and generosity in the use of his great qualities, our musical life and all those who are striving toward its adequate upbuilding will be unspeakably his debtors.

BJÖRNSON AND NORDRAAK

From a report in the columns of the Berlin *Tageblatt* of a speech made by Björnson at Richard Nordraak's tombstone in the Jerusalem cemetery at Berlin, we take the following noteworthy paragraph: —

"I am about to say something now which I have never mentioned in public before. Nordraak's death has changed my life plan completely. My mind was made up about the Icelandic war songs, and the northern mythology. With these motives I anticipated collecting the great dramas of the dead and setting them to appropriate music. His early death frustrated these plans. Later Richard Wagner drew upon these same sources. Although I am not a finished musician, I might still say I find that Wagner was not complete in his presentation of the German mythology, owing to his introduction of a sensual sentimentality which was strange to the German mythology. But that which never comes at the right time will never come again.

The Northwestern Conservatory of Music of Minneapolis, under the direction of Clarence Marshall, gave its twenty-first annual commencement at the Unitarian Church recently. The compositions given were selected more to show the musical attainments of the pupils than their technical accomplishments. The program, which contained selections from the works of Brahms, D'Albert, Leschetizky, MacDowell, Mendelssohn, and Vieuxtemps, was well interpreted by Esther M. Gillmore, Clara Hegge, Lillie E. Godfrey, and Sverre Oftedahl. George C. Spellman, a former pupil of the Conservatory, sang Homer's *Requiem* and the prologue to *I Pagliacci*.

THE ORGAN

Conducted by WM. HORATIO CLARKE

All correspondence regarding all Departments of THE MUSICIAN should be addressed to the Editor as stated on the editorial page. Programs will be welcomed both for this Department and for the CHOIR AND CHORAL MAGAZINE; edited by Thomas Tapper and published by the Oliver Ditson Company. Short articles, of practical nature, choir notes, and anything pertaining to church and to choral music submitted to the Editor will be used if found available.

ORGAN COMMISSIONS

A question has been asked if large pipe organs are purchased through dealers who sell pianos and musical merchandise, and also if commissions are paid to organists when contracts are secured, and whether the payment is paid by the church societies or by the organ builders?

It is not a prevailing custom for reliable builders to employ the services of music dealers to work up their trade, as in the pianoforte business. If a dealer or musician speaks a favorable word when a contract is about to be closed, it has generally been complimentary to the builder.

A church organ is built by a legal contract with either the church officers or donor, direct. In some instances, where the committee have no knowledge of the details, an expert is often employed by them to supervise the specification and to pass judgment on the fulfilment of the details of construction, in which his services should be remunerated by the committee, according to agreement between them, and not by the organ builder.

There is an approximate standard of prices among leading manufacturers for organs of equal capacity. Pipe organs are not made in advance of contracts, and there is no way of cheapening the standard prices for artistic work. The margin of profit is comparatively small to the builder, when the amount invested in mental, musical, and mechanical labor is summed up, added to the material and general expenses. A wealthy pipe-organ builder, made rich from the business itself, is hardly known among musical manufacturers, either in England or America. Where an organist insists upon the builder paying him a commission, it should be understood that it cannot be done without being added to the legitimate price of the instrument.

Sometimes an organist donates as his subscription to the organ fund the amount which he arranges with the builder, with the knowledge of the organ committee appointed for the purchase. This is a matter of form, to incite other subscriptions, and in such an instance the price named for the instrument is made to cover this subscription subterfuge.

A pianoforte or reed organ dealer must necessarily have a margin of profit, to meet the expenses of rent, advertising, clerk hire, and his own time included in carrying on the business.

A cheap class of organ builders, who offer lower prices than is possible in furnishing honest work, sometimes offer inducements to musicians, and even to members of organ committees, to influence decisions in their favor. This custom is detrimental in the securing of first-class work and in the extension of an irreproachable method of conducting business.

INTERCHANGEABLE STOP ACTION

J. J. Binns, an organ builder of Leeds, Eng., uses an arrangement of Stop Control which is highly commended. It is operated by Composition Pedals, and the organist can see the stops which are thus combined, and the invention does not interfere with the free use of any other stop. It was introduced in 1899, and is noted for its simplicity, being purely mechanical, and neither electric nor pneumatic. The Composition Pedals act upon the stop rods, and there is not connected with them any delicate mechanism, nor accessory stops, nor duplicate miniature draw knobs, and it may be attached to ordinary organs. The regular knobs are taken off and put on so that they may be seen without a strain upon the memory, giving control of the stops without removing the hands from the keys.

AN EVENING SERVICE IN AN ENGLISH PARISH CHURCH

G. B. H.

While touring through England I had occasion to remain over night in the old town of Ashbourne. As, guided by the sound of the church bell, I drew near the ancient edifice, I saw that two or three of the great windows were lighted up, though the mass of the building was in darkness.

Following some devout women along the dark churchyard path, I reached an open door, and entered upon a scene of mingled light and gloom, — gloom at the ends of the transept, nave, and chancel; while in the middle of the church, above the pulpit, reading desk, and seats for the choir, gas jets were burning. On all sides flowers and fruits, lately gathered for the harvest thanksgiving, blended harmoniously with the light-springing arch and the Gothic tracery.

The organ began to play, and a surpliced choir, followed by four clergymen, streamed in with their processional hymn. We were but a small congregation, — six ordinary worshipers, with a little company of parents, godparents, and infants for a christening. The intoning of the priests was clear, and so was their reading, and the chanting was good.

I fell into a train of thought on the wonderful power which, in such a spot as this, the beautiful creation of a church edifice has on the minds of men. What far-distant lands were meeting together that autumn evening in this ancient building; what thoughts of the past; what fears and hopes for the future! The beauty of the venerable pile; the mingled light and darkness; the tombs of the dead; the sublime roll of the organ; the chanting of the choristers; the touching words of the Psalms, and the melody of the *Book of Common Prayer*, — in all this, the long generations of men seemed to have combined to make a wondrous poem, a sacred drama of man's life of consummate workmanship.

A HALF CENTURY RECORD

James Bradford Baker has been the organist of the First Baptist Church of Westwood (formerly West Dedham, Mass.,) since 1856, holding his position probably as long as any organist in the United States. He was born in that town in 1842, and at the age of fourteen was appointed to the position which he has continuously held since that time. During these fifty years he has not been absent from his duties more than two or three times, and then only on account of illness.

As a token of their appreciation of his honored services, the members of the Baptist Society recently gave him a royal surprise party in the town hall, when nearly every member was present, including many who now reside out of town. Expecting to attend the choir rehearsal, he was invited to the hall to meet friends gathered there, and his surprise was complete, for he did not mistrust that the banquet was for his benefit, where there was feasting, speeches, reminiscences, stories, and the happiest sociability. One of his lifelong friends presented him with a box containing $110 in gold coin, in behalf of the members of the society, and a local poet contributed a series of original verses embodying personal traits of the faithful organist, of which one stated: —

"Well may we say a man of *Note*
Is with us here to-day;
And his own words I wish to quote, —
Who says his work is *Play*."

THE ORGAN TREMULANT

The fact that patents continue to be issued for improvements in organ tremulants, illustrates that the desideratum has not yet been attained. As alluded to in a recent number of THE MUSICIAN, there are many varieties in use, and some of them produce such a mechanical effect that the intended expression is entirely lost.

The most imitative effect mechanically produced is obtained in the reed organ by the use of the fan tremolo, which gives a gentle undulation which is pleasant if judiciously used by the player. Attempts have been made to introduce this fan tremolo in the Swell section of the pipe organ. In one instance which I remember the Vox Humana was placed in a separate box attached to the rear of the regular Swell box of a very large organ, with a longitudinal opening from the smaller into the larger box. Horizontally in this opening a fan tremolo was placed, which was set in motion when the Vox Humana was drawn. The experiment was a failure, no effect being heard outside of the Swell box. A fan tremulant in a pipe organ would only be useful with a rank of flue pipes, where the fans in revolving would be in a line near the mouths of these pipes. When so arranged with a delicate stop, the effect produced would be similar to a Vox Celeste.

The tremulant is sometimes an erratic attachment. In a large organ where there was a tremulant for the Choir section as well as in the Swell, the one connected with the latter produced no effect, while the Choir tremulant affected both the Swell and the Choir. Although with each section the tremulant was led off from its respective chest by a conductor, no skill could obviate the defect. This was especially marked, because the application was made by the inventor of the ball tremolo which is now in common use in this country. With his unusual acumen as an organ expert, he was completely non-plussed.

The tremulant is yet to be invented which will give rather a slow undulation which will produce the expressive effect attained by an artistic violinist.

CORRESPONDENCE

THE PIPES WERE BLED

J. C. B. — "Our church has been greatly stirred up by what appears to be a desecration of our organ. It was recently tuned by a local pianoforte tuner, who on taking out a number of the upper pipes showed me where holes had been deliberately bored by some dastardly hand in the foot below the mouth and concealed by the rack board. The tuner said it would be useless for him to try to tune them unless new pipes should be purchased, which he would furnish at what seems a very high price. I reported the desecration to the church authorities, and they are going to ferret out the miscreant and have him brought to justice. The organ was made forty years ago, and is valued highly for its musical quality. What seems very strange is that I noticed no defect in the speech of any of these pipes. I also found holes bored in the boots of the Clarinet pipes. Can these pipes be repaired instead of having new ones?"

Comments. — If you will examine all these pipes you will find that the holes are not of recent origin, and that they are neatly done. When the organ was finished, there were "runs" in the wind chest which caused these pipes to "hum," and these holes were bored to allow the leakage of wind to escape, and the pipes were voiced accordingly. If you should stop up these holes, the pipes would again "hum." The holes in the Clarinet boots were made, as is often customary, to give greater vibration to the reed, which is sometimes interfered with by the acoustic sympathy of the boot. The bleeding of small and soft flue pipes was a quick, but not legitimate, way of curing "runs." There was, therefore, no desecration. You should employ an expert organ tuner in the future.

Distinct Pedal Stops

S. P. A. — "While some progressive theorists are advocating an extension of the manual stops and keys an octave lower so as to furnish a properly balanced bass for each stop when coupled direct to the pedals, do you approve of doing away with the legitimate pedal stops? What would you think of simply extending the manual stops on a separate chest or chests without extending the compass of the manual keys?"

Comments. — The ideal organ has not yet been constructed, for the reason that it would involve too great an expense. If the cost had no consideration, the manual chests and keys should extend an octave lower, which would double the cost of the instrument, and require much greater space for the mechanism and speaking room for the pipes. In this way each stop would be properly represented in the pedals when the manuals were coupled, which would give the tones an octave lower in pitch than with the present short compass coupler which so interferes with distinct bass manipulation, as every organist knows. In addition to this manual extension, the Pedal Organ should have its full complement of large and varied independent Pedal stops from the 32 ft. registers and abundant 16 ft. stops up to 8 ft. Pedal stops, using sparingly 4 ft. stops. The majesty of the organ rests upon a pediment of abundant Pedal stops in addition to the coupled manual stops.

Organ Music is not Deteriorating

F. N. A. — "I would like to ask you if organ building and organ playing are falling below the standard of past years? I have read a criticism to that effect by a writer who takes the ground that organ playing all the world over is at present in the worst possible condition, and that organ building will soon be a lost art. He says that up to thirty-five years ago organs were built by the best makers with rich diapasons, but that at present *noise* is the standard, and that there is very little of genuine organ music written."

Comments. — The pessimistic critic would do well to take some instruction from one of our best organists on a modern instrument, and then regularly listen to such for two or three months as a supplementary adjunct to his musical education, and he would cease deprecating the progress in organ art. The standard of organ playing was never so high as at present, and sterling organists and composers are multiplying. Organ recitals are gradually increasing, and are even in small towns. Organists have at their command the compositions of all the masters, and legitimate organ music is constantly being added to the innumerable compositions already published. Organ builders are educated in the philosophy of mechanism and acoustics, and are striving constantly to add to the best results ever attained in the past, never discarding anything which is good, and which has been proved excellent by time and experience.

How Often should an Organ be Tuned?

A. G. — "Will you kindly inform me how often an organ should be tuned and cleaned? The organ of two manuals which I play has not been touched by a tuner for five years, and a number of reed pipes will not sound. I have never been inside of the organ, and do not understand the construction."

Comments. — An organ should be annually examined by an expert tuner. The reeds should be tuned at least four times a year and cleaned whenever a pipe does not sound. Every organist should learn how to tune and clean the reed pipes as a part of his technical education. In my own experience, I was so sensitive to the least discord that each Sunday at the close of the morning service I tuned all the reed stops in readiness for a half-hour recital before the evening service. In a well-built organ the flue pipes seldom require a thorough tuning, as they remain unchanged, but in the course of time the smaller pipes are affected by the dust in sweeping. A reed stop can be tuned in a few minutes by the organist who has the requisite knowledge. Where a church is much used, the organ should be cleaned in twenty or twenty-five years, at which time the bellows may need releathering. When an organ is cleaned, the manual pipes are taken out, the pipes cleaned carefully, and the top and rack boards smoothed off with a plane. In old organs the valves or pallets are often refelted and releathered.

A Common Occurrence

"Will you kindly reply to the following inquiry in the "Organ Department" of The Musician and oblige an interested organ reader?

"I am playing a new two-manual organ which was set up three months ago, built with tracker action, having ten speaking registers in the Swell, six in the Great, and two in the Pedal. There are two combination pedals each in the Swell and Great.

"The action of manuals and pedals is not heavier than one would expect in an organ of this size, but the movement of the stop knobs for the Great is exceedingly stiff, the Melodia and Dulciana being the only ones that can be operated rapidly.

"The Pedal Stops draw so hard that I never attempt to use the 8 ft. Bass Flute, while the 16 ft. Bourdon requires such a muscular effort to shut it off that the city organist who gave the opening recital did not attempt to do it during the entire program, and it is a physical impossibility for me to do it while seated at the instrument.

"The Composition Pedals are correspondingly stiff, requiring several blows from the foot to reduce the organ from one degree of power to another.

"The organ committee claim that this condition arises from the dampness of atmosphere when the organ was put in, and that in continued cold weather, the heating of the church will remedy the trouble.

"As the church is heated only for Friday night choir practice and Sundays, this will be a slow process, and meanwhile, the stiffness interferes greatly with ease and effectiveness in playing. The tone of the organ is considered good, but lacks the power of another instrument built by the same company in another church here, with a specification almost identical. As our church has a Gothic ceiling, with the organ placed in the northeast corner of the chancel, facing west, the pipes open directly under a steep incline. Would this be responsible for the lack of power in the full organ?"

Comments. — Your complaint is one of common occurrence where the tracker action slide wind chests are used. Such defects are compelling first-class organ builders to adopt the individual valve system of wind supply to each pipe as the only remedy which is reliable. In regard to the organ you are playing, the cause is on account of the swelling of the woodwork surrounding the stop slides, from dampness, which you will always have to contend with until the pipes are taken out, the pipe boards removed, and additional bolster strips inserted to prevent contact with the slides. Possibly the pipe boards have become warped or twisted by the dampness. If so, they will have to be dressed off and made true also. The work will require an expert from the organ factory. The whole organ will then require thorough tuning.

The power of an organ on one side of the chancel is never so well diffused as compared with an instrument occupying a central position.

Organ Appointments

C. B. — "Can you tell me how an organ appointment is generally obtained? I have been trying for two years to obtain a position, and every effort I have made has been futile, after the time I have spent and the expense I have incurred in preparation, so that I am discouraged. I have had a good teacher, to whom I can refer. Is there any way you can help me to a position?"

Comments. — The first essential is to be fully prepared for a position, and then let it be known that you desire one. If you are qualified, your teacher would be the most likely person to recommend you to some church seeking an organist. A player is generally brought to the notice of a church committee through some personal friend. A novice is generally taken on trial among other candidates, and the salary is not high to begin with. Where a professional organist has been employed at a good salary, there is not an opportunity for a novice to receive an appointment, as an experienced player is demanded. By a novice is meant one who is without a church experience. A good way to become known is to hold yourself ready to act as a substitute for organists when they are absent from their posts. If you are talented and efficient, your services will be in demand, and in due time you will probably obtain a regular position. Meanwhile, make it a plan to hear as many different organists in their church work as possible. The only aid this Department can give any one is through advice drawn from experience, in answering questions.

Uniformity in Organ Construction

C. W. — "Do you think that the time will arrive when there will be a uniformity of construction, voicing, accessories, nomenclature, etc., among organ builders? As it is now, no two builders are alike in many particulars, and it is difficult to determine which is the correct standard."

Comments. — It is quite doubtful if there will be uniformity of structure among organ builders. Each holds his ideas as a standard, and has his own constituency among organists. This favoritism is often carried to extremes. A young organist forms the acquaintance of a builder who takes an interest in his playing, and the friendship is reciprocal, to such an extent that the player becomes irrationally prejudiced toward other builders, instead of being open to every improvement. A conference of organists, many of whom are biased in their opinions, generally accomplishes nothing permanent. When plain, direct action was used by all builders, there was more uniformity of construction, but now each builder claims some improvement in chest construction, scales of pipes, accessory mechanism, etc., to such an extent that there will not be a standard in any department which all will accept. The order of mental progress does not bind itself with a creed, and mechanical development in its progress has no set boundary. Principles of philosophy never change in their laws, but the application of them is subject to such modification which is best adapted to the age of improvement.

Toes or Fingers?

D. R. N. — "In collective stop combinations, which do you think are best, composition pedals which are out of sight of the player, or piston buttons or stop keys? What objection is there, with our modern pneumatic action, of making all the combinations with stop keys or indicators which are always in sight? I know that with the pedal movements there are generally tablets placed over the keys to show the relative position of the composition pedals, and sometimes these tablets are hinged so as to show whether the composition is on or off, but to sit down to a strange organ and immediately find the right pedal is a severe tax on the memory, and the chances are that often the wrong one is touched."

Comments. — A multiplicity of composition pedals is not desirable. With all the modern improvements, it is better to have the manual combination accessories done with the fingers, and limit the composition pedals to act upon the Pedal Section and one or two couplers of the keys to the pedals. Until an organist is very familiar with an instrument, he is chary in the use of pedals of which he is not sure. In all such adjuncts the aim should be not to burden the memory nor distract the attention of the organist who needs all the power of concentration which he can command.

The Harmonies of Congregational Tunes

A. C. L. — "Is it a good plan when the choir is singing the melody of a congregational hymn for the organist to vary the harmony so as to prevent a monotony in accompaniment?"

Comments. — No organist should change the harmony of a tune. In accompanying congregational hymns, the traditional form should be adhered to, even in the holds and rhythm which have become customary. In the middle of the last century, Lowell Mason, the church music pioneer, became infatuated with the idea of having the entire congregation sing only the melody of a tune, he having become interested in the method of choral singing in Germany, where it is called "singing" instead of "music." In order to bring this about in this country, as musical editor of the *Sabbath Hymn and Tune Book*, which was issued in 1860 and introduced into the Congregational churches, he deliberately changed the harmonies and rhythmical form of many of the old familiar tunes to drive people out of singing in parts and to force them to sing only the melody. The effect was very irritating upon all who delighted in the old tunes, and the idea did not prevail. The book passed out of use, and the old forms are retained in the present hymnals.

EMOTION AND SONG

H. W. JONES

It was a wise man who wrote, "Let me write the songs of a nation and I care not who makes the laws." The phrase has ever been an attractive one, much quoted and a deserved tribute to music as a factor in the development of national life and character. However, it would have contained more of truth had it been made to read, "Let me make the laws of a nation and I care not who writes its songs."

"Music is the language of the emotions." No rational expression can precede the emotion which excites it; hence all music worthy of the name must have a cause, a why, for its existence. Primarily it was not music which begat emotion, but emotion which begat music. As emotions differ in character, so does the resultant music differ in character; and, as certain emotions are characteristic of a nation, so will its music be characteristic. An old-time Methodist revival hymn was worse than wasted on a Presbyterian, while a dignified choral would have lowered the temperature of an enthusiastic revival very many degrees. Men quibble to-day concerning the relative worth of "gospel hymns" and heavier classes of sacred music, but until the element of emotion is taken into the account no surcease of quibbling is possible. What is the purpose of this song? How came it to be written? These questions are pertinent in this dispute.

History makes national songs; national songs seldom make history. So it has ever been. The captive Hebrews by the waters of Babylon found their songs useless. If they evolved others, these were not of the same character in captivity as in freedom. Two hundred fifty years of slavery produced those pleasing plaintive minor strains heard in the plantation songs as sung by the negroes. The white race can only repeat these songs; it cannot sing them.

The sad tone that suggests a tear in even a rollicking Irish song is but an outbreaking of the half-suppressed emotion of a subject people. The minor trend of even the strongest Welsh hymns speak louder than words *In God is Our Strength, Even in Oppression.* The Anglo-Saxon sings of freedom, of triumph; the Celt, too, sings of freedom, but of freedom lost, or hopelessly beyond attainment. It is not a question of intellectual values, but of heart throbs.

The trend of the music of ascendant nations is almost invariably major; that of subject nations, minor. As are the experiences of a people, so will their songs be; all the lights and shades of national life are reflected in their melodies. Five hundred years of history may be concentrated in one good national song; and to sing it best may suggest a basis for the study and the singing of songs. We cannot sing what we do not understand and we cannot understand what we do not study. It is highly important that we realize what is cause, and what is effect, for music is not a thing of chance; a worthy song is no accident. The world is moved by song only as song comes from the hearts of the writer and the singer. A study of the history of songs is worth while.

But not always do national fortunes and misfortunes determine the trend of music. Environments other than political have their influence in determining the character of emotions. There is a species of plaintive melody, more or less minor in nature, begotten of moonlight nights, and deep shadows, and balmy breezes, and tropical perfumes, and warm blood, and life, and — love. Ah, Spain and Italy! Could those dainty melodies, forever coquetting with strings of mandolin and guitar, come from any other land? Hardly, for in no other are the environments favorable. Sorrow? Yes, keen, but not permanent. Brilliant? Yes, but not profound. What this music is to that of the Anglo-Saxon, the Latin race is to the Anglo-Saxon race.

And so, the music of a people reveals the true heart of a people. Emotion, without knowledge and judgment as a safety valve, is usually disastrous to musical standards. On the other hand, knowledge and judgment without emotion is a frozen sterile plain where ice and snow and frost and aurora may combine to present results dazzling, beautiful, and passing strange, but whereon is no hint of things alive; and only living things make history.

Far be it from this article to detract from the power of song for good or for evil. Rather in the hope expressed that it

Courtesy Chas Scribner's Sons A CAMP SCENE

CONCERT "DEADHEADS" AN UNGRATEFUL LOT

In the eyes of musical managers, the concert "deadhead" is indeed a peculiar person; yet he is indispensable. It is a well-known fact that the majority of recitals and concerts given by comparatively unknown talent do not pay even the expenses, and in order to make a good showing, the manager naturally turns to his "deadheads." Not long ago the New York *Sun* had some pertinent things to say about the folks who attend concerts on complimentary tickets.

"Once they have got in free they are forever under the influence of the microbe," says the writer. "They never buy again. The musical deadheads come from musical conservatories; they are the wives of employees in piano and music stores, pupils of various piano and singing teachers and orchestra players.

"It is after they have been collected and are occupying their seats that the musical deadhead begins to show his nature. Every one of them is a critic. A musical deadhead is also a very severe critic.

"'There never were so many concert grafters in New York as there are to-day,' a concert manager said the other day, 'and it would kill the business if it were not true that so many concerts were given purely for purposes of advertisement. The greatest harm has been done in the case of the orchestras. There are many men and women of musical taste who would rather hear the Hoboken Permanent Orchestra for nothing than pay for the concerts of the Philharmonic and the Boston Symphony.'

"The cussedness of the concert deadhead is frequently amusing to all those interested in the affair. Last winter an impresario wanted to introduce a violinist who had plenty of money to spend for a good start. The manager had engaged a large hall and was afraid to trust to an afternoon concert, as it might be difficult to fill it with the crowd he wanted to secure.

"So he engaged the hall for the evening and sent his tickets broadcast. He adopted a common device of theatrical managers in former days and sent his tickets to department stores and the big insurance companies downtown. The result was a packed house.

"'I'm going to have an enthusiastic crowd, too,' he said; 'not the blasé, musical deadheads. This man will start to-night with such a send-off as will carry him to California.'

"The audience arrived. It lacked nothing in respect to numbers. It was an eager, interested gathering and the faces of the old-time grafters were missing. As usual, there was an orchestra with a popular conductor to assist the soloist.

"Now, this manager, enterprising as he was, had made one bad mistake. He had assembled an audience altogether unmusical. He should have leavened the lump with a few persons able to appreciate the playing of the violinist. They could have guided the applause.

"As it was, the deadheads didn't care a hang about the violinist. How he played Bach was a matter of profound indifference to them; but they did love the band and the leader. They shouted whenever he appeared and they tried to make him play so many encores that the violinist would never have had a chance. The conductor realized the situation, however, and played as little as possible. He had a great send-off that night, however. The violinist, on the other hand, got scarcely a bit of applause, and it took all the ushers in the house to get him back for a bow."

ODDS AND ENDS

SUGGESTIONS

EDITH LINWOOD WINN

Children should be urged to dress with simplicity when they participate in a recital. There should be no flowers for pupils. This leads to distinctions which are not desirable. There should always be printed programs for the audience and as souvenirs for the class. All pupils who can play at all should appear. The names of the entire class should be printed on the back of the program. Let there be sufficient *ensemble* numbers for the whole class to appear, and to take interest in the recital. There are trios, duos, quartets, etc., for all recitals of all grades.

Let the pupils sit during long *ensemble* numbers. Let there be a short *ensemble* number at the end of the program in which all pupils appear. This should be memorized. Let the children stand at the front of the stage.

Russian and Hungarian folk songs harmonized are excellent for the last number. All music which is not good music, and music which teaches little, should be avoided.

I append several titles of works, especially useful to teachers who have classes of average grade.

ENSEMBLE

Dancla, Op. 99, Op. 178.
Bourrée, Edward German (unison).
Hungarian Poem, No. IV, Hubay (unison).
Eighteen Original Melodies, Beasley (easy).
Melodious Pastimes, Beasley (easy).
Die Camaraden, Seybold (easy).
Danish Folk Songs (Novello, Ewer & Co.).
Canzonetta, Dambrosia.
Humoreske, Dvoràk.

ENSEMBLE

Classical Violin Duets (Peter's ed.). Contains *Loure*, Bach, *Minuet*, Mozart.
Ad Verum Corpus, Mozart, violin, piano, organ.
Intermezzo, *Cavalleria Rusticana*, violin, piano, organ.
Ave Maria, Bach-Gounod, violin, piano, organ.
Duos and Quartets, Pache.
Dances from *Henry VIII*, German.
Quartettes, Dont (difficult).
Trio, *Serenade*, Eichberg.
Concertinos, Sitt, Seybold.
Sonatina, Schubert.

CHILDREN'S ORCHESTRA

For this I should use the quartets of Eichberg, *Torgauer March* (4 violins), a little gavotte, *Warner* (unison); or some melody like the *Sandman* by Harriet Sawyer, in which the children who are quite at the beginning may play with a smooth tone on the open string while one more advanced plays the theme. Teachers may write their own melodies occasionally for the very little ones and introduce them by verses.

THE MUSIC CURE

The idea of curing disease by music is not a new thought; its revival and modern application is novel. In ancient times the Hebrews employed music for curative purposes, and this, together with their prophetic powers, which were due wholly to the influence of music, formed a marked difference between them and other races. A medical authority has said that to a finely strung temperament music acts as a nervous stimulant, producing parallel effects to those of any other stimulant.

Pythagoras was a believer in the power of music as a cure for disease.

To come to modern times, it was only a few years ago that the Belgian Minister of War ordered twenty-five thousand books of patriotic and military songs to be distributed among the men in the infantry regiments. A similar experiment made in France was marked with great success, the number of stragglers on the march being reduced seventy per cent, owing to the singing. Scientists have shown that the musical tones, by virtue of regular vibration alone, quicken the respiration and circulation. Tests on dogs showed that music increased the elimination of carbonic acid and the consumption of oxygen. It was also found that music increased the functional activity of the skin.

An Italian physiologist has studied the effect of music on the brain of one of his patients whose skull was so fractured as to lay bare the brain. He observed that music actually enlarged the brain. The effect was such on the cerebral circulation that sometimes the vessels were restricted and sometimes dilated. Several health resorts along the Mediterranean have introduced music for therapeutic purposes, and a hospital devoted wholly to musical healing has been built in Surrey, England.

The music cure cannot be applied carelessly. It is not the composition as a whole which signifies, but those tones which are heard in close connection with the patient's dominant or keynote, for every human being is endowed with his own keynote. These tones may be eliminated from the composition and used independently of it. It is a phrase here and there, based on the keynote, which alone has therapeutic value. There are kinds and qualities of music as there are of light. It is a well-known fact that the individual colors composing the sun's rays are far more efficacious in the treatment of special disorders than in the use of sunlight in volume.— *New York Herald.*

SAID BY BACH

No one should play who cannot think musically.

I am what I am because I was industrious; whoever is equally sedulous will be equally successful.

To a pupil who complained of a difficulty he said: "You have five as good fingers on each hand as I have!"

Music's final cause is none other than this, that it minister solely to the honor of God and refreshment of the spirit.

My idea is that music ought to move the heart with sweet emotion, which a pianist will never effect by mere scrambling, thundering, and arpeggios, — at least not from me.

How seldom do we meet with a proper amount of sympathy and knowledge, honesty and courage, in a critic, — four qualities which he ought to possess. It is therefore very sad for the realm of music that criticism, in so many respects so useful, should often be the occupation of heads by no means gifted with these qualities.

Mr. and Mrs. Jose Marien, of the Cincinnati Conservatory of Music, are now in Antwerp, where they will remain until the middle of August, returning in time for the beginning of the next college year.

ORGAN MUSIC

ORGAN RECITAL MUSIC

From recent programs given by various organists, the following modern compositions have been selected without regard to alphabetical arrangement or gradation, their insertion being sufficient recommendation of their merit and popularity: —

Solemn March for a Religious Procession ..... *Pearce*
Andante Religioso. (Communion) ..... *Grison*
Berceuse ..... *Hollins*
Rondo in B♭ ..... *Hollins*
Romance in D♭ ..... *Lemare*
Fantasia in A♭ ..... *Brosig*
Cantilene in A♭ ..... *Wolstenholme*
Finale in B♭ ..... *Wolstenholme*
Intermezzo ..... *Macbeth*
Coronation Prize March ..... *Godfrey*
Andante in G minor ..... *Silas*
Andante con moto ..... *Boely*
Adagio in E ..... *Rheinberger*
Grand Chœur ..... *Hollins*
Allegro Festivo ..... *Best*
Prelude and Fugue in E♭ ..... *Nicholl*
Intermezzo ..... *Gaul*
Finale in Overture Form ..... *Hollins*
Salut d'Amour ..... *Elgar*
Minuet and Trio ..... *Bell*
Coro Grandioso ..... *Vincent*
Andante in A♭ ..... *Chinner*
Caprice in B♭ ..... *Guilmant*
Overture in C minor ..... *Hollins*
Toccata in G ..... *Dubois*
Chant sans Parole ..... *Lemare*
Prayer and Cradle Song ..... *Guilmant*
Grand Solemn March in E♭ ..... *Smart*
Lied ..... *Wolstenholme*
Benediction Nuptial ..... *D'Evry*
March, Pomp and Circumstance ..... *Elgar*
A Sunset Melody ..... *Vincent*
Voix Seraphique ..... *Maunder*
Homage à Mozart ..... *Calkin*
Allegretto in B minor ..... *Guilmant*
Canzone ..... *Wolstenholme*
Sonata No. 1 ..... *Pearce*
Nocturne ..... *Nicholl*
Daybreak ..... *Spinney*
Caprice in B♭ ..... *Botting*
Chœur Ecclesiastique ..... *Vincent*
Elevation in F ..... *Guilmant*
Die Frage und Antwort ..... *Wolstenholme*
Andante Cantabile ..... *Rea*
Andantino in D♭ ..... *Lemare*
Cantilene ..... *Salome*
Musette ..... *Dandrieu*
Pastorale, Nun Danket Alle Gott ..... *Herzogenberg*
Fantasia in G major ..... *Parry*
Choral Vorspiel, O Welt, Ich muss dich lasen ..... *Brahms*
Fantasia and Toccata ..... *Stanford*
Toccata in F ..... *Faulkes*
Symphonic Poem, Life ..... *Nicholl*

A HISTORY OF NEW BOOKS RECEIVED

ELGAR. Ernest Newman. Published by John Lane Company.

THE NONCHALANTE. Stanley Olmstead. Published by Henry Holt & Co.

NOTTURNO. Carl G. Schmidt. Published by Eaton & Mains.

FREDERIC CHOPIN. Moritz Karasowski. Published by William Reeves. (Imported by Charles Scribner's Sons).

ITALIAN SCHOOL OF FLORID SONG. Francisco Tosi. (Imported by Charles Scribner's Sons.)

THE PHANTOM OF THE POLES. William Reed. Published by Walter S. Rockey Co.

UNDER THE CHESTNUT TREE

Hicks. — "She takes such a delight in hearing herself talk. I couldn't imagine a worse bore."

Wicks. — "Oh, I don't know. She might delight in hearing herself sing."

* *

At a certain dinner in Philadelphia recently it was found that every one had contributed to the evening's entertainment save a certain Dr. MacDonald.

"Come, come, Dr. MacDonald," said the chairman, "we cannot let you escape."

The doctor protested that he could not sing.

"My voice is altogether unmusical and resembles the sound caused by the act of rubbing a brick along the panels of a door."

The company attributed this to the doctor's modesty.

"Very well," asserted the doctor, "if you can stand it I will sing."

Long before he had finished his audience was uneasy. There was a painful silence as the doctor sat down, broken at length by the voice of a braw Scot at the end of the table.

"Mon," he exclaimed, "your singing's no' up to much, but your veracity's just awful. You're richt about that brick!"

* *

A certain merchant in New York City recently telegraphed home to his wife: —

"Have gotten tickets for Carnegie Hall," whereupon she organized a party of eight friends and surprised her husband, whom she met at the entrance to the auditorium, simply because the stupid telegraph operator had made it read, "Have got ten tickets."

As the man had two tickets, and only about fifty cents in change with him, there were certain complications, ludicrous, though painful, and the matter was finally settled by each member of the invited party paying for his or her ticket.

* *

The apartment hotel went the way of some of its predecessors and began to harbor the transient. The first outward and visible sign of this change is always the acquisition of a band.

"Why, don't you like the band?" asked the polite clerk of one guest who had gone out ever since it arrived. "I thought you were musical."

"I am," she said; "that's why I cannot stand your band."

And the clerk has not yet understood what she meant.

* *

Patriotism

The teacher of a Brooklyn school in which Germans largely predominate was trying to instruct her pupils in patriotism. To impress the lesson on them she draped a large flag behind her desk and spent some time explaining it to them and telling them stories of the flag and its defenders. Confident that she had made an impression, and perfectly certain that a call for *The Red, White, and Blue* would result, she then said: —

"Now, children, that you have heard all about this beautiful American flag, let us sing. You may choose the song. What will it be?"

From forty lusty throats came the answer: "*Die Wacht am Rhein.*"

Name that brings Success

Mme. Emma Eames confesses that she is superstitious.

"Do you know," said she, "that, as much as I dislike the name of Emma — I admit that it is not poetic or pretty — I am so glad that it is my name?"

"Why?"

"Because there seems to be a certain musical fatality about the name Emma. Possibly few people have realized how many distinguished singers bear that name."

"Yes, of course; there is Emma Calvé."

"Oh, but that is not the list by any means. You must remember Emma Albani, Emma Thursby, Emma Abbott, and at least a dozen others who bear the charming name of Emma. I am glad, indeed, to be in their company." — *From the Chicago Tribune.*

* *

Her Feeling

"And did you attend the concert last night?"

"Oh, yes. Your daughter sang with much feeling."

"Thank you. I'm so glad to hear you say that."

"I noticed that when she wasn't poking her back hair she went fingering her belt." — *Chicago Record Herald.*

* *

A Sea Fiddle

A Lubec genius has made a violin from the door of the old frigate "Minnesota." Of course the sound waves of the instrument resemble those of the ocean. — *From the Kennebec Journal.*

* *

Said a lady who lived out in Manitou:
"I can sing and I play the piano, too —
It's as easy as pie,
But as hard as I try
I just can't teach my young sister Anna to."

* *

"Why did you persist in calling your visit to this country last season a farewell tour?" asked the manager, coldly. "It was in no sense a farewell."

"Yes, it was," replied the famous prima donna. "I fared very well." — *Judge.*

* *

Mrs. Pounder. — "To tune my piano? I didn't ——"

Tuner. — "I know it, madam. The people downstairs sent me up."

* *

A Lullaby

Miss Howe, a returned missionary from Japan, has been giving a series of talks to the women's clubs of America on "Japan, from a Resident's Viewpoint." Among her tales of the Japanese people were many concerning the recent war.

"Shortly after the preparations for war with Russia had been made," she said, "the little Japanese boys began singing the sweetest lullaby-like song I have ever heard. That song was heard everywhere, and remembering our own fondness for popular airs, I ventured to ask what this exquisite crooning little 'hush-my-child' tune might be. It was 'Bring your war-ships over here, and we'll smash 'em!'"

What Father Thought

A New York teacher of instrumental music was one day telling the father of a pupil, a lad of ten years, of the progress made by the boy in his studies. "I think he is improving a great deal," said the professor. "He will certainly learn to play the piano."

"Is that so?" asked the father, much gratified. "I didn't know whether he was really improving or whether I was merely getting used to it." — *Harper's Weekly.*

* *

There is a laughter-moving parody on the modern and programmatic symphonic poem in a recent issue of the London *Musical News.* It is entitled *A Cow's Life,* and *everything means something.* The principal theme is formed of the notes B, E, E, F, and the motives of the farmyard episodes consist of an incubator theme in B♯, comprising the notes E, G, G; the hen theme made up with G♭ in semiquivers, and the pig theme consisting of a thrice repeated low E. Another notable motif is F, E, E, D, in which the hen is much concerned. The composer modestly styles himself "A Neglected Genius." — *Musical America.*

* *

At a certain concert a young man persisted in whispering loudly to the lady who accompanied him, telling her what the music "meant," what sort of a passage was coming next, and so on.

Presently he closed his eyes and said to his companion: "Did you ever try listening to music with your eyes shut? You've no idea how much better it sounds."

Hereupon a gentleman who sat in the seat in front of the young man twisted himself about and said gravely: —

"Young man, did you ever try listening to music with your mouth shut?"

* *

Another Trial

In New York the other day a well-dressed, pompous individual came to the music counter and asked for *The Old Plaid Shawl.* The clerk inquired politely in what key he desired it. "What key, young man, can't you tell from the sound of my voice that I am a lyric tenor?"

* *

There's a Reason

It is said that music composers live longer than persons engaged in any other occupation.

Yes, they get used to their music, but other people cannot.

* *

Trials of a Music Clerk

Not long ago a customer came into one of our principal music stores and asked for *The Three Horsemen.* The clerk readily procured the popular song by that name, and the customer said, "This is not what I desire. You should know it. Every one is singing it." The clerk answered not a word, but went away and returned in a few minutes with *The Two Grenadiers,* which the customer examined and said, "This is it: I see you know your business."

* *

"You are fond of Gounod, of course?" said Miss Gusch, at the musicale, addressing the long-haired stranger near her.

"Me?" replied the man, who happened to be a waiter. "I ain't never et none."

IDEALISM IN MUSIC *

F. H. SHEPARD

In general, idealism, to my mind, consists in getting the best out of life. Idealism in music, to me, is not so much the triumph of the beautiful, not the attainment of perfection in technique or interpretation, nor the achievement of the highest in form or structure, as it is the bringing of music into relationship with life. Others will tell you better about idealism in structure and performance, so I will say a word about *idealism in music as related to the teacher and his work*, with the particular points in mind of *service to the individual*, and *service to the community*.

The mainspring of the only life that is really worth living is *service — service to others*. But how can our professional work be made of real service to others if music is merely an accomplishment? How can the study of music add anything of especial value to the life of a person of education?

The question of music as a real factor in the development of the individual appeals to me somewhat in this way: Education, we know, is not merely the gaining of information, but is the acquirement of reasoning power, training in self-expression, and the realization of our relations with the outer world. Toward these points the efforts of school and college are earnestly directed, but with only limited success. I trust I may be pardoned for this manner of speech before honored ones who are not of our profession, but they and we know that *the educational problem is not yet solved;* that way down under the whole scheme and process there is something radically wrong, for we do not find either the mental power or the *manhood* in the degree that potentially exists. And I am glad to call attention to music as a *distinctly educational force* along lines where school and college work is weakest.

The school offers little or no *direct* training for those qualities which go to make up true refinement and nobility of character. Mathematics trains the reasoning faculties. Gymnastics train the muscles. But what is there in school work to train the soul or to develop the character, — how shall we arouse sympathy, and tenderness, and nobility, and personal force? While I do not deny the influence of the home, of the school, of noble example, of literature and the church, I contend that as we cannot learn to play an instrument by seeing some other person perform, nor to figure discounts by observing an accountant at work, so we cannot, in any sufficient manner, train the nobler qualities of manhood through example and precept. We need something more direct, more tangible and forceful. I claim that the ordinary educational curriculum does not meet the demands of the case at all. Further, I claim that this missing link in true education may be supplied by the study of music, and that this is the crowning glory of our Divine art, the glory of *service in the development of true manhood*.

But how can this great service be accomplished? The answer does not point to any one particular method or person, but may be common to all methods. This is the point of the matter. If we desire a strong muscle, we must use that muscle — exercise it, train it, exact from it increasing tasks. If we would develop any desired quality of character, we must do precisely the same thing: we must *use* that quality, bring it to expression, in thought, word, and action, at frequent intervals. Through this principle, by using noble music we can bring nobility to expression; through tender music we can develop tenderness. *Every good quality* can be brought to expression through the choice of music. But it is not sufficient to simply use certain kinds of music. *We must go behind the music*, down into the personality of the pupil, and ask, not so much for a sympathetic tone, as for that sympathy in the heart which shall produce the desired quality. There are other ways of appealing to the higher qualities, but there is no more practical, direct, or beautiful way of bringing these qualities into the life of the individual. In this lies the truest and highest office of music.

And through a similar appeal the practice hours in music may be made effective in the development of *personal force* in a degree quite impossible with any study of school or college curriculum. By carrying this personal force, gained through music, into the regular school studies great good is gained, so great in many ways that music should be — yes, *shall be* — acknowledged the very *cornerstone of all education*.

The quality most needed to-day by the youth of America is *will power, determination, personal force, power of initiative*. Do the schools teach this? If we judge by the mentality of the average pupil who comes to us for instruction, we must say emphatically No. The greatest service the teacher can do his pupil, — greater than to make a real musician of him, — is to awaken his manhood, to help him realize his own powers, to supply him with this *personal force*. Music stands practically alone as a *direct* means of developing this force and the other qualities we have considered. The process lies within the reach of every teacher and every method. It is not patented nor copyrighted. It is for all, and is simply this: To take a strong mental attitude, the attitude of definite intention, and then to *express*, by every motion and every tone, the force that is within; to say, with heart, and voice and fingers, "*I can, I will amount to something in the world.*" This, to me, is *idealism in service to the individual*.

In the matter of *service to the community*, we have a field before us that is hardly imagined, much less opened up. Perhaps the first thing is to realize that music is not designed by the Creator for serious students only, but is the birthright of every one.

Are you a concert organist? Then give recitals, at a merely nominal admission fee, of music which is more than intellectual, of music which will carry your audience into a "mood." Preface your performance by explanation and anecdote. Call into activity, through the imagination, the qualities you intend to portray. You will find the least cultivated mind able to follow with pleasure and profit.

Are you a teacher of public school music? Then teach your pupils not merely to sing with expression, but to express feeling and character through the voice, making the singing secondary to expressing — and living — the emotion.

Are you a voice teacher? Then form a People's Chorus, without voice tests, without requirements as to knowledge of music, admit old and young, make a nominal charge only, give simple voice culture in the mass in addition to the instruction in sight singing, teach the expression of something in addition to words and pitches, and learn the joy of coming close to the lives of the people — the self-respecting, earnest working public, who have ideals but who otherwise are unable to follow them.

Let me say that in personal power, in your standing as a citizen and a musician, you will increase in tremendous measure through community work. We can be better citizens through a higher idealism in music. This I consider the supreme office of music, to take its place as the most vital factor in the training of the higher qualities of the individual, and in the elevation of the community, — truly the greatest idealism in music.

* Read at Geneva, N. Y. (New York State Music Teachers' Association), June, 1906.

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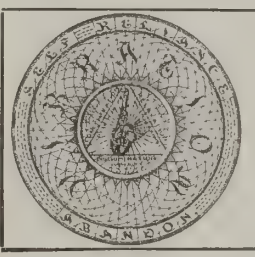
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COMMUNITY MUSIC

(The case of Des Moines, Iowa)

THOMAS TAPPER

I

Foreword

Results in any undertaking are certain, provided there are men and women of perception, energy, and faith to work for them. A successful result is first a practical thought in the mind of an energetic and clear-headed individual. This keeps the world of thought always in advance of the world of accomplishment. Let us be thankful this is so; it causes the affairs of serious men to assume the ideal, it makes men pursue the ideal, and it makes the ideal ever onward fleeting, for no true man is ever content with the work in hand. It is the task to come that gives him enthusiasm, a clear head, and a hopeful heart.

As I investigate further and further the subject of community activity in the higher pursuits of life, I find more and more that significant men and women are the creators of the situation. It could not be otherwise, but often we overlook them in the thought that conditions come of themselves. They do not.

Many cities and towns in America are making unusual progress in civic and in intellectual pursuits, because the fact is becoming more and more evident that the truest work a man can do is for his fellow-beings, for his own immediate surrounding, for that little world which bounds his life activities. In music there is coming more and more into American community life activity of unusual promise. In some localities this activity manifests itself in one huge annual effort — the Festival. Now the music festival is valuable less for what it permits a community to hear (and see) than for what it permits a community to do. In so far as it permits the participation of as many of its citizens as may be reached, in so far is it to be a permanent and valuable asset in the community life. One is often impressed with the fact that the festival fails to bring home to the people the full value of its possibilities, for it is not, after all, the mere listening to music which builds us up as a people; it is the direct and steady effort to keep it with us constantly that produces a change in the social fabric.

Hence, many communities in which the festival does not flourish significantly are doing a valuable work in creating the music taste and atmosphere which are fundamental to real appreciation.

It is strange that there are so few men and women who perceive the wonderful latent resources of their town and who undertake logically and with long enduring patience to enable it to work out a solution wonderful beyond its own power to imagine. In our efforts with Public School Music we are accomplishing astonishing great things here and there; but few, if any, towns or cities have yet made great effort to conserve this school music accomplishment in after school days and to continue its being, to keep its spirit and its activity alive, and to develop it yet farther, enriching the community as years go on with the harvest, the seed of which was planted in the minds and hearts of children in years gone by.

Why is this? It is because we are a busy, strenuous, developing people prone to become enthusiastic over the problem of the moment, but poor investors of the growth of that problem on the morrow. We are further prone to be a spectacular people and do great things in times and seasons, with long rests between — a sort of contented hibernation; all good in its way, and according to nature. But better days are coming.

F. W. BICKNELL

Public School Music, the People's Singing Class, the Choral Union, the Singing School, utterly condemned by critics here and there, singly and collectively, are destined, I thoroughly believe, to do for us what we have hitherto thought to be the especial work of the great composers and the greater music organizations; namely, to convert us into a musical people. They certainly will do this according to the law which Emerson enunciated in the words: "Every man must learn the whole lesson for himself." Every day that passes we become more and more a singing people. We may sing badly here and there, but we are becoming more and more inclined to do it; more and more evidence comes forth that communities desire to express themselves in the art of tone. Many puerile ambitions may lie back of this effort, but the effort itself will rise infinitely above its conditions, and if we earnestly persist we shall ultimately emerge a "music-loving people."

II

A Specific Case

Taken the country over, we find much distinctive effort made in behalf of music that is not spectacular, but nevertheless is working out remarkable results. I have recently witnessed confirmation of this in Iowa. There are three distinctive people in Des Moines who are giving a practical exemplification of the fact that a community *can* bend all its energy to a common effort and make that effort successful. These people are the School Music Director, a Newspaper Editor, and a University Conservatory Director. The School Music Director, Mrs. Hortense Reynolds, is providing every child in town with love and appreciation for good music, together with a thorough education in the subject, making every child born in that city more or less a useful singing, music-loving citizen. The Newspaper Editor, F. W. Bicknell, possesses a heart and mind that takes one's breath away. He is making a distinct effort to foster love of music among his readers, — he should have millions of them, and countless imitators; he makes the best effort I have ever witnessed outside of a music journal to be of music utility to his community.

The University Conservatory Director, Dean Howard, has a music school at Drake University, which is broadly and practically conceived, well patronized, and a logical force which takes the musical child of the schools by the hand and permits him to go whither his talent permits him. Certainly all this works together for the glory, present and to come, of the situation.

Naturally there are many others in Des Moines who are doing significant work.

III

The City and Its Organizations

Des Moines may safely be called a musical city. Besides being a generous patron of the modern troubadour, it possesses home organizations that show its interest in music.

There are two choral clubs in Des Moines, besides several well-balanced choirs maintaining large choruses. The two clubs include musicians from all the schools, and they represent all interests fairly. The Apollo Club was organized about fifteen years ago. Dr. M. L. Bartlett, the Dean of the profession of music teaching in Des Moines, has been the director from its inception. The club had a period of inactivity for about two years, but was revived last winter, and this year it performed Coleridge Taylor's *Hiawatha*, *Hiawatha's Wedding Feast*, and *The Death of Minnehaha*. The club is incorporated, and its purpose is to raise the musical standard in Des Moines. It includes representatives of all the musical interests of the city, and has about eighty-five members. The president is W. L. Ryan, and the secretary Miss Ada Alderson.

More than one hundred of the leading business and professional men of Des Moines agreed to contribute $25.00 each to cover any deficit that might occur for this year's concerts, and for next season, when the club will give three or four con-

certs, presenting classical works. Besides, there is a subscription list of patrons, who agree to take at leas two tickets for each performance, or two season tickets for next season for $2.50 each. The list of guarantors and patrons will be more than double for next year, and it is the plan of the club to have guarantors and patrons enough to support its efforts.

The members pay dues. It is not intended to create profits.

The Des Moines Choral Club, of which Signor Agostino Gilamini of Highland Park College of Music, is the director, also numbers about eighty-five members. The club meets once a week and is doing excellent work. It is supported entirely by its own members, but another year will have the backing of a strong list of guarantors. This year Gounod's *Redemption* was performed in a very creditable manner, to an audience of two thousand

MRS. HORTENSE R. REYNOLDS

people, who were enthusiastic in their praise. Thus far the club has confined itself to purely choral work. September 15 it will begin preparation for the next season concerts—Haydn's *Creation*, Thomas's *Swan and Skylark*, and Mendelssohn's *Elijah*,—giving about three months' work to each.

The Women's Club Chorus is an organization composed entirely of women. It includes nearly all of the best singers in the city, about fifty in all. It is under the patronage of the Des Moines Women's Club, a literary and art club, the largest and strongest in the State. Mrs. Celeste B. Givins is the director. Several concerts have been given by the club during the past year, under the auspices of the Women's Club, and the best class of music is presented. This is one of the most popular and meritorious musical organizations the city has ever had, and it is doing a most creditable work.

Dean Frederick Howard, of Drake Conservatory of Music, gives a spring musical festival annually, when he brings the Chicago Symphony Orchestra to the State, and at the same time maintains a large choral organization. His extensive musical resources enable him to give the city many musical advantages.

One of the influences in Des Moines which cannot be overlooked, is the Musical Literature Class, conducted by Mrs. Chas. S. Hardy. This meets every other Monday afternoon for the study of musical literature, with usually a mixed program of a paper or two and a recital of the works of the composer under consideration.

Any one who will follow the musical programs that are offered in Des Moines will see that the demand of the public is for good music. The standard is high enough to permit the support of many good schools. Pupils go to Des Moines from many States of the Union to pursue their music study.

The Heft Symphony Orchestra, numbering forty-five members, under the direction of Dr. Arthur Heft, is well known. Its programs are confined to classical music. There are numerous other orchestras and half-a-dozen bands numbering from twenty to sixty performers, and the city also possesses three college bands.

Aside from the support given to the choral societies, which is by individuals, and the liberal attention given to music in the public schools, Des Moines does not directly appropriate money for music, except in the public parks during the summer. Band concerts are given regularly in two or three of the parks every Sunday afternoon beginning in June. In one section of the city business men have raised a fund to give band concerts every Saturday evening in the streets. Besides the street railway company's summer park, a summer park is inaugurating daily performances devoted entirely to the production of light opera.

IV

The Paper

The *Mail and Times* is about twenty-seven years old. It has always been devoted more or less to music, but under the proprietorship of Mr. Bicknell it has devoted more and more attention to music, education, art, and literature. In fact, this and the Women's Club Department chiefly make up the paper. The editor began about a year and a half ago to publish a special music number once a month, which is directly devoted to musical interests. The last meeting of the Society of Music Teachers voluntarily recognized its work by a strong resolution of commendation, making this journal the organ of the society. At the June (1906) meeting of the State Music Teachers' Association at Grinnell, the *Mail and Times* was selected to be its official organ.

The Editor's point of view is this:—

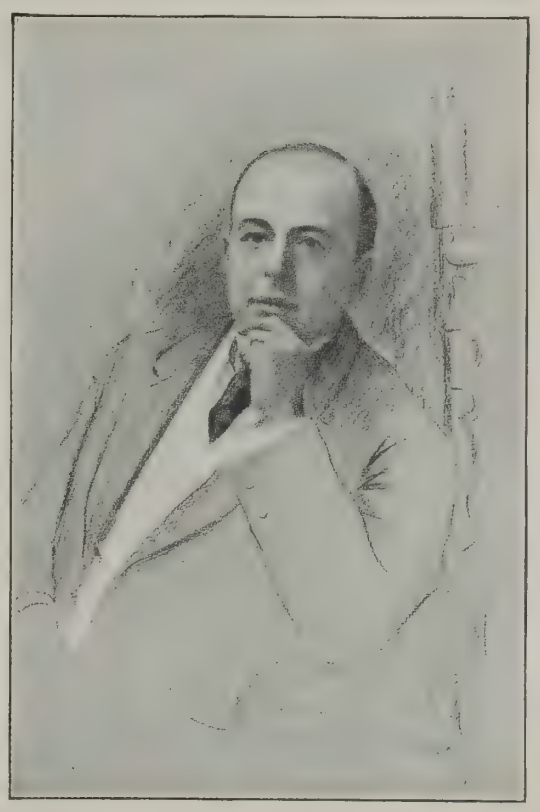
As our space is limited, we try to publish matter that will interest musicians in all departments, that will prove helpful to the teacher and to the student, and yet be found of interest to the non-professional reader. The round tables, devoted to harmony, voice and piano study, have been more or less technical, but they seem to have been profitable to readers. The work is thoroughly appreciated. We have tried to do this fairly and conscientiously, with no favoritism to any interest or locality.

We have received many words of appreciation from all over the State, and our circulation has increased extensively among musicians, both in Des Moines and outside. We invite communications and contributions from musicians on subjects of mutual interest, and we find that many of the musicians in the state are capable of offering intelligent and practical suggestions. We urge the State society to give more attention to discussions of live topics, and less time to long musical programs, particularly pupils' recitals.

V

The Public Schools

In an article contributed to a recent issue of the *Mail and Times*, Edward Iles gives an exceedingly clear pictures of How Children Learn Music. Mrs. Reynolds introduced music in Des Moines



DEAN FREDERICK HOWARD

fifteen years ago. During these years the subject developed to a great extent.

"I believe that if children were taught to sing as early and as carefully as they are taught to read, every one could sing," declared Mrs. Reynolds. "But you can't drive children to sing; you can't teach music with a club. The children must be led to study music, to learn to sing; they must be made to love it, to take pride in it. It is impossible to set a task for children in music, as in arithmetic, and hold them to the performance of it. That system will fail every time, for music is not a matter of cold calculation, but of temperament. Sometimes I see a child that is in a bad temper, has had trouble at home or in school, and imagines the world is against him. Now that boy can't sing till he gets over that spell, and there is no use trying to drive him — the sound of the other children's voices and the sight of their bright, happy faces will bring him around sooner than anything else.

Mrs. Reynold's work is logical, sympathetic, artistic, and is made significant by fine results.

For the advancement made in music in its schools, Des Moines offers, in its numerous clubs and choral organizations, excellent opportunity to conserve in after-school years the music talent delayed in the class-rooms. The mere fact of his graduating from the schools should not still the young singer's voice. He should be guided and availed of as much in the after years as he was while in the grades. If his capacity for music permits time to contribute anything to the art life of his surroundings it should *always* permit it; and it is for this reason that we recognize in a city its greatest musical asset in its local organizations. They should receive all that the young life of the schools have to offer—conserve it, develop it, and enlarge it.

VI

A Query

Recently the *Mail and Times* sent out an invitation requesting replies to the question: "Has Music advanced in Iowa." The Editor of the Musician submits the following, applicable in Des Moines and in most all communities:—

(1) Do everything in your power to establish on a high plane public school music.

(2) Do not waste this effort, but when the child graduates from school make it possible for him to continue to sing. The local musical organization is, therefore, a positive necessity.

(3) Encourage every city and town to possess a man or woman who will guarantee the conservation of the music talent unearthed and developed in the schools.

(4) Do all you can to have your choral organizations, music clubs, singing classes and the like belong to your people. The people have a song to sing, let them learn it.

(5) Encourage the patronage of great artists. We may work alone all we will, but the stimulating effect of a great artist gives us new ideals, and makes us more eager, more willing workers.

(6) Do not forget that civic betterment is a term of wide meaning. It means streets, trees, parks, water systems, transportation and the like, but it only begins with these. It means equally and ultimately *more necessarily* a fuller intellectual life, the development of the artistic sense of the community. The much discussed painting in Des Moines is a worthy possession, but an art-loving child, eager to express himself, educated to the expression is a greater and a more worthy possession. *Your investment is in him.*

(7) Watch the child leaving school; guard what he has; give him opportunity to develop it, to apply it to his own good, and to the good of his associates. That will do more for you than any one has dreamed.

And it will do wonders for any community.

A special article devoted to Music in Drake University will appear in a future issue of the Musician.

THE MUSIC IN THIS NUMBER

A Dream. J. C. Bartlett.

The text by Chas. B. Cory is of two stanzas, and is a good example of the romantic love song. The musical setting of each stanza is practically the same for the singer, who should study the song carefully for expression and to bring out the climactic periods with the desired effect the abrupt change from A♭ major to E major and by use of what is known as the augmented sixth back to the original key, all within four measures, is characteristic and very effective. Here is the vital point in the song. Notice that where this passage appears on the succeeding page, here is an abrupt change from succeeding *ff* to *pp*. The change should not be exaggerated, but sung naturally as if the mood were created at the moment without thought of previous preparation. As to the accompaniment the pianist should play the chords with which the piece opens, with singing tone, very softly, and *both* pedals are suggested for use at the same time. In the accompaniment to the second stanza the repeated chords require firmness of touch yet with light singing tone. The proper use of the pedal will assist greatly in making these passages effective, which will suggest itself at once to the accompanist if he or she be truly artistic with an adequate sense of tonal beauty.

Belinda. Mark Loeder.

The typical atmosphere of the southern plantation is suggested by the text, which is in no sense of the "coon song type" as sung in theatres of the "10–20–30 class." The three stanzas are set to a plaintive melody within easy compass. The "refrain" that follows each verse is in 6-8 rhythm in the tonic major key of the original G minor, in the nature of a waltz song, flowing and graceful. Here are two contrasts that should be carefully observed. No especial directions of a specific nature are required for the accompaniment which reproduces the voice part throughout. In consequence, the pianist should keep himself always subordinate to the singer.

A Twilight Lullaby. C. Mawson Marks.

This is of a character known as the cradle song or lullaby in the typical 6-8 rhythm with a refrain after each verse, *andante con moto* 3-4. The original melodic theme is used for the first two verses, with a second theme for the third and last verse. Available for high or medium voice the upper A♭ being optional. The singer will find many little places requiring practice and study; as for instance, the sustained phrase at the end of each stanza which must be held without effort and with full tone. The refrain should be sung somewhat faster and more animated than the verse which precedes, but invariably, however, in light voice.

Twilight Waltz. Robert Belden.

For piano students of the third grade. Notice the note E♭ that the left hand sounds as an "organ point" each measure an octave lower in pitch, for first four measures of the introduction. Waltz No. 1 has a sustained melody in right hand, which also plays a portion of the attending harmonic accompaniment which offers good practice in the "double touch." Waltz No 2 is in the key of the subdominant D♭. The melody is either in chords, or sustained in single notes, with a secondary melody played in the same hand. Waltz No. 3, in the same key, is varied from the two preceding by chords of various intervals for first sixteen measures. Notice in the next succeeding section of the same length, the harmonic bass note of each measure strongly accented, with the right hand mostly in staccato chords. Observe here the increase in tone from *mf* to *ff*. This section modulates to a return of the original theme and key, which is repeated as the closing section. There are many little marks of phrasing which should be observed, and the prevailing *tempo* is moderate with motion.

Phyllis. Lillian Irish.

A caprice for piano. A♭ major, moderate time, and a study in triplets, which are employed in the right hand with considerable frequency. There are several little moods that are suggested, which the pianist should discover in order to obtain the best effect from the piece. The repeated section on page 2, should be played not stronger than *mf* on the repeat *8va* in somewhat lighter tone. Then the vigorous accented chords that follow will be better contrasted. On fourth brace of page 3, this melody is in the right hand F clef, with the right hand crossing over left with the accompanying harmonies. Play this distinctly, but quietly until page 4 is reached; then increase the tone a little. The final section, where triplets are again used in the right hand, should be light and graceful in moderate time, accelerating time, and increasing tone to the final full chords *ff* which makes a most brilliant ending.

Danse Ecossaise. Fred. T. Baker.

A Scotch dance in schottische *tempo*. It is not difficult to read although the key is G♭, and makes an effective "black key" study. The proper "swing" is essential, the right hand playing in a light crisp tone with the octave bass notes firm, yet not unduly prominent. The pedal marks are carefully indicated. The second period in the dominant, D♭ major is more vigorous, and the melody should be brought out with proper accentuation as indicated. A third section in G♭ is considerably varied from the two preceding, and the wide arpeggio chords on page 5, for left hand, followed by rhythmic passages in single notes, should be carefully studied for the proper effect. This page is marked *p*; lightness and clearness as to rhythm are very essential. The last two pages offer much valuable material for study. The first half of page 6, should be played with much breadth of tone, sustained, and well marked. A brief episode, in D♭, on the last page will be noticed, and this is followed by the closing section in original key. Begin this quietly, increasing to *ff*, at end of piece.

Oscar Hammerstein has engaged Mme. Pinkert of La Scala, Milan, as chief colorature soprano of the Manhattan Opera House.

* *

Lilli Lehmann sang in opera at Dresden recently. Despite her age, the local critics declared her conception to be remarkably fine.

* *

The second concert by Auguste Pierre and George Enesco at the Salle Pleyel, Paris, was as great a success as the first one. Three sonatas by Vincent d'Indy, Gabriel Fauré, and Gabriel de Pierné were performed.

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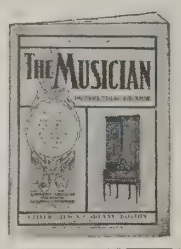

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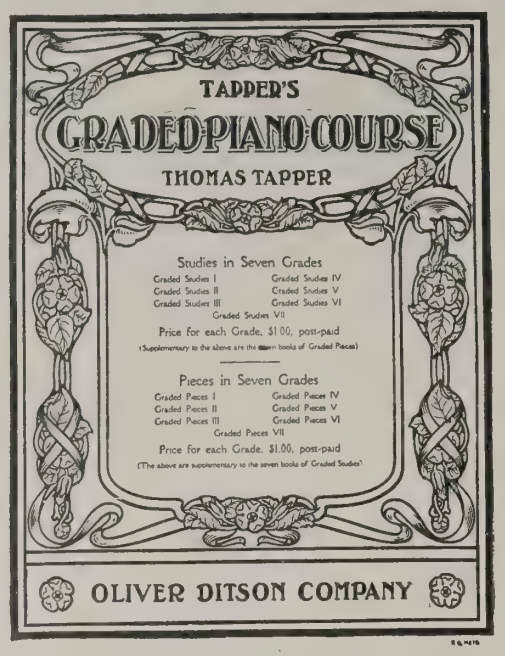

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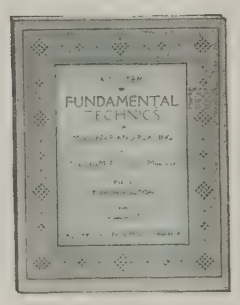

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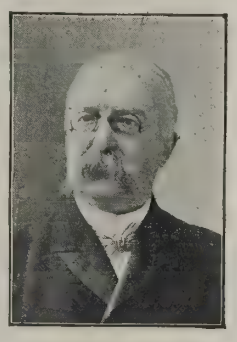

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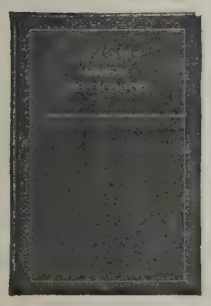

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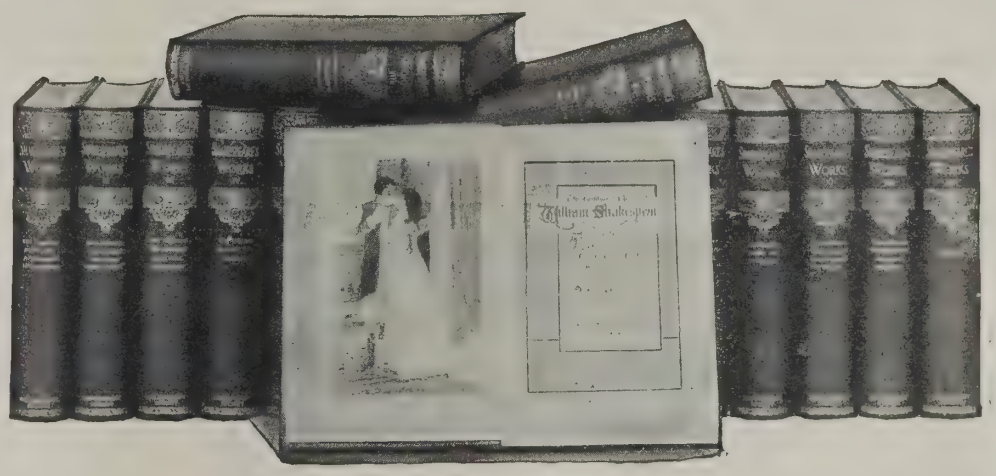

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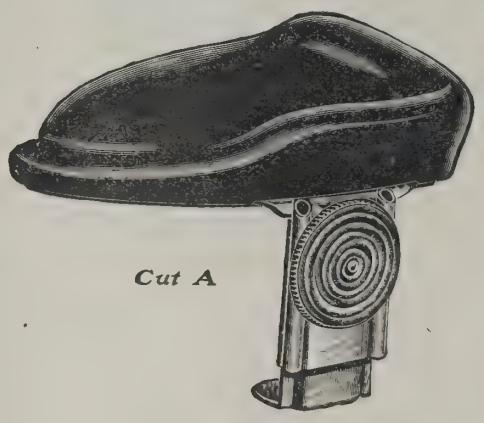

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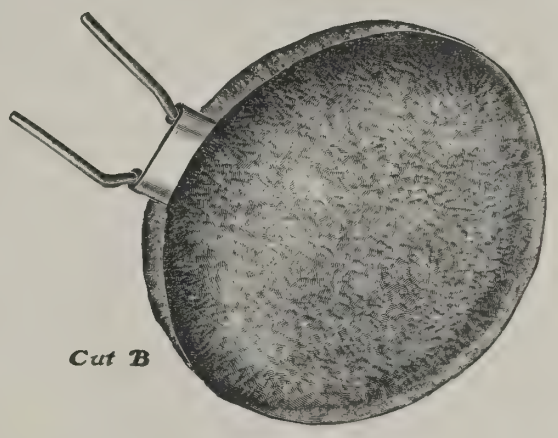

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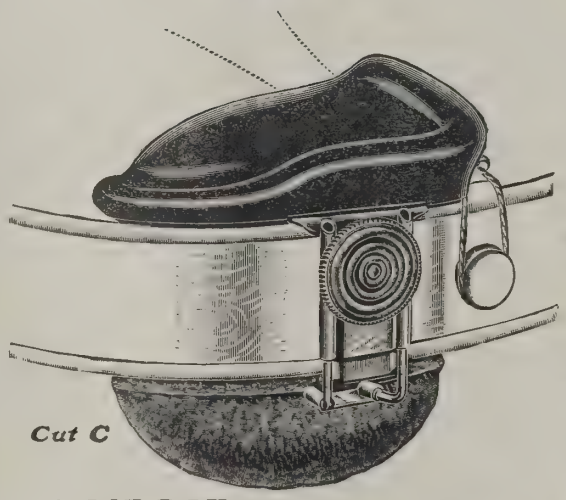

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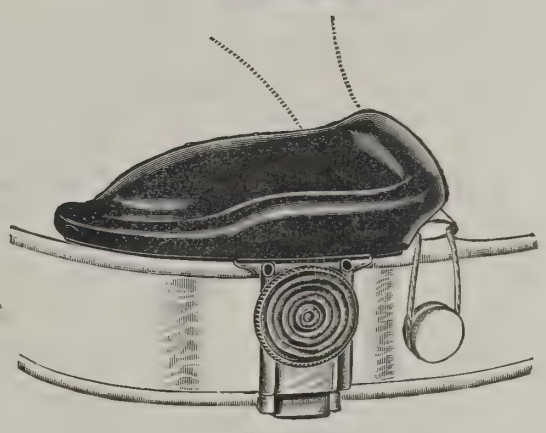

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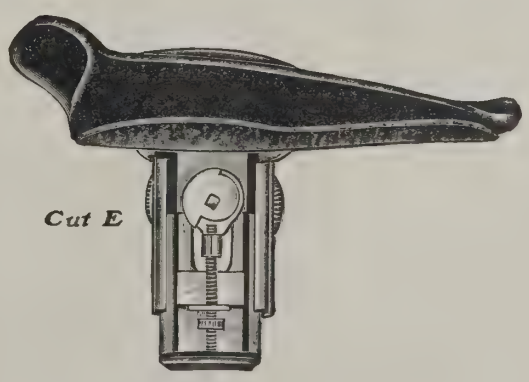

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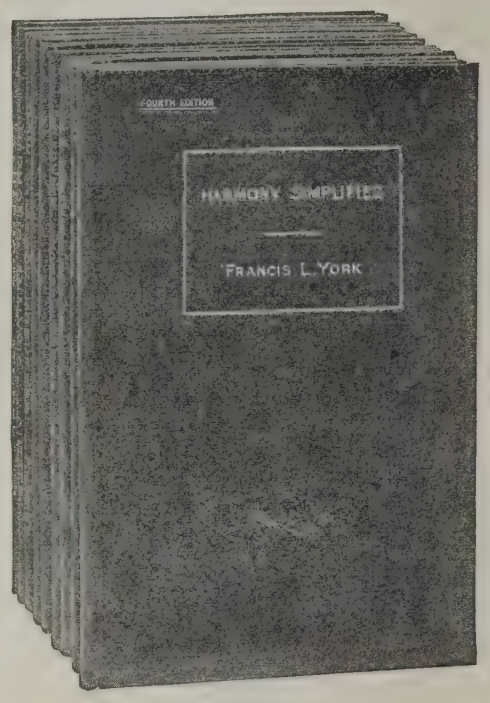

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Compass shown by letters in brackets [ ]. First letter is lowest note; notes below the staff indicated by small letters; on staff by CAPITAL letters; above staff by *italic* letters.

Secular Songs

HIGH VOICE

	PRICE
BEMBERG, H.	
Hindoo Song (Chant Hindou). [B] [E to *g*]	50
BERLIOZ, HECTOR	
Vieanelle. Op. 7, No. 1. [A] [E to F#]	50
BORCH, GASTON	
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Forget-me-nots. Op. 724. [G] [c# to E or *g*]	60
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Winter Roses (Roses d' Hiver). [C] [E to *g*]	50
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How Brief is the Hour (Que l'heure est donc brève). [A Min.] [E to E]	30
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Summer Noon. [G] [d to F or *a*]	50
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Evening (Le Soir). [D♭] [c to *a*♭]	50
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Lohengrin. "Bridal Song" (Brautlied) "Faithful and True." [B♭] [F to *g*]	40
"Elsa's Dream" (Einsam in trüben Tagen). Act I, Scene 2. [A♭] [E♭ to *a*♭]	50
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The Mastersingers of Nuremberg.	
"Eva's Baptismal Verse" (Selig wie die Sonne). Act III, Scene 4. [G♭] [F to *b*♭]	50

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BOHR, FRANCIS	
Love's Answer. [G♭] [d♭ to E♭]	60
FERRARI, G.	
I've such a Host of Things to tell You (J'ai tant de choses à vous dire). [F] [c to E]	40
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If Thou shouldst tell Me (Tu me dirais). [E] f# to E] (See above.)	50
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J. C. BARTLETT.

Moderato.

With expression.

p

Last

p

night I was dream-ing of thee, love, was dream-ing. I

pp

dream'd thou didst prom-ise we nev - - er should part, While thy

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With

lov'd voice ad - dress'd me, ___ and soft hands ca - ress'd me ___ I

fervor.

f

kiss'd thee, and press'd thee once more to my heart, I

kiss'd thee and press'd thee once more to my heart.

I dream'd thou wert

pp

liv_ing my dar_ling, my dar_ling, I dream'd that I held thee once

more to my breast, While thy soft per_fum'd tress_es and gen _ tle ca_

With enthusiasm. *pp*

ress_es _____ Thrill'd me, and still'd me, and lull'd me to

ff *pp*

f *p* *rall.* *pp*

rest. Thrill'd me, and still'd me, and lull'd me to rest.

BELINDA

GERTRUDE ROGERS

MARK LOEDER

Moderato

PIANO

f marcato

mf

p

1. Ah, Be - lin - da, come, De moon am shin - in',
2. Ah, Be - lin - da, come, De stars am pal - in',
3. Ah, Be - lin - da, come, Mah love am cry - in',

p

All de worl' have ceased re - pin - in',
Lit - tle clouds am swift - ly sail - in',
All de rus' - lin' leaves am sigh - in',

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mf

Come, mah Hon - ey, come, De night am fall - in',
Come, mah Hon - ey, come, De birds am sing - in',
Come, mah Hon - ey, come, De night wind's dy - in',

mf

p *rall.*

Cant yo' hear de crick - ets call - in'? Come, Be - lin - da,
Aint de mu - sic sweet they're fling - in'? Come, Be - lin - da,
Dont yo' know de hours am flyin'? Come, Be - lin - da,

mf a tempo

p *rall.*

a tempo

mf

rit.

Come, Be - lin - da, come: Oh,
Come, Be - lin - da, come:
Come, Be - lin - da, come:

rit.

REFRAIN

Andante

p

Come, Be-lin-da, lin-ger 'neath de moon with me, All de world am

p legato

qui-et save foh yo' an' me, Wear-y am mah lov-in' arms a-

wait-in', Come, Be-lin-da, come to me;

Oh, come, Be-lin-da, lin-ger 'neath de moon with

me, All de world am qui - et save foh yo' an'

me, Wear - y am mah lov - in' arms a - wait - in',

p rit.

Come, Be - lin - da, come to me.

rit. *a tempo*

p *mf cresc.*

f *mf dim.* *p*

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Andante languido.

p

Ped. *ad lib.*

p

1. Go to sleep my ba - by, bright - ly sets the sun, See! the stars are
2. Go to sleep my ba - by, an - gel's from the skies, Watch a - round thy

p

wak - ing one by one, slow - ly wak - ing one by one;
pil - low clos - ing thine eyes, watch and close thy wea - ry eyes!

In the wav - ing wood - lands, far be - yond our sight, Breez - es gent - ly whis - per,
When the night has van - ish'd, when the day doth break. Ba - by with the ros - es,

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poco rall.

whis-per to thee, "good - night."

{must} from sleep a - wake.
{shall}

poco rall.

rall.

Andante con moto.

Hush - a - bye! lul - la-bye! Sleep and do not fear, Hush - a - bye!

p

lul - la-bye! Mother is watch-ing near! Hush-a-bye! lul-la-bye! While so

{soft} and clear, An - gels whis-per to my dear, Hush-a-bye! lul - la - bye!
{sweet}

rall. *D.C. for v. 2.*

mf

3. When the years have

p a tempo

mp

hasten'd and you are old and grey, When thy heart is wea_ry, and mother is far a_

way, Think of One who loves thee, One who loves thee best,— He will send thee

poco rall.

com_fort, He will send thee rest.

poco rall.

rall.

Andante con moto.

Hush - a - bye! lul - la - bye! Sleep and do not fear, _____

p

Hush - a - bye! lul - la - bye! Moth_er is watch_ing near! _____

3

Hush - a - bye! lul - la - bye! While so { soft / sweet } and clear, _____ An - gels

whis - per to my dear, "Hush-a-bye! lul - la - bye!

rall.

rall.

pp

TWILIGHT WALTZ

ROBERT BELDEN

PIANO

mf

1

mf

cresc.

f

sf

Grade III

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2

tr

f

f

tr

cresc.

ff

3

mf

f

ff

mf

cresc.

ff

mf

cresc.

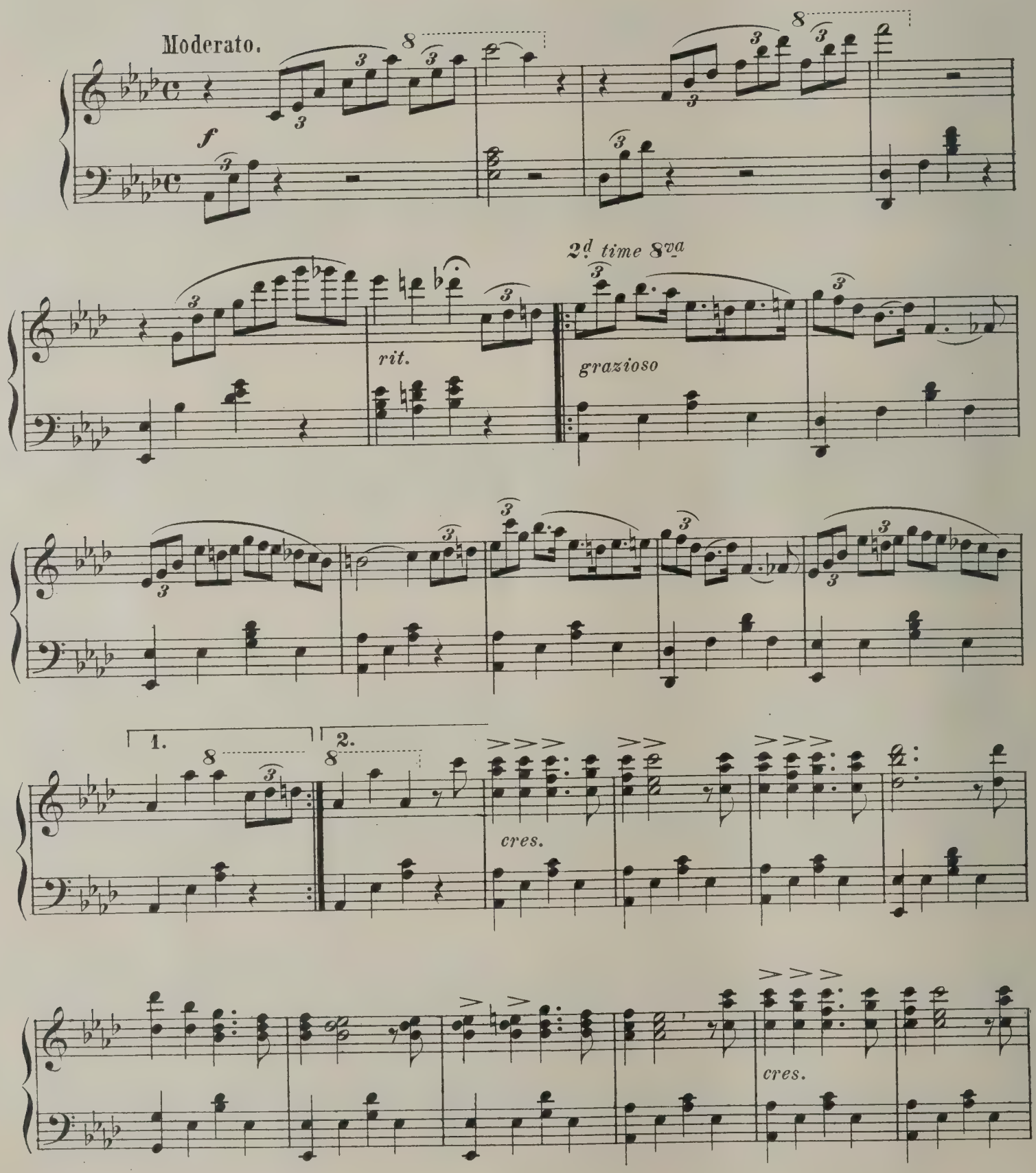
f

sf

PHYLLIS.

CAPRICE.

By LILLIAN IRISH.



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f

grazioso

con espress.

1.

2.

mf

rall.

8

leggiero

8

1.

2.

a tempo

accel.

ff

DANSE ECOSSAISE

Edited and fingered by
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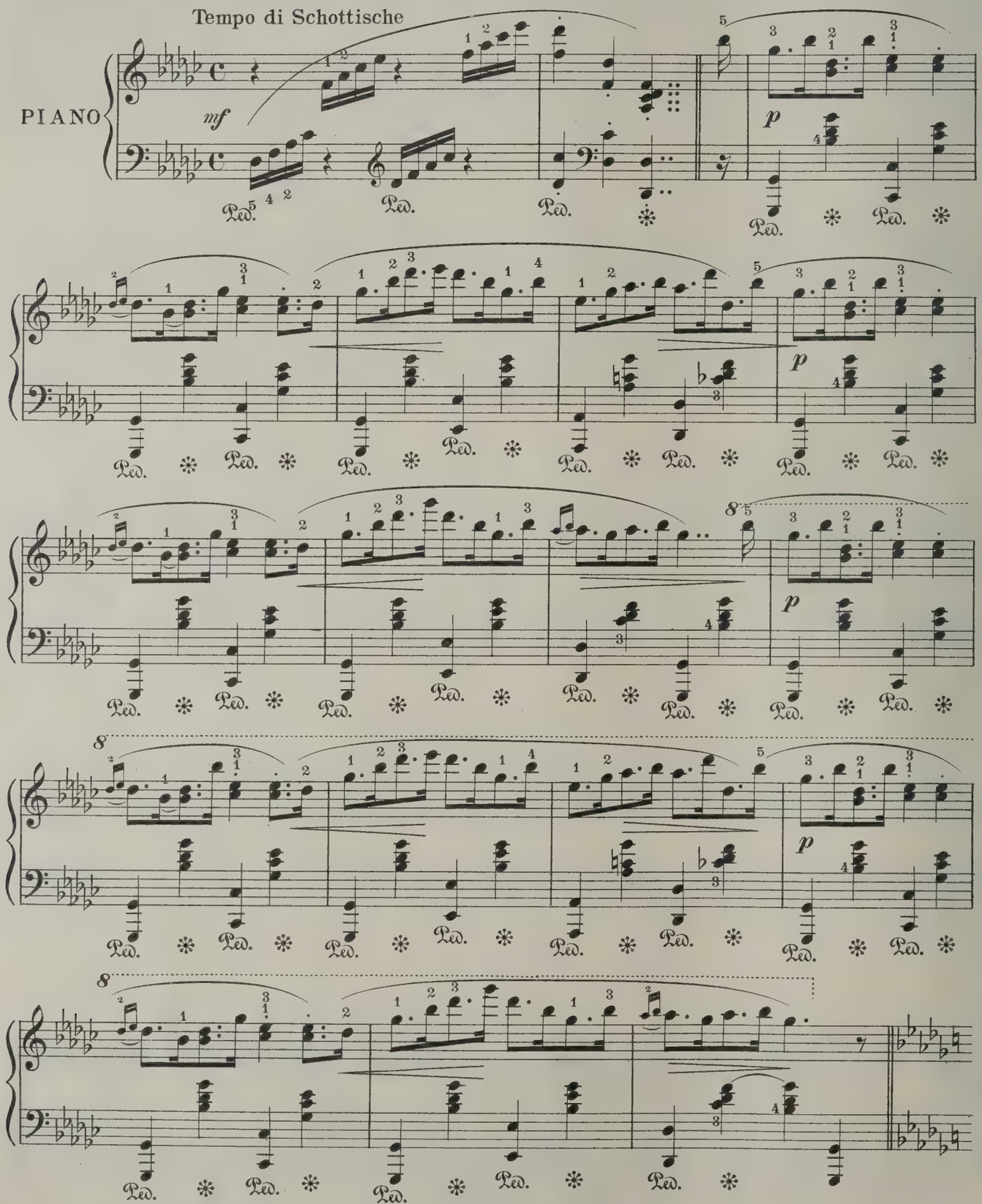
FRED. T. BAKER



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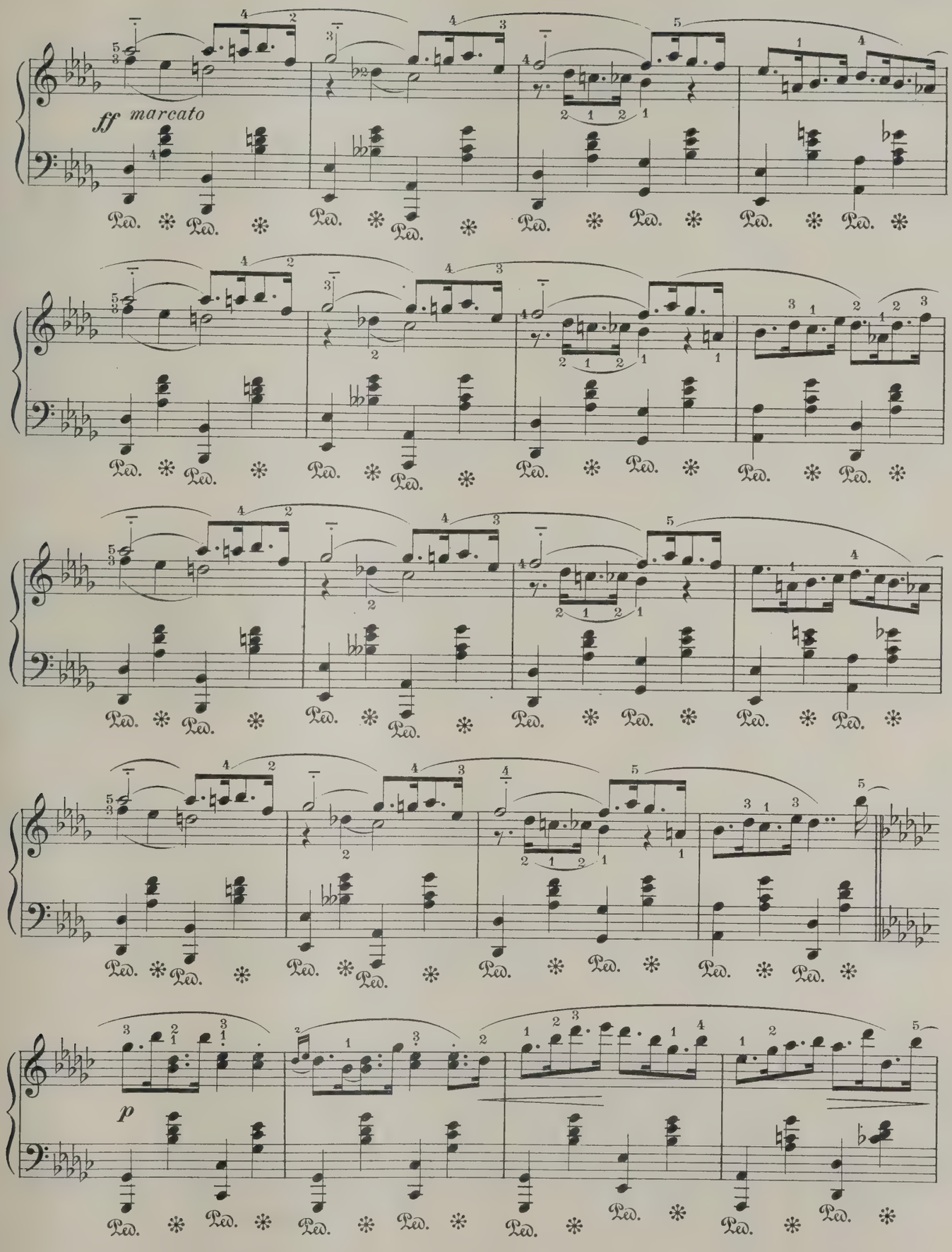
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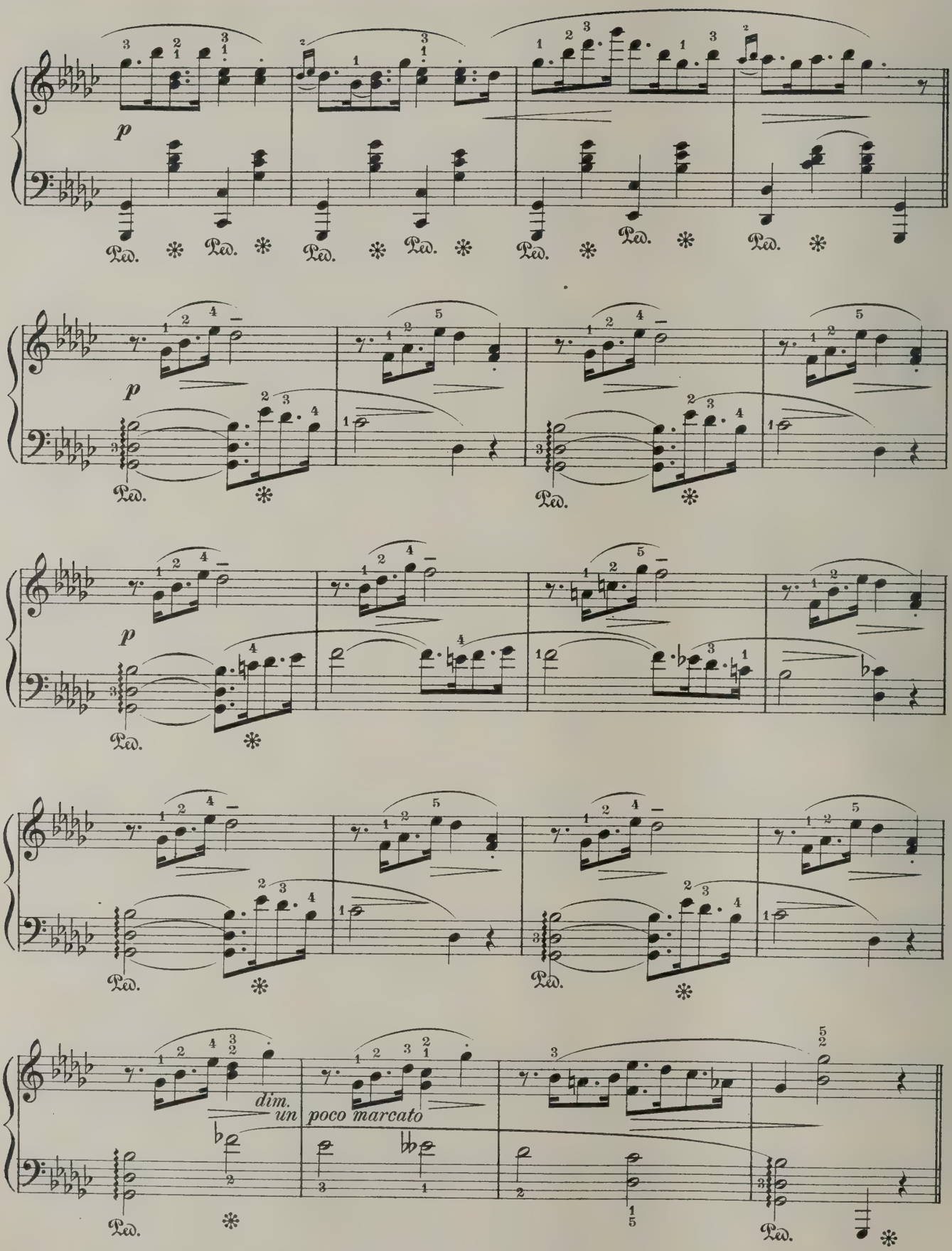
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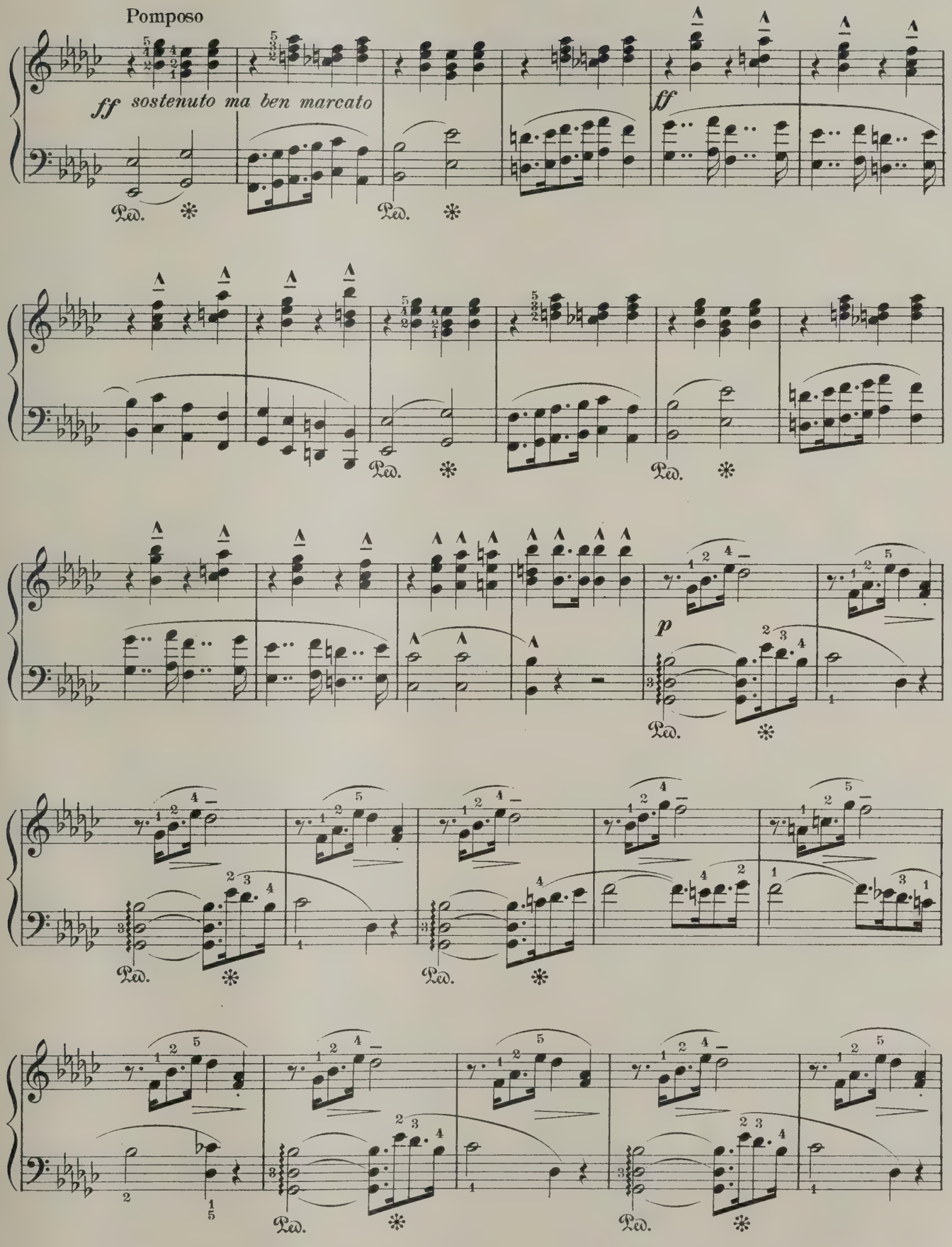
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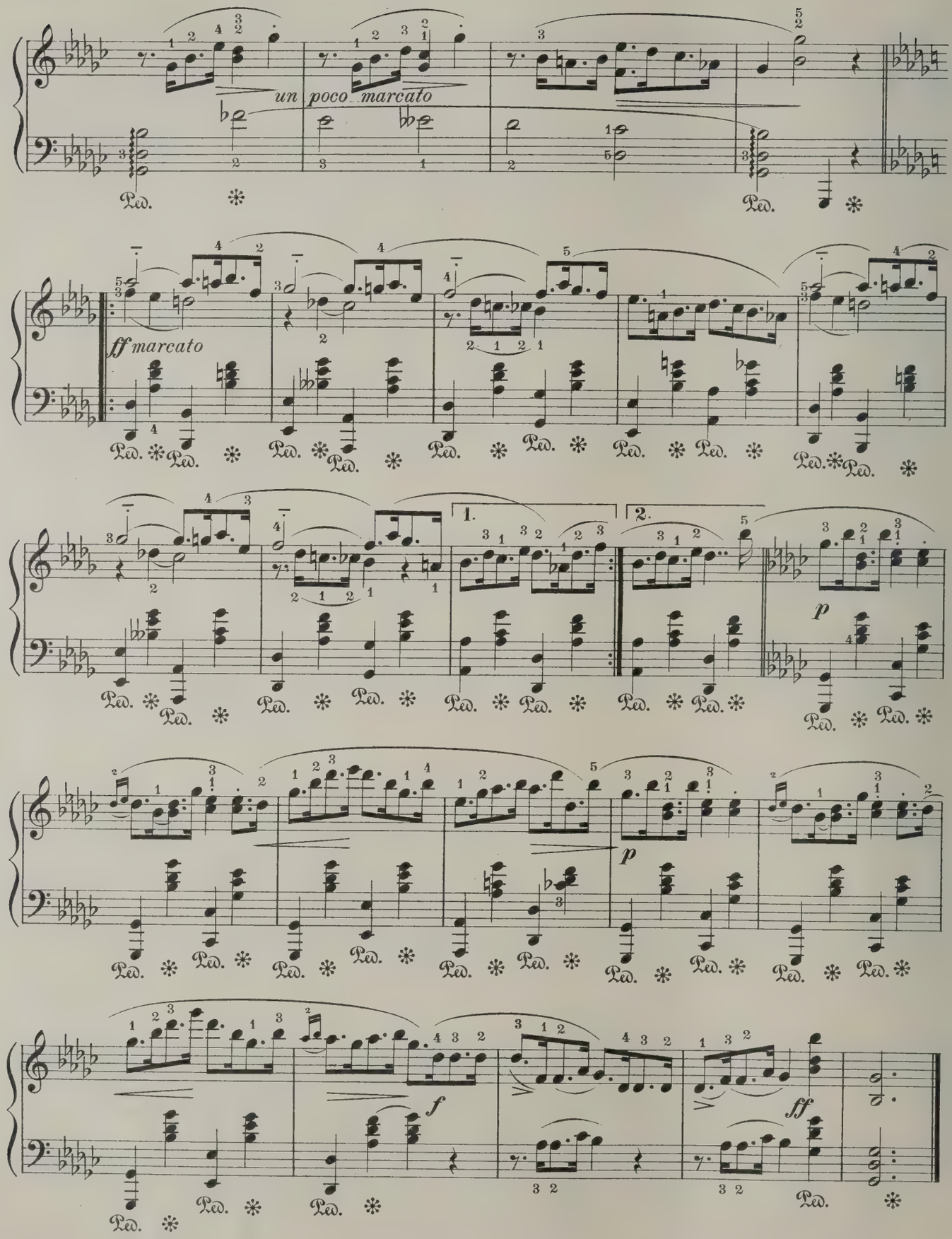
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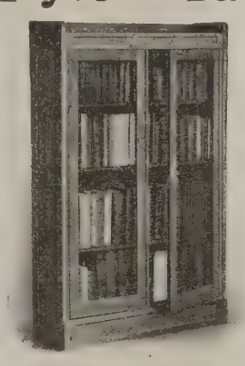

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PUBLISHERS' NOTES

FROM BACH TO BEETHOVEN — *From Bach to Beethoven*, compiled and edited by Clayton Johns, consists of difficult sections and phrases from the masterpieces of pianoforte music. These sections and phrases lend themselves readily to an indefinite number of repetitions without interrupting the flow of the movements from which they are taken. The chief claim of the work is that while possessing all the advantages of purely technical exercises the student is constantly accumulating material which may be applied throughout a course of musical training when the quoted works are taken up as a whole for study. Besides the exercises chosen for their special difficulties a number have been added for the sake of their general usefulness in finger development. The exercises may be practiced in any tempo, thus being available for students of moderate attainments as well as for those more advanced technically.

This work is in preparation. It will be No. 109 of the Ditson Edition, and the price will be $1.50. In advance of publication, however, copies are offered for 60 cents, which includes postage if cash accompanies order.

LITTLE PISCHNA BY BERNARD WOLFF — A fault that may be urged against many exercises for pianoforte study is that too much time is required for the mere learning of notes with comparatively little result in the way of finger improvement. The average student goes through book after book, little realizing that of the time allotted to a certain study but a small portion has been devoted to actual finger training.

In *Der Kleine Pischna* by Bernard Wolff the exercises offer a maximum of finger training with a minimum of note learning. The student, therefore, is able almost immediately to improve his or her fingers without the wear on head and eyes usually attendant upon the study of notes, which, after all, serving only as a basis for finger exercises, have no future value for the pupil.

A new edition of this standard work is in preparation. It will be edited by Felix Fox, who has enhanced its value by adding various sets of fingering and by prescribing practice with varied rhythms and with displaced accents. The book will be No. 57 of the Ditson Edition. The price will be $1.00, but in advance of publication we offer copies for 40 cents, including postage, if cash accompanies order.

THE ART OF VOCALIZATION — The first of the three books for mezzo soprano of Eduardo Marzo's *Art of Vocalization* will appear shortly after this number of THE MUSICIAN. The advance offer will therefore be withdrawn. Copies will be sent for examination on request.

Parts II and III for mezzo soprano are still offered at the special introductory price of 40 cents each for cash with order. This price includes postage. The regular price of each book will be 75 cents. A special offer of the three books for $1.20 will also be made until the publication of Books II and III.

A NEW OPERETTA FOR CHILDREN — The author of *Cinderella in Flower Land*, Marion Loder, has just completed a new operetta which promises to be as successful and interesting. It is called *A Golden Gift*. The characters required are a grown-up person or an older child to represent Father Time and twenty-six or more other children representing the Evening Star, the West Wind, the Hours, Sunbeams, Raindrops, Butterflies, and Bumble Bees.

A rather simple but effective arrangement of the three scenes is suggested in the preface. All the details are also given as to costumes, etc.

The work will be ready in plenty of time to enable day and Sunday-school teachers to prepare it for performance during the fall or holiday season. The price of the operetta will be 40 cents, but until publication copies are offered for 20 cents post-paid, if orders are accompanied by cash.

COMMUNITY MUSIC — In his article on Community Music in the last issue of THE MUSICIAN Mr. Tapper states that the People's Singing Class, the Choral Union, and the Singing School, together with public school music are destined to convert us into a musical people. The same idea has been held by other educators, one of the most prominent of whom is Luther Orlando Emerson.

Mr. Emerson has embodied his method of chorus training into his *Singers' Favorite*. This book contains elementary exercises in notation and voice production, also a large and varied selection of easy choruses, glees, and anthems. The price of the book is 50 cents, post-paid. Copies will be sent for examination on request to persons who are interested in popular education in music.

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Meyer-Forster's play *Old Heidelberg* is to be given as an opera in Mailand some time during the coming opera season under the title of *O Eddelberga Mia*. It is composed by Ubaldo Paccheirotti. *Tristan und Isolde*, *Gotterdammerung*, *Oberon*, and Richard Strauss's *Salome* are also to be given under the leadership of Toscanni. A new work by Leoncavallo is also being considered.

* *

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11,043 Make a Joyful Noise	Sop.	12
BROWN, W. E.		
10,450 O God, Who is Like unto Thee	S. and B.	12
BULLARD, F. F.		
10,359 Lord of the Harvest, Thee we Hail	S. and A. duet	12
DRESSLER, WM.		
11,443 O thank the Lord for all His Love	Sop.	16
FREY, ADOLF		
10,899 Sing unto the Lord with Thanksgiving	S. or T. and B.	12
GALE, CLEMENT R.		
10,351 Bless the Lord, O My Soul	B.	12
ROGERS, JAMES H.		
11,163 Look on the Fields	A. and T. duet	16
11,175 Sing unto the Lord with Thanksgiving	S. and B.	16
SCHNECKER, P. A.		
11,176 Father of Mercies, God of Love	T. and B.	12
9,941 To Thee, O Lord, Our Hearts We Raise	S. A. T. Trio	12
SIMPER, CALEB		
11,556 Praise Thy God, O Zion (Edited by H. Clough-Leighter)	S. and B.	12
SPENCE, WILLIAM R.		
10,951 I will Magnify Thee, O God	S.	12
STEVENSON, FREDERICK		
10,197 Behold, Thou shalt call a Nation	A.	16
10,193 The Lord hath done Great Things	B.	10
STEWART, H. J.		
11,477 O All ye Works of the Lord	S. or T.	16
STORER, H. J.		
11,294 Ye shall go Out with Joy	S. A. T. B.	12
SYDENHAM, E. A.		
11,554 Sing unto the Lord (Edited by H. Clough-Leighter)		10
TURNER, EDMUND		
11,569 O clap your Hands Together (Edited by H. Clough-Leighter)	S. or T.	12

MEN'S VOICES

BARNBY, JOSEPH		
10,890 O Lord, how Manifold are Thy Works		12
WATSON, MICHAEL		
11,132 Unto Thee, O God, do We give Thanks		16

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Blue Bells of Scotland
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Bridge, The
By the Sad Sea Waves
Campbells are Coming, The
Columbia, the Gem of the Ocean (The Red, White, and Blue)
Come back to Erin
Comin' thro' the Rye
Darby and Joan
Darling Nelly Gray
Dearest Spot is Home, The
Dixie's Land
Do They miss Me at Home?
Do They think of Me at Home?
Dreaming
Dreaming of Home and Mother
Drink to Me only with Thine Eyes
Ever of Thee
Farewell Forever
Flow Gently, Sweet Afton
Forsaken
Gaily the Troubadour
Good-bye, Sweetheart
Good Night, Farewell
Good Night, Ladies
Hail, Columbia
Harp that once through Tara's Halls, The
Has Sorrow Thy Young Days Shaded?
Heart bowed Down, The
Her Bright Smile
Home Again
Home, Home, can I forget Thee?
Home, Sweet Home
How can I leave Thee!
How Fair art Thou
I cannot sing the Old Songs
I love My Love
In the Gloaming
I would that My Love
John Anderson My Jo
Juanita
Kathleen Mavourneen
Killarney
Last Night
Last Rose of Summer, The
Life on the Ocean Wave, A
Listen to the Mocking Bird
Little Brown Jug
Little Farm well Tilled, A
Long, Long Ago
Loreley, The
Maryland! My Maryland
Massa's in de Cold, Cold Ground
Midshipmite, The
Minstrel Boy, The
Mollie Darling
Monarch of the Woods
My Old Kentucky Home
Nancy Lee
No One to Love
O Fair Dove! O Fond Dove!
Oh, wert Thou in the Cauld Blast
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Old Black Joe
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Old Folks at Home
Old Oaken Bucket, The
Our Flag is There
Robin Adair
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Rock Me to Sleep, Mother
Serenade
Sailing
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Stars of the Summer Night
Star-spangled Banner, The
Sweet and Low
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Take Me back to Home and Mother
Tenting on the Old Camp Ground
Then You'll remember Me
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Warrior Bold, A
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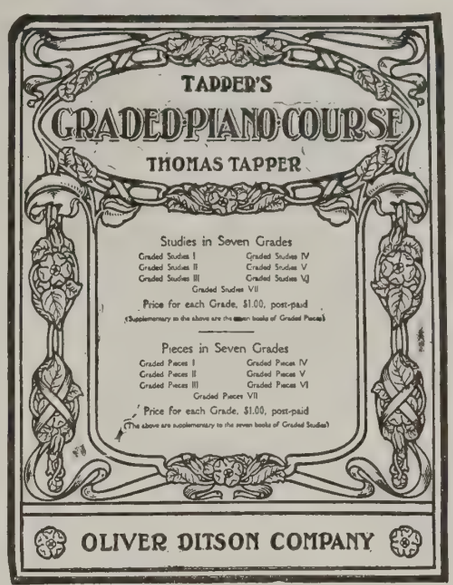

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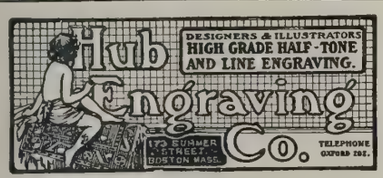

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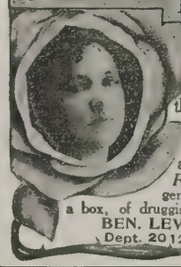

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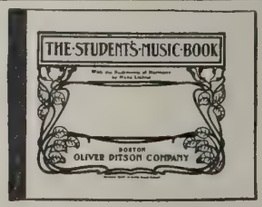

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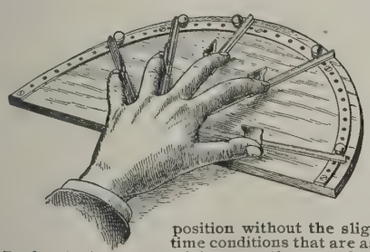

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RECENT PROGRESS IN EDUCATION IN MUSIC

LEONARD B. McWHOOD

Education in the Fine Arts has been increasingly recognized, during recent years, as an important element, not only desirable, but indispensable, in a complete scheme of general education. This recognition has led, in the case of literature, to the study of language, more and more, from the esthetic standpoint, rather than from the linguistic; in the case of music, to the rapid development of instruction in this art, among colleges and schools — rapid, but still embryonic; and, in the case of the remaining fine arts, to a growing representation in institutions devoted to general education.

The importance of instruction in music, in educational institutions, may be realized more fully, when we consider the fact that such instruction, in its various phases, contributes, on the one hand, to the development of mental power in the student, and presents to him, on the other, material for the enrichment of life itself; that is to say, instruction in music has both a disciplinary and a cultural value. The musician is concerned only with the latter, but the educator, with the former as well — indeed, in some unfortunate instances, with the former, to the exclusion of the latter. The study of music, having therefore both a disciplinary and a cultural value, takes precedence, in this respect, of many other studies, whose value, on the whole, is restricted to only one of these fields.

In courses dealing with the construction of music, the disciplinary value of the study is particularly noticeable. In a course in strict Harmony, for illustration, it is requisite (as much so as in the study of mathematics or of the exact sciences) that the procedures shall be correct, rather than incorrect; but, in addition, it is necessary to select, from many progressions, all of which may be considered correct, in any given case, that one that is most suitable for the occasion. Thus, not only accuracy is developed, in the student, but also the power of discrimination. A collegiate class in Harmony, consisting of nine students, was requested to express its opinion concerning the following question: "Does this course possess as great a disciplinary value as that of any other course in your college career?" The opinions were recorded on ballots, without signatures; eight ballots were received, of which seven were in the affirmative. Two years later, the corresponding class was asked the same question. Of twenty-five students, twenty-two replied; of the replies, sixteen were in the affirmative.

But it is the cultural value of instruction in music, as a part of an educational curriculum, rather than the disciplinary value, in which we are especially interested — or should be. This value is particularly noticeable in the case of courses, of various kinds, in Musical Appreciation; in such courses, the student receives an esthetic impulse that tends to counteract those mundane influences that are omnipresent in our modern life — even in our schemes of education.

During the present year, a noteworthy advance has been made toward the complete and correlated study of music in colleges and schools; that is, the adoption by the College Entrance Examination Board, on April 21, of a provision for examinations in music, along with a statement of requirements in Musical Appreciation, Harmony, Counterpoint, Pianoforte, Voice, and Violin. The Board, which conducts entrance examinations for a large number of colleges and universities in the Eastern section of the country, and, in this way, exercises a powerful control over instruction in colleges and schools, had never before accorded to music the recognition implied in its recent action. The examination in music, will, of course, not be obligatory, being intended only for such students as elect to take it in lieu of an examination in some other subject.

The statement of requirements, as adopted by the College Entrance Examination Board, was prepared by a joint committee representing the Eastern Educational Music Conference (an organization of collegiate teachers and selected secondary teachers, of music in the New England and Middle Atlantic States), and the New England Education League. The committee consisted of four professors of music, one from each of the institutions that already allow entrance credit in music, as follows: From Harvard University, Prof. W. R. Spalding; from Tufts College, Prof. L. R. Lewis; from Smith College, Prof. H. D. Sleeper; from Columbia University, Prof. L. B. McWhood. The requirements prepared by this committee, and adopted by the Examination Board, are, substantially, as follows: —

A — MUSICAL APPRECIATION

(1) a general knowledge of the principal musical forms — song, classic dance, fugue, sonata (all movements), symphony — and of their historical development;

(2) a general knowledge of the lives and environment of at least ten composers, including Bach, Mozart, Beethoven, Schubert, Chopin, and five of the following: Purcell, Handel, Gluck, Haydn, Cherubini, Weber, Rossini, Glinka, Mendelssohn, Schumann, Wagner, Verdi;

(3) familiarity* with certain designated works. The works set for 1907 and 1908 are:—

Bach:	Prelude I and Fugue I from "The Well-tempered Clavichord."
	Gavotte from Sixth Violoncello Suite.
Handel:	Air with Variations ("The Harmonious Blacksmith").
Haydn:	Largo from String Quartet (Op. 74, No. 3).
Mozart:	Overture to "The Magic Flute."
	Symphony in G Minor (entire).
Beethoven:	Sonate Pathétique (Op. 13, entire).
	Larghetto from Second Symphony.
	Allegro con Brio from Fifth Symphony.
Weber:	Overture to "Der Freischütz."
Schubert:	Moment Musical in F Minor (Op. 94, No. 3).
	Song, "The Erl-King."
	Song, "Hark, Hark, the Lark."
Mendelssohn:	Scherzo from "Midsummer Night's Dream."
	"Spinning Song" (Op. 67, No. 4).
Chopin:	Polonaise (Op. 40, No. 1).
	Nocturne (Op. 37, No. 2).
Schumann:	"Aufschwung" (Op. 12, No. 2).
	Song, "Im wunderschönen Monat Mai."
Wagner:	Overture to "Tannhäuser."
	Siegfried's Funeral March, from "Götterdämmerung."

B — HARMONY

(1) the ability to harmonize, in four vocal parts, simple melodies of not fewer than eight measures, in soprano or in bass — these melodies will require a knowledge of triads and inversions, of diatonic seventh chords and inversions, in the major and minor modes; and of modulation, transient or complete, to nearly related keys;

* The test of this familiarity will be conducted by the college or university concerned. In this test the candidate will be expected to identify characteristic portions of the works set, when played by the examiner; and to give intelligent information concerning the form and character of the works themselves. The test will not require ability to perform, nor to read from printed music.

(2) analytical knowledge of ninth chords, all non-harmonic tones, and altered chords (including augmented chords). [Students are encouraged to apply this knowledge in their harmonization.]

It is urgently recommended that systematic ear-training (as to interval, melody, and chord) be a part of the preparation for this examination. Simple exercises in harmonization at the pianoforte are recommended. The student will be expected to have a full knowledge of the rudiments of music, scales, intervals, and staff-notation, including the terms and expression-marks in common use.

C — COUNTERPOINT

Chorals and melodies harmonized, with use of passing and ornamental tones; the several orders of Counterpoint in two, three and four voices, with and without *cantus firmus;* elementary practice in Double Counterpoint; Imitative Counterpoint in the style of the simpler Two-part and Three-Part Inventions and Choral Preludes of Bach; general analytical study of contrapuntal compositions of larger scope, including detailed analysis (both as to harmonic scheme and as to contrapuntal treatment) of not less than ten pages from at least four fugues of Bach's "Well-tempered Clavichord."

There should be some practice with the C clef, in reading and in writing. Familiarity with the alto and tenor clefs is especially desirable.

D — PIANOFORTE
E — VOICE
F — VIOLIN

(1) a knowledge of the rudiments of music, scales, intervals, and staff-notation, including the terms and expression-marks in common use; the ability to analyze the harmony and form of hymn-tunes and simplest pieces for the pianoforte, involving triads and the dominant seventh chord and their inversions, passing tones, and modulation to nearly-related keys; the ability to harmonize, on paper in four vocal parts, melodic fragments involving the use of triads and the dominant seventh chord and their inversions, in major keys;

(2) ability to pass tests in performance and in ear-training, to be conducted by the college or university concerned.

Of these various requirements all are intended for students that wish to become specialists in music with a view, perhaps, to adopting it as a profession; while the requirements in Musical Appreciation are intended, as well, for students that wish to familiarize themselves with music as an element of liberal culture. It is hoped that the latter group of students will, in the course of a few years, include thousands in the schools of the country, into whose lives will enter the culture that an appreciation of music invariably bestows.

The natural result of the action of the College Entrance Examination Board will be the adoption of entrance credit in music, it is believed, by an increasing number of colleges and universities, followed by the development of adequate facilities and courses for the study of music in schools of all grades. These results may not be expected at once, but they seem assured, in a future not overdistant.

With the widespread study of music, particularly in its cultural aspects, will be observed a development of the art itself in this country — a condition long desired, but impossible until the masses of the people are awakened, by education in music, to a proper appreciation of its meaning and value. Then, for the first time, American composers and performers will receive for their efforts, not only recognition, but such financial support as will enable them to devote themselves, fully, to their art; then at last, if ever, will it be possible for this country to present to the world many musicians of the first rank.

But this is not all; for, great as will be the benefit to the art of music, that to the race at large will be even more significant. The creation of an atmosphere of musical culture will imply the elevation of the race, above that which is mundane and sordid, to a plane in which one breathes the pure air of the spirit.

PIANOFORTE PLAYING TESTS

OTTO W. PFEFFERKORN

An exact test, fair and just alike to all candidates for graduation in the art of pianoforte playing, may appear an impossibility. Yet, searching reflection does not altogether justify such a conclusion.

Pupils passing from private teachers to conservatories, or *vice versa*, are, as a rule, usually made to feel that their given grading is wrong — a circumstance doubtless arising from differences in method, in curricula, in individual standards of esthetic value.

Despite all such differences — differences based on honest individual conviction — there are and always must be, certain fixed elemental essentials which no method, curriculum, or art-concept can ignore. And these, at least, are susceptible of a definite and relative numerical valuation.

The goal of an inspiring interpretation can only be reached by perfection of detail.

Broadly speaking, good playing involves the following briefly analyzed elements:—

(*a*) Condition. — This relates to the nervous and muscular state of the body. There should be an entire absence of undue or needlessly prolonged physical tension.

(*b*) Position. — When seated at the keyboard, the body should be held erect, the arms hang loosely, and the hands and fingers shaped in accord with the governing laws of fluent, flexible, and secure action.

(*c*) Action. — The playing movements, whether simple, complex, or compound, presuppose a right "condition" and "position." They should be steady, even, unspasmodic, simple, direct, economical; conserving energy and uniting minimum effort with maximum effect.

(*d*) Tone Quality. — Without beauty of tone, all pianoforte playing is futile. A harsh, "jarring," twanging, "strumming," "thumping," "pounding" clatter of sounds is NOT music — classical or otherwise. The tone should be pearly, round, full, yet soft, and of sympathetic beauty. Essential accentuation need not violate this principle. A "forced" tone is rarely, if ever, necessary.

(*e*) Notes. — The performance of the musical context should be distinct, clear and unmistakable. There should be neither false notes, omitted notes, nor wrong notes sounded conjointly with right notes — faults both of commission and omission.

(*f*) Fingers. — An easy, facile, playable fingering demands thought and proven experiment. All sprawling angularities and needless, inter-ossia strain are wrong. In the fleetest of action the fingers should appear and feel loose, supple, and secure, however intricate the execution.

(*g*) Rhythm. — Rhythm is the back-bone of music It is the principle of order in the magic realm of tones. Invisible, intangible, even inaudible — yet upon it hangs the entire fabric of music. There must be no halting, hurrying, hesitating, stumbling in the measurement of each note's time ratio, but a refined and exact accuracy whose flexible precision at once awakens response.

(*h*) Pedal. — The damper pedal may be called the soul of the pianoforte. Volumes have been written of its use. Many more volumes might be written of its racking abuse. Its proper use is based upon a sensitive perception of harmonic and melodic values, quantitative and qualitative, separately and in combination, and in all dynamic shadings from a whispering pianissimo to a tragic fortissimo.

(*i*) Tempo. — Tempo is NOT synonymous with "time" or "rhythm." It is FIXED when giving the rate of speed with which rhythmic units succeed each other; and VARIABLE in the Accelerando, Ritardando, Tenuto, Fermate, and Rubato. Tradition or the metronome usually affords an approximation of the author's intent.

(*j*) Interpretation. — Here is afforded the means of revealing the native and acquired gifts of talent or genius — all the media of musical expression in the happy blend of intellect and emotion.

These elements, in form, may be presented in diagrammatic form as follows: —

Elements	Excellent	Good	Fair	Deficient
Condition	5	4	3	2
Position	5	4	3	2
Action	5	4	3	2
Tone Quality	15	12	9	6
Notes	10	8	6	4
Fingers	5	4	3	2
Rhythm	15	12	9	6
Pedal	10	8	6	4
Tempo	10	8	6	4
Interpretation	20	16	12	8

The examining committee has here, at least, some systematic plan for numerical evaluation.

In this instance, the ratio, of course, is experimentally empirical, and in consequence it may be open to a nicer mathematical adjustment, both in quality and quantity.

With this scale, however, the successful candidate should, at least, receive a total mark of 70.

Wassily Safonoff, the Russian conductor who was last season in New York, astonished his friends by his capacity to be entertained. He can enjoy more lunches, dinners, and suppers in a day than any foreign celebrity that ever came here. One night the genial Cossack dined and went to the theatre. He went to a formal supper at eleven, remained there until after one and then drove downtown to a reception given by his compatriots. He later went uptown with some of them and at six o'clock the party was taking either a very late supper or an early breakfast in a restaurant on Fourteenth St. This was a typical day for him. But the conductor was on hand bright and prompt at his rehearsal the next morning. He finished in time to go to a lunch and start on a round of afternoon teas.

* *

Clara. — "He says I sing better than any girl he knows. What do you think of that?"

Maud. — "I think he should extend his acquaintance."

* *

"How does Winters manage to keep the wolf from the door?" "He doesn't. He gave violin lessons; but his family said that they preferred the wolf."

THE LESSON CLUB

Conducted by DR. PERCY GOETSCHIUS

A series of How to Do articles, distinctly practical, inspiring, and suggestive. These lessons will continue to appear; the best authorities will contribute them. Any suggestion from readers of THE MUSICIAN which will be of aid to one or to many readers will win our immediate consideration.

"In happy hours, nature appears to us as one with art; art perfected,—the work of genius. And the individual in whom simple tastes and susceptibility to all the great human influences, overpowers the accidents of a local and special culture, is the best critic of art. Though we travel the world over to find the beautiful, we must carry it with us, or we find it not."—EMERSON, *Essay on Art.*

A COURSE IN LISTENING

EDWARD BURLINGAME HILL

IV. THE HARMONIC STANDPOINT

With the acquirement of a more accurate knowledge of intervals comes infallibly a quickened perception of the beauty of melody — a beauty that is sometimes elusive and difficult of definition, but which is extremely tangible, nevertheless. For example, two musical epochs may disagree as to what constitutes a "melodic interval," but the supreme melodics of both will continue to endure, notwithstanding. But it is evident that melody unadorned is incomplete (except under special conditions); it cannot continue to satisfy the ear. The listener demands something *against* the melody, either another melody, or else that firmer support which we term a harmonic background.

We find that an interval may be recognized in two ways,—its component notes may be sounded simultaneously or one after another. So, similarly, we may regard music from two points of view. We may consider it *horizontally* as superimposed melodies, or *perpendicularly* as chords side by side. When the horizontal melodies can be easily traced and differentiated we say that it is written in *strict parts* as a part-song, a composition for wind instruments, or a string quartet (for the most part). When we have a predominance of the perpendicular standpoint, with the chords broken up into arpeggio, running passages, etc., in which, however, there is an obvious regard for the general principles of part-writing, we term it *free style*. By far the greater proportion of piano music is written in this style. Neither the horizontal nor the perpendicular standpoint should exclude the other, for they coexist on terms of friendly equality. In fact, this dual conception of the nature of music is essential to an understanding of the significance both of melody and of harmony. It is impossible to imagine beautiful music in which the several melodic parts (whether for instruments or voices) did not form harmonious chords at their points of rhythmic contact. Also it is inconceivable that a fine sequence of chords could not be shown to conceal equally fine melodic phrases, if the chords were decomposed into their several parts.

The materials from which we build up the harmonic structure are *chords*. Those principally used are *triads* (formed of a fundamental, a third, and a fifth) and chords of the seventh, formed of a fundamental, a third, a fifth, and a seventh).* These may be formed on every degree of the major and minor scale. There are several varieties, according to the character of the interval involved; major, minor, diminished, and augmented triads; major, minor, and diminished chords of the seventh. In addition, every triad is capable of two inversions (different arrangements of their component notes in which the third or the fifth becomes in turn the lower note instead of the fundamental), producing practically independent chords. Also, every chord of the seventh has three inversions (in which the third, fifth, and seventh become alternately the lower note). In this way the harmonic material at our disposal is very much extended. This is not the place for a detailed mention of even the elementary rules of harmony, how chords should follow each other, the treatment of the dissonant interval in chords of the seventh (called *resolution*), the more exceptional chords of the ninth and the eleventh, and their use. But in general it may be said that the principles which govern chord connection, in its various aspects, all spring from consideration of the *horizontal* character of music. Pure harmony is best secured by giving character to the individual parts, by emphasizing the inherent melody in sequences of chords. Thus it is by *diffusion* of the melodic essence that we arrive at the underlying secret of the construction of the harmonic background.

Important as the harmonic element is as a constructive feature in music, it is still more significant from the standpoint of expression. Harmony is an exceedingly valuable adjunct to Rhythm and Melody in determining not only the fundamental character of music, but also its distinctive mood. The harmonic instinct has been evolved not only to give the musical woof firmness and flexibility, but to give it light and shade,—in short, to give it that vitalizing quality which we term color. Interwoven with the purely structural strands are ineradicable threads of color, which make music a subject for poetry, dreams, and idealism, instead of the cool and dispassionate art of the days of Gregorian modes. Harmony, with its constant ebb and flow of consonance and dissonance, has ever been the medium for expression of personality in music. One has only to observe the gradual unfolding of what might be termed the harmonic vocabulary from the serene beauty of the classical epoch of Haydn, Mozart, and Beethoven, through the marvelous on-surge of the courageous romanticists, Schumann, Chopin, Liszt, Berlioz, and Wagner, culminating in the subtle, complicated, and dexterous expressiveness of the harmonic systems used by Richard Strauss, d'Indy, Debussy, or Loeffler. To the close observer, what for want of a better phrase might be called the harmonic idioms of a composer are as characteristic of his individuality and of his art as a whole as his melodic invention. What perfect correspondence between Mozart's melodies and the gracious, naïve harmonies that accompany them! How perfectly Beethoven adapts his harmonic background to the character of each movement in his quartets, sonatas, and symphonies. What could be more totally distinct than the character of the harmonies used by Schumann, Chopin, Brahms, and Wagner? None could confuse their harmonic personalities any more than the student of orchestration would confuse the sound of their respective orchestras. There is only one other artistic trait that is equally personal, and that is the composer's method of developing a musical phrase or theme.

Finally, we come to the fact that clear perception of harmonic character is an intrinsic part of interpretation also; for the composer's individual use of harmony constitutes an important element in his style, which must receive attention in performance with other technical details. In general, the student must make the harmonic structure clear to the listeners. Not only must melodic phrases stand out wherever they occur, but the progressions of voice-parts must be distinct, not only so that their outlines may be recognizable, but so that their contributing part in the musical expressiveness is equally palpable. A cultivation of attention to this phase of listening is absolutely essential. The student should make certain that he does justice to this side of the composer's personality. From the close interrelation between melody and harmony it might be imagined that both influence the actual structure of music in its development of phrase. This subject is so considerable in itself as to require separate treatment.

* There is a decided inconsistency in nomenclature here. Either we should call triads "chords of the fifth" or we should term chords of the seventh "quadrads."

LESSONS IN MODULATION

PERCY GOETSCHIUS, MUS. DOC.

The fundamental law — the law which governs the great majority of modulatory changes — is that the first key should be satisfactorily closed before the new key is entered. There are, of course, exceptions to this rule; there are, naturally, a great many ways of changing the key; just as surely as that the art of music-writing embraces a very wide range of resources, and that the composer who would compel attention and sustain the interest of his hearer, must command all these resources and must even be fertile in inventing new methods. Therefore it may be possible — ultimately — for the student to switch, or even leap, over into the desired key at any point. This is reasonable, and will be demonstrated in due time, but it is still more rational to assume that the difficulties of changing a key are diminished by choosing the moment *when the first key presents a finished appearance.*

Such an impression of conclusion is always felt, more or less strongly, wherever a tonic harmony is touched. The only chord which requires no "resolution," which involves no obligation, which offers no resistance to a movement in any direction, is the tonic chord, — the chord of the key-note; every other chord in a key, simply because it is not the tonic harmony, is more or less restless, because it strives (with its own peculiar degree of urgency) to regain the condition of repose which the tonic harmony possesses by virtue of its position at the centre of rest. Hence, our fundamental rule: —

Make the change of key after some form of the *tonic* harmony (of the first key).

Such a point having been reached in the first key (see the seventh chord, last beat of the second measure, in Ex. 8), it is always possible, and generally very easy, to enter the desired key, — especially a key that is nearly related (by signature) to the preceding one.

But it is important to enter the desired key in the proper manner. As a rule, it must be done through some chord which is *active;* not a chord which is at the centre of rest of the new key, but one which urges in that direction; in other words, not (as a rule) through a tonic harmony, but with some non-tonic chord. For a while the student must disabuse his mind of the delusive impression that he can enter C major (for example) through the chord of C. As implied above, it *may* be done; but unless skilfully handled, such a modulation would be clumsy, abrupt, and unsatisfactory. The chord of C affords the best opportunity of *leaving*, not of entering, C major.

Of the active chords, the best are those of the dominant (fifth scale-step), in any form; either the dominant triad, the dominant 7th, the dominant 9th, or the diminished 7th chord (the chord of the 7th upon the leading tone, peculiar to the minor mode, but equally available in minor and major).

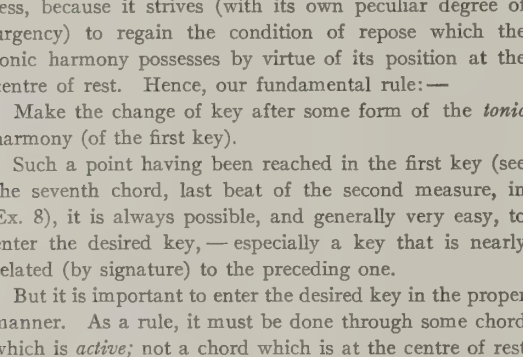
The next best modulating chords are those upon the second and fourth steps of the scale, in any form. These are commonly called the subdominant (or second dominant) chords. Their modulatory importance is based upon the fact that they resolve naturally into the dominant chords, and therefore ensure the desired key.

The complete transition from one key into another is generally made, then, according to the following "fundamental" rule: —

Connect some form of the tonic harmony of the first key with some dominant (or subdominant) chord of the desired key.

For example, the following simple chord successions will effect a modulation (at any point in a sentence) from C major into G major: —

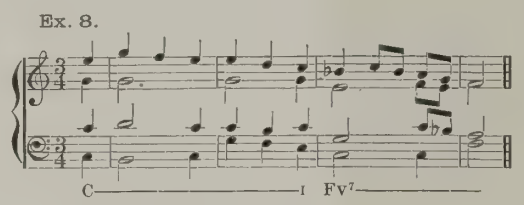
Ex. 7.



These chords may occur on any beat of the measure, and in any measure, — but naturally not too briefly, nor too near either to the beginning or end of the sentence. They may appear in any form, fundamental or inverted, plain or embellished, and they will be preceded and followed by chords which confirm (establish) the two respective keys.

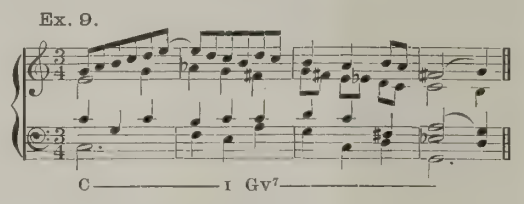
The process is illustrated in the following example, in simple harmonic form (without embellishment), and in strict four-measure phrase form; modulation from C major to F major: —

Ex. 8.



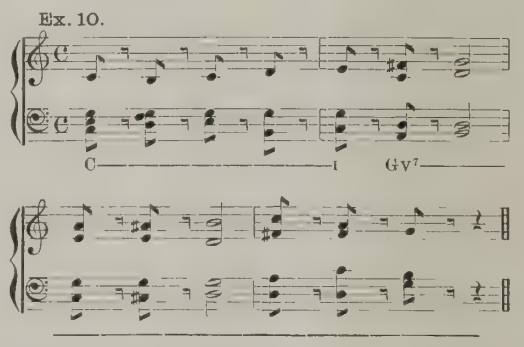
In embellished form, modulating from C major to G major (using the chord succession given in Ex. 7, No. 2): —

Ex. 9.



Or, as this same modulation appears in Beethoven's pianoforte Sonata, Op. 14, No. 2: —

Ex. 10.



At first the student of modulation *must* confine himself to the next-related keys. That is, he should not venture to pass into a new key whose signature differs more than one degree from that of the preceding key. From two sharps (for example) he may pass into three sharps, or into one sharp. The former simply adds one sharp to his signature, the latter takes one sharp away. But it must be remembered that each signature represents both a major and a minor key; hence, there are *five* changes of key possible, without passing beyond a next-related key (or neighboring signature). For example, from two flats (say G minor), thus: —

G minor (2 flats)	into	B flat major (2 flats)
"	"	C minor (3 flats)
"	"	E flat major (3 flats)
"	"	D minor (1 flat)
"	"	F major (1 flat)

In a word, he may pass into the *next higher*, or into the *next lower*, signature, — major or minor.

EXERCISE. — In the present lesson, the student is to experiment with one modulation only; the so-called "dominant" modulation, from any major key to the major key whose key-note is a perfect 5th above. This transition is shown in Ex. 9 and 10, — from C major to G major. The student is to modulate, — in his own manner, but according to the given rules, — from every major key to the major key which lies five scale-steps above; from A to E; from G to D; etc.

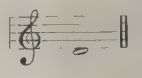
Before doing this, it is commendable to make a complete chord-table, as in Ex. 7, of the possible progressions from the tonic chord of the first key into the various dominant and subdominant chords of the desired key. The more fully this is done, both in writing and at the keyboard, the sooner will the student acquire the necessary familiarity with key-comparison, and modulation.

PRACTICAL ACOUSTICS

DR. S. N. PENFIELD

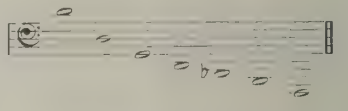
Helmholtz tells us that quality of sound (called by the French *timbre* — by the Germans *klangfarbe*) depends on the number and relative prominence of overtones present. To this must be added that the timbre varies a little with the pitch and the intensity of the tone.

Now how do we analyze such a tone? We hear a musical sound and are usually unaware of its including subordinate tones. The unassisted ear must be very acute to detect these other tones. Octaves above, although present, are so absorbed in the main tones as to be ordinarily unrecognizable; but a 12th or 17th or 19th can often be noticed by the ear, especially from a rather low fundamental. For instance, we will search for D.



First sound it on piano so as to have it fresh in the ear, remembering it, and drawing a bow vigorously across G, open string, of 'cello, leaving the sound to die away, and we can detect this D faintly but clearly sounding with the G, although a 12th above. An expert ear can also hear the B and D next higher with the same fundamental. In some organ stops carelessly voiced, notably a Bourdon, we can plainly hear the 12th included, and in fact sometimes disagreeably prominent.

But we are not dependent on the unassisted ear for this analysis. There are two methods employed which accomplish it for us with exactness and clearness. First, the use of the resonator. We premise the description of this by the following experiment. Take the following list of notes:—



Press down quietly the piano key for the first note, D so that no sound results; hold it; then sing or play with some instrument into the piano the corresponding D tone. Stopping suddenly, the tone returns from the piano. Then take the next note of the example, the D below; press down quietly its key, but sound into the piano the same upper D as before, and the tone will return to the ear as overtone of the key which is held. The third note of example will give the same D as next overtone (12th).

The next will give the 15th, the next the 17th, the next the 19th, and the last the 22d or triple octave. Then press down the damper pedal, so that all wires are free to vibrate; sound the D tone as before and it will return stronger than ever, being given out now by all the wires for which we have before pressed down single keys, as unison or overtones. This explains why the use of the damper pedal (improperly called the loud pedal) actually gives additional body of tone.

The resonator is a hollow, spherical-shaped instrument of metal or glass, with a small nipple tube to insert in the ear and a larger opening in opposite side to admit the tone. It was invented by Helmholtz and improved by Koenig and Dagnin. It has only its own normal pitch. When applied to the ear and a tone sounded by voice or instrument which is precisely at its own pitch, or at a pitch for which this might be an overtone, it will instantly reinforce this tone to the ear. For any other tone it will be mute. For instance, take a resonator which has for its pitch G, second line of treble clef; apply it to the ear; then have the same tone played or sung by another person, and the tone from the resonator will ring into the ear painfully loud. Let the voice or instrument now descend in chromatic scale, and the resonator is mute until G, the octave below, is reached, when the resonator sounds its own proper tone more softly than before. The voice or instrument continues downward without response from the resonator until C (second space of bass), when G rings out again. Once more there is silence from the resonator, but the tone resumes again with G (first line of bass).

It next appears with E♭ (first leger line below), then with C (second leger line below), then with G (fourth space below), then with F, one tone still lower, etc. These tones given out by resonator in order indicated and with a continuous decrescendo, it is recognized as the regular series of overtones, "nature's harmonic series," unison, octave, 12th, 15th, 17th, 19th, 22d, 23d, etc., from the various actual tones which were sung or played.

The absence of the 7th tone of the series will be noted. This is because it does not exist in our chromatic scale. We have said that all these overtones may be thus heard. Actually this depends on the voice or the instrument, for many of the latter have an incomplete list of these overtones, and the presence or absence of these is what the resonator demonstrates. For practical use there should be a resonator for each chromatic tone, and the improvements of Koenig and Dagnin upon the resonator consist in constructing it so that it can be tuned to any given pitch.

The second method of analyzing tones is by means of singing flames. The phenomenon is based upon the well-known fact that a flame as of a blow pipe enclosed in a tube may have its own flutter raised to a musical tone which is the pitch proper to that tube. The quivering of the flames causes the vibration and consequent music. Experiments were made on these singing flames by Chladin and others more than a century ago.

We have not the space, nor is it necessary, to give here a detailed description. Suffice it that under certain conditions a flame may burn quietly in its tube until the normal tone of the tube is sounded by a voice, or otherwise, when the flame itself responds with the same tone. Not only this, but the flame may, under proper conditions, be seen to flare and even jump when a certain tone or overtone is sounded even faintly.

We have here what we may denominate *visible music.* Equipped now with resonators and singing flames, we are prepared to test all musical tones and to detect the presence of all subordinate tones which may be included. Scientists have made this a great study for years, and we give here a little summary of their discoveries and conclusions: —

Overtones have been detected as far as the 24th, or four octaves and a fifth above the fundamental. Some instruments have them in abundance; the human voice in greatest profusion; all stringed instruments are rich in them; all brass and reed instruments have them in varying proportions; organ pipes have few overtones, especially the stopped Diapasons which are nearly free from them, also the flute. The tone of this latter instrument is sweet, but dull.

It is, however, well adapted for arpeggios or for any passages calling for special agility, its lack of positive character not being so observable when the notes are not dwelt upon. In general, the addition of overtones gives life, animation, and color, and their lack produces dulness.

Yet where these overtones are much in evidence, some may be entirely lacking, and those present will vary greatly in their proportionate intensity. It is this variation that mostly gives the special characteristics or timbre to different instruments and even to different voices. Of all the orchestral instruments, perhaps the most characteristic is the clarinet, which alone of all the orchestra has simply the alternate harmonics, 1, 3, 5, 7, etc., of the series. The varying proportions of these overtones in intensity is of course simply infinite.

Some have only one or two, and these of low pitch. Others have two or three high ones and some that are really imperceptible, etc. Yet, in addition to overtones, the quality and clearness and the straightness of fibre of the wood or metal have much to do in giving a clear and beautiful tone to instruments. A violin string with the least little "kink" in it will not sound clear, and this because its harmonic tones are thrown out of proportion so that its tone is not that of a pure major chord. So with a piano string. The wood for body of violin or 'cello or sounding board of a piano must be perfect as to grain and uniform density, to give complete reverberation. The musical world has, during the past few years, taken notice of some famous piano manufacturers running two factories and turning out instruments of different grades and prices. The best cuts of wood (a very few out of any one log) go into the high-priced ones. The rest of the log is not thrown away, but goes into those of lower price. The timbre of wood-wind instruments is too often marred by a trifle whistling sound made by the air on the edge of the opening; that of the violin family by a little scraping of the bow. The hammers also of some pianos, especially near the upper end of keyboard, give a thud sound in addition to the musical tone which is distressing to the critical ear.

The human voice is undoubtedly the most satisfactory musical instrument. Here we have to consider two parts, — first, the vocal cords, constituting the double reed, the rapid vibration (opening and closing) of which gives out the tone with overtones; second, the resonance chambers, mouth, throat, and nasal cavity, thrown into a myriad of different shapes by use of jaws, tongue, lips, palate, etc., which shape, round out, and polish up the tone, and this latter largely by reinforcing the proper overtones which embellish the fundamentals.

It is thus an adjustable resonator. The vocal cords, when absolutely at rest, or when whispering, are relaxed, but when singing or speaking they are instantly drawn tense, so that the breath sets them into vibration. The facility and promptitude with which this tenseness may be varied is simply amazing. The purest voice is one whose vocal cords are absolutely true, especially on the edges, which cannot be in the least serrated. Thus the breath and the vocal cords "push the button," and the resonance chamber "does the rest." A person sings only on the vowel sounds or on the half vowels, such as *l*, *m*, *n*, *r*, and *ng*. On any one of these the singer sets his whole resonance chamber in the position required for such vowel or half vowel, and then retains this while drawing the vocal cords tense enough to give the proper pitch, thus having a complete compass of from one and one half octaves to possibly three and sometimes more. Naturally these tones are somewhat colored by the consonants which precede or follow them, but chiefly these vowel sounds owe their special characteristics to the exact admixture of tones (fundamental and overtones) which the vocal cavity will reinforce.

For example, I sing on some convenient pitch (say G) *oo* as in *boot*. I test this tone with resonator or singing flames for overtones. Recording these, I then sing at same pitch *o* as in *note*, and test with resonator, etc.

Then *a* as in *father;* then *a* as in *fate;* then *e* as in *feet;* likewise the other vowel sounds; and all at same pitch so as to equalize the conditions. The vocal cords have given out the same fundamentals and same overtones, but the special shape of mouth, etc., has favored a different set of these overtones each time so as to bring such set into prominence. The resonator or flames determine the precise admixture of tones for each vowel sound. In this field of investigation researches have not yet gone far enough to give determined and complete data, but we may take the following as generally admitted, — that the tone *ah*, which is given with the freest opening, has the most complete set of overtones, and the higher ones come principally into play; that the tone *oo* has mainly the fundamental (first of series), with a slight 2d and 3d; the tone *o* has a stronger 3d and 4th; the tone *a*, as in *fate*, has a strong 3d with weak 4th and 5th; that *e*, as in *we*, has weak fundamental, strong 2d, intense 4th, and feeble 3d and 5th. Of course these vowels may mingle and shade off into each other, as will the primary colors, so that we may have upwards of sixteen recognized vowel tones, each with its exact proportion of overtones; and different singers will vary these, so that it is and will ever be impossible to make up an exhaustive schedule of these proportions for vowel tones. Upwards of sixteen harmonics may be heard from a clear bass voice on a low note.

We have before stated that every tube or air chamber has its normal pitch. This is true of the mouth in any one position. It is seen in playing the jewsharp, also in whistling, where the variety of pitch is given by the tongue enlarging and contracting the mouth cavity. It follows that with a given position of vocal cavity there will be some one tone at which the voice will best ring out. Here is a point calling for great care and close attention from every ambitious singer, for the necessities of diction and good vocalization often require the delivery of certain vowels with a position of mouth which does not well reinforce the exact pitch required by the music. The voice is an instrument to be in part constructed, and in each case perfected, and then preserved, by its possessor. How important that singers should know about its structure, its physiology, and its hygiene!

Yet how ignorant and reckless many singers are of their priceless possession. Violinists, flutists, harpists, and indeed all players take better care of their instruments than the average singer, and we have for result the immense number of voices breaking down every year, and even at an age when they should be in their prime.

FIRST LESSONS IN FRENCH

A. RHEINGAUER

LESSON I

Il (*elle*) *chante*, he (she) sings or is singing, is the third person singular of the present indicative of *chanter* (to sing). It is formed by adding *e* to *chant*, the radical of *chanter*.

The interrogative form of *il* (*elle*) *chante* is: —

Chante-t-il? Does he sing? Is he singing?

Chante-t-elle? Does she sing? Is she singing?

Une — a, an, before a feminine noun. Ex.: —

Une chanson, a song.

Read and translate

Paul (Marie) chante. Il (elle) chante une chanson. Comment chante-t-il (elle)? Il (elle) chante bien. Qui chante? Que chante-t-il (elle)?

VOCABULARY

To be committed to memory

Paul, Paul; *Marie*, Mary; *chanter*, to sing; *une chanson*, a song; *comment*, how; *bien*, well; *qui*, who? *que*, what?

Translate into French

1. Who is singing? Mary is singing. 2. She sings well. 3. Paul is singing. 4. How does he sing? 5. What is he singing?

LESSON II

Singular	*Plural*
Il, he	*Ils*, they
Elle, she	*Elles*, they

Ils (*elles*) *chantent*, they sing or they are singing, is the third person plural of the present indicative of *chanter*. It is formed by adding *ent* to *chant*, the radical of *chanter*.

The negative conjugation of a French verb requires two words: *ne* and *pas*. *Ne* is placed before the verb *pas* after it. Ex. : —

Il ne chante pas { he does not sing / he is not singing

Ecouter (to listen to) is conjugated like *chanter*. Therefore: —

Elle écoute, she listens or is listening.

In French, adverbs are formed by adding *ment* to adjectives. When the masculine form of an adjective ends in a consonant, *ment* is added to the feminine form of the adjective. Ex.: —

Attentif (masc.), *attentive* (fem.), attentive.

Attentivement, attentively.

Read and translate

Paul et Marie chantent. Louise ne chante pas; elle écoute. Comment écoute-t-elle? Elle écoute attentivement. Chante-t-elle? Non, elle ne chante pas.

VOCABULARY

To be committed to memory

Et, and; *Louise*, Louisa; *écouter*, to listen to; *attentivement*, attentively; *non*, no.

Translate into French

1. Who is singing? 2. Who does not sing? 3. Who is listening? 4. Mary and Louisa are singing. 5. Paul is listening. 6. They sing. 7. They are not singing.

LESSON III

Le (the) before a masculine in the singular. Ex.: *le chant*, (the) singing.

La (the) before a feminine in the singular. Ex.: *la chanson*, the song.

The plural of both *le* and *la* is *les* (the).

The plural of a French noun is formed by adding *s* to the singular. Ex.: —

La chanson, the song; *les chansons*, the songs.

The *feminine* form of many French adjectives does not differ from their *masculine* form. Ex.: *populaire* (masc. and fem.), popular.

The plural of a French adjective is formed by adding *s* to the singular.

The adjective agrees in gender and number with the noun it modifies. Ex.: —

La chanson populaire, the popular song.

Les chansons populaires, the popular songs.

J' takes the place of *je* (I) when the following word begins with a vowel.

L' takes the place of *le* (him, it) or *la* (her, it) under the same circumstances.

The radical of *aimer* (to like) is *aim*.

The first person singular of the present indicative of *aimer* (to like) is formed by adding *e* to the radical, the second person plural by adding *ez*. Therefore: —

J'ame, I like.

Vous aimez, you like.

Object-pronouns precede the verb. Thus: —

Je les écoute, I listen to them.

Read and translate

Aimez-vous le chant? Oui, je l'aime beaucoup. Aimez-vous les chansons populaires? Oui, je les écoute avec plaisir.

VOCABULARY

To be committed to memory

Le chant, (the) singing; *la chanson*, the song; *aimer*, to like; *écouter*, to listen to; *beaucoup*, much, very much; *populaire* (*masc. and fem.*) popular; *avec plaisir*, with pleasure; *le* (l), him or it; *les*, them; *oui*, yes.

Translate into French

1. I like singing. 2. Do you like it? Yes, I like it very much. 3. Who does not like it? 4. I listen to popular songs with pleasure. 5. Do you like them?

LESSON IV

Un = a, an before a masculine noun. Ex.: *un mot*, a word.

Qu' takes the place of *que* before a word beginning with a vowel. Ex.: —

Aussi bien qu' en français, as well as in French.

French adjectives denoting nationality follow the noun they modify. They are written with a small letter. Ex.:

Un mot français, a French word.

There are cases where the article, though needed in English, is omitted in French. Ex.: —

Comme adverbe, as an adverb.

Read and translate

Piano est un mot italien qui s'emploie en francais aussi bien qu'en anglais. Comme adverbe il veut dire *doucement*. Quel est le contraire de l'adverbe *piano?* C'est *forte*.

VOCABULARY

To be committed to memory

Le mot, the word; *l'adverbe*, the adverb; *est*, is; *italien*, Italian; *qui s'emploie*, which is used; *en français*, in French; *en anglais*, in English; *aussi bien que*, as well as; *comme*, as; *il veut dire*, it means; *doucement*, gently, piano; *quel*, what, which; *le contraire*, the opposite; *de*, of; *c'est*, it is.

Translate into French

1. A French word. 2. An English word. 3. In Italian. 4. In French. 5. In English as well as in French. 6. What word? 7. What adverb? 8. What is the opposite of *forte?* The opposite of *forte* is *piano*.

FIRST LESSONS IN GERMAN

F. C. BURKART

LESSON I

The present infinitive of a German verb may be divided into two parts: the stem and the ending. Ex: —

Spiel-en, to play; *tu-n*, to do.

The third person singular of the present indicative adds *t* to the stem. Ex.: —

Er spiel-t, he plays, or he is playing.

Er tu-t, he does, or he is doing.

Nearly all German adjectives may be used as adverbs without being inflected. Ex.: *gut* (adj.) good; *gut* (adv.) well.

Er singt gut, he sings well.

When the subject of a sentence precedes the verb, we have the normal order of words; when the subject follows the verb, we have the inverted order.

Examples for the normal order are: —

Karl (subj.) *spielt* (verb) *Klavier.*
Charles is playing the piano.

Wer (subj.) *spielt* (verb) *Klavier?*
Who is playing the piano?

Examples for the inverted order are: —

Was tut (verb) *Karl* (subj.)?
What is Charles doing?

Spielt (verb) *er* (subj.) *Klavier.*
Is he playing the piano.

Read and translate

Karl spielt Klavier. Er spielt gut. Was tut Karl? Wer spielt Klavier? Wie spielt er?

VOCABULARY

To be committed to memory

Karl, Charles; *spielen*, to play; *Klavier spielen*, to play the piano; *gut* (adj.), good; *gut* (adv.) well; *tun*, to do; *wer*, who; *wie*, how; *was*, what.

Translate into German

1. What is Charles doing? 2. Is he playing? 3. How does he play? 4. Does he play well? 5. Who is playing the piano?

1. The German language has no special verb-form to express progressive action.

2. Common nouns as well as proper nouns begin with a capital letter.

LESSON II

Hilga spielt nicht (literally: Hilga plays not).

Hilga does not play, *or* is not playing.

Sie singt. She sings, *or* she is singing.

When an adjective is preceded by *ein* (a, an) and followed by a neuter noun, it takes the termination *es*. Ex.: —

Ein deutsches Lied, a German song.

Read and translate

Hilga spielt nicht; sie singt. Sie singt ein deutsches Lied. Singt sie gut? Ja, sie singt sehr gut. Was für ein Lied singt sie? Singt Karl auch? Nein, er singt nicht. Was tut er? Er spielt.

VOCABULARY

To be committed to memory

Singen, to sing; *ein Lied*, a song; *deutsch*, German; *ja*, yes; *nein*, no; *nicht*, not; *sehr*, very; *was für*, what kind of; *auch*, also, too.

Translate into German

1. What is Hilga doing? 2. Is she not singing? 3. What is she doing? 4. How does she sing? 5. Who is playing? 6. Is Charles singing a German song?

LESSON III

In a German verb the first person singular of the present indicative adds *e* to the stem, the second adds *en*. Therefore *hören* (to hear) has: —

Ich hör-e, I hear; *Sie hör-en*, you hear.

Sie (you) always begins with a capital; *ich* (I) is written with a small letter, except at the beginning of a sentence.

There are four cases in German: 1) the nominative, 2) the genitive, 3) the dative, and 4) the accusative.

1) answers to the English nominative, 2) to the English possessive case or objective with *of*, 3) to the English objective with *to* or *for*, and 4) to the English objective.

Karl (nom.) *singt*, Charles sings.

Karls (gen.) *Stimme*, Charles' voice.

Ich höre Karl (dat.) *zu*, I listen to Charles.

Ich höre Karl (acc.) *singen*, I hear Charles sing.

Nominative	*Dative*	*Accusative*
Er, he	*ihm*, to him, him	*ihn*, him
Sie, she	*ihr*, to her, her	*sie*, her
Wer, who	*wem*, to whom, whom	*wen*, whom

The prefix of a separable verb is detached in the present, the preterit, and the imperative. *Zuhören* (to listen) is one of the separable compounds. Therefore: —

Ich höre ihm zu, I listen to him. *Zuhören* governs the dative. Example as above.

Read and translate

Ich höre Karl spielen und Hilga singen. Was höre ich Karl tun? Sie hören ihn spielen. Was hört Karl Hilga tun? Er hört sie singen. Ich höre ihm (Karl) und ihr (Hilga) zu. Wem höre ich zu?

Translate into German

1. What do you hear Charles do? I hear him play. 2. What is Hilga doing? She is singing. 3. Does Charles listen to her? 4. To whom are you listening? I am listening to Charles.

LESSON IV

There are three genders in German: the *masculine*, the *feminine*, and the *neuter*.

Der (the) before a masculine in the singular.

Die (the) before a feminine in the singular.

Das (the) before a neuter in the singular.

Es (it) refers to a neuter noun. Ex.: —

Es (meaning *das Wort*) *kommt* . . .

It (meaning *the word*) comes . . .

When a German adjective is used as a noun, it is written with a capital letter. Ex.: —

Nom. *Das Italienische*, the Italian language.
Dat. *Dem Italienischen* (to) the Italian language.

The preposition *aus* (from) governs the dative. Ex.: —

Aus dem Italienischen, from the Italian.
Nom. *Dieselbe Sprache*, the same language.
Dat. *Derselben Sprache*, (to) the same language.
Nom. *Welche Sprache* what language.
Dat. *Welcher Sprache*, (to) what language.

Read and translate

Das Adverb *forte* kommt aus dem Italienischen. *Piano*, das Gegenteil von *forte*, kommt aus derselben Sprache. Aus welcher Sprache kommt das Adverb *piano?* Es kommt aus dem Italienischen.

VOCABULARY

To be committed to memory

Das Adverb, the adverb; kommen, to come; *aus* from; *italienisch*, Italian; *derselbe* (masc.), *dieselbe* (fem.) *dasselbe* (neu.), the same; *die Sprache*, the language; *das Gegenteil*, the opposite; *von*, of; *welcher* (masc.), *welche* (fem.), *welches* (neu.), what, which.

Translate into German

1. The Italian language. 2. What language? 3. From what language? 4. From what language does it (the adverb) come? It comes from the Italian. 5. What is the opposite of *forte?*

"YANKEE DOODLE"

ELIZABETH H. DUNHAM

"Yankee Doodle came to town, a-riding on a pony," so the verses go, but where it came from nobody knows.

Some say that the first people who ever sang it were the Dutch mothers; that no one ever heard it until some boys and girls in Germany, on their way home from school, perhaps, sang it; but those who speak from authority concerning these things say that *nobody* knows who made the tune.

We do know, however, who first played and sang it here in America, and who laughed at us for liking the jolly little jig, and who were also glad enough to go back home on *their* ponies, if they had any, so as not to hear it any more.

It all happened because Columbus discovered America, for then the kings of the Old World began to send men over here to see how much of it they could take and call their own, and after a while our ancestors left their homes across the ocean, and came to America to make new ones.

They dressed very different from the people of to-day, the men wearing knee trousers (such as boys wear now), with long stockings and low shoes with great buckles on them; long coats and cocked hats.

They carried guns, also, but not like those used by our soldiers. They called them muskets, and although they were very heavy to carry and troublesome to load, the men became very skilful in using them, for there were no butchers' or bakers' shops, and they must shoot bears and wolves and wild birds for dinner, and also guard their wives and children from the Indians.

Now the young men who came over had grown old, the boys had taken their places, and little children had been born when France and England began to dispute about their share of American land. England claimed a certain part which France said did not belong to her, and which she should not have; so they sent their soldiers over here to fight about it.

Then the King of England said that our ancestors — the settlers, he called them, — must fight for him because they had come over from England, and were still his lawful subjects.

So they started for the seat of war, wearing their old and ragged clothes, and carrying their rusty and old-fashioned muskets, for they had been very poor all these years, and had no new clothes or weapons.

But these other soldiers of the King, who came over, were very fine appearing. They wore handsome new uniforms; their guns and swords were bright and shining, and they made much sport of their unfortunate comrades, ridiculing their torn and old-fashioned clothes, their marching, and also the old tunes that were played.

Among the officers of these British troops was a Dr. Shuckburgh, who was a surgeon, also a musician, and one who enjoyed playing jokes on other people. Tearing a leaf from his notebook, he quickly wrote on it the notes of *Yankee Doodle* which he must have heard somewhere, but which was unknown to all the others. This he handed to the bandmaster, saying that it was the latest martial music in England, and had become very popular.

Naturally that was untrue, but this band of ragged musicians believed it and played the tune, while the British soldiers laughed and shouted at the joke, but that made little difference with the "Continentals," and they kept on playing *Yankee Doodle*.

Many foolish verses also were written to be sung to the tune, which were all about their ragged clothes and their awkward manners.

Well, the band played *Yankee Doodle*, and the soldiers fought for years, and bye and bye the war was over, but these great-grandfathers of ours were beginning to think that perhaps they did not care so very much to have a king in England anyway, and to have such rude brothers as these fine British soldiers were; but when they said so to the King, he was not willing to let them go, and so there had to be another war, and *Yankee Doodle* was played over and over again, and how do you think these saucy British soldiers felt, when, marching to this same tune, they handed over their swords and the victory to these very same "Yankee Doodle dandies"?

Leoncavallo is at present working on the outline of a Trilogy of the Florentine Renaissance. One part of it is to be dedicated to the Medici, another to Savonarola. He is also busied with a patriotic opera, *The Red Shirt* (in reference to Garibaldi) the scene of action to be placed near the Lake of Garda.

* *

Winkelmann, Wagnerian singer of the Vienna Royal Opera, has said "Farewell" to the rôle of *Tannhäuser* and has gone into retirement. He sang *Parsifal* in Bayreuth as early as 1882, and has many pleasant recollections of the great Bayreuth master. "Wagner," he says, "hated superficiality and striving after effect on the stage. What iron nerves he had! What unheard-of energy! What flaming enthusiasm! Those were charming days."

COMPOSERS' EVENINGS

T. L. RICKABY

The majority of teachers devote their efforts to piano instruction. When special programs are given, only pieces for piano or piano arrangements of orchestral works are used. Now this may seem to be the only way, and is probably not without benefit to the pupils, but very little idea of a composer's real work can be gleaned from an exclusively piano program. In these days almost every important orchestral composition can be obtained for piano duet, or for two pianos. It is difficult to get two pianos together, although not impossible in a town of any consequence; but where this is not practicable, a piano and reed organ make very agreeable music. In fact, for orchestral works these two instruments are really better than two pianos in my estimation, because the sustained notes of the organ more nearly approximate the string and reed sounds of the orchestra. Pieces for piano and organ are not so numerous as for two pianos, but still enough can be found for the purpose intended. In addition, an examination of the catalogs of prominent publishers will reveal the fact that the music of the masters can be had for almost every imaginable combination of instruments. If your town possesses a good amateur violinist, cornetist (I believe the dictionary calls it corneter), and flautist, then an ocean of good music is at your disposal. As a rule, a symphony arranged for piano duet is the best that can be done, and that is better than no symphony. The great symphonies can be procured, however, arranged for a small orchestra with piano, and can be given with good effect. Where this is impracticable, parts of symphonies arranged for violin, second violin, flute, cornet, and double bass are obtainable, and if a piano duet arrangement can be added to this, a highly satisfactory result will ensue.

One of the best combinations consists of piano, violin, 'cello, and reed organ, and considerable music is arranged thus. Some fine music may be found for two pianos, violin, and 'cello. Now it happens that a 'cellist is a *rara avis* in most towns, and unless something can be substituted for this instrument, this combination cannot be employed, but here is where our little used and less understood reed organ comes in. The 'cello part can be given very acceptably on the former unappreciated instrument, and moreover, with it the effect can be heightened considerably by the addition of chords either for crescendos or for a climax. I cannot help calling the attention of any one interested in the subject to the *Home Music* of Breitkopf & Härtel, consisting of orchestral music, arranged for piano, reed organ, string quintet (or quartet), and flute. Even where a 'cello and viola are not available, much of this music can be performed without them; but supposing that these larger combinations are out of the question, there still remains an infinite amount of music to draw from. For instance, with violin, piano, and cornet (where the latter is a good instrument and is played carefully), much satisfactory work is possible. If the cornet is objectionable, as is often the case, there remain these really effective combinations, — two violins and piano, or three violins and piano; or violin, flute, and piano; piano, reed organ, and violin; or piano, four hands, reed organ, and violin. In fact, the difficulty is not to find music, but rather to choose from so much that is good and comparatively easy of accomplishment.

While on the subject of special combinations of instruments, it may not be out of place to mention that while it is next to impossible to have French horns, it is not necessary to deny our audience of the pleasure of a very close approximation of the horn effect. Many manufacturers of band instruments are making one which is a combination of cornet, alto, and horn. They are sold under various names, and, being played by means of three valves, are easy to learn and manipulate. Now I do not pretend to say that two of these "mongrels" will be equal to two horns, but I do insist that they can be played in such a manner as to add a wonderful "body" to any combination of instruments, and add immensely to the effect, and without any of the "blare" which is inseparable from the free use of the cornet-a-piston.

No special program is complete, nor does it fulfil its real objects, unless the composer is represented by some

of his vocal works. Solos are very readily obtainable, but their best vocal work is not written for solo voices, but for chorus. Now, a large chorus is not alway practicable — nor necessary in entertainments other than regular choral concerts, but sixteen voices can do a surprising amount of singing. Note the fact that I do not say sixteen *people*, but sixteen *voices*. There is quite a difference. This makes a chorus that is easy to handle, and a small number is often more enthusiastic than a large number. A body of singers of this description naturally is not adapted to such as *The Heavens are Telling* or the *Hallelujah Chorus*. Concerts are not intended to be mirth provoking.

F. J. HAYDN

At this point an objection might be raised to the effect that an attempt to follow out the above suggestions would require the services of other people besides the teacher and pupils, and would entail much additional work. Nothing of any consequence is accomplished without work, and the teacher who simply gives lessons must not be surprised at being outstripped by others more industrious than he. It pays to work hard. At an ordinary pupils' piano recital it is best for the program to be given by them alone, with possibly a little assistance from the teacher. When a more important event, like a Mozart or a Haydn evening is contemplated, then the larger number of musicians which are directly interested the better. The majority of amateurs like to perform and are anxious to do so, and this tendency should be utilized to the utmost by the wide-awake teacher who believes in missionary work. The trouble with many musicians is, that unless they are the "whole thing," they decline to be anything. They must always be "It." Now, no mistake could be greater or more damaging, and the teacher is blind to his own interests who cannot see the advantage to himself in periodically gathering around him all the available talent at his command. It is a direct advertisement, and exhibits in a good light the teacher's alertness, his ability, his good will, his industry, and his earnestness in the cause of musical advancement. To follow this trail, however, would lead to too great a digression, hence, I will return to the main subject.

The literary part of the special program remains to be spoken of. There is usually an "address," "essay," or "paper" on the life, work, and characteristics of the particular musician chosen. In the most of cases such efforts are either too technical, and so fail to be instructive, or are too poetical and flowery to be other than tiresome to the majority of listeners. A list of mere dates and uninteresting facts is to be avoided. As to the birth of the composer, the year is not sufficient, but the conditions of the time in art and literature must be touched upon, together with some mention of the social and political state of affairs, so as to provide the historical environment rather than the mere day, month, and year. Again, while it would do no harm to state that Haydn wrote eighty-nine symphonies, it is much more important that those chiefly concerned should know just what a symphony is, and that Haydn was the father of this particular art form. It is not absolutely essential that pupils and audience should know that Schubert wrote over eight hundred songs, but it is necessary that they should know that he was the originator of a particular kind of song — the art song; and that one of Schubert's is worth all the popular and maudlin songs that see the light at present in such numbers. The commencement "oration" style should be carefully avoided, and to this end the teacher should attend to this part of the program himself. There are to be found many very beautiful poems on music topics, — some on the composers themselves. Such poems may be read, and will prove a very valuable and welcome addition to a program of the kind under consideration.

THE ROCK BAND

The Till family has recently settled in Bayonne, New Jersey, after giving their Rock Band concerts for many years in this country and in Europe.

The most noticeable feature of their remarkable concert, is an instrument made entirely of rocks. Mr. Till for many years explored the paleozoic rocks of the Cumberland Mountains, England, and at length found a series, which, when struck, produce sounds as various and more accurate than the chords of a grand piano. The rocks are gneiss and hornblende, and were deposited prior to the introduction of life upon the earth, probably 100 million years ago. Mr. Till commenced to collect these stones as an amusement, and by the end of the year he had gathered enough to form an instrument of an octave and a half on which simple airs could be played. The idea of a perfect instrument followed as a natural sequence. William Till and father, Daniel Till, continued to work on it and devoted eleven years in bringing the instrument to its present complete form. The stones are from 6 inches to 4 feet long, arranged on a frame 12 feet long. It has a scale of five octaves. When the instrument was completed the Till family exhibited it in the Crystal Palace, London, England, where the Rock Concerts created a furore as well as receiving endorsements from a number of notable personages. After a tour through Great Britain, they were invited to this country by the Rev. Dr. F. E. Clarke, of Christian Endeavor renown, who secured for them an engagement for one season with the Redpath Lyceum Bureau of Boston. The engagement was most successful. In addition to occasional Rock Band concerts in New York and vicinity the family is now regularly engaged in church work,—Mr. Till as organist and choir-master of the First Reformed Church, Bayonne, where also his daughters, Esther and Mabel, are engaged as soloists. The latter is organist of the Bergen Reformed Church, Jersey City.

THE ROCK BAND

FREDERICK A. WILLIAMS

Frederick A. Williams, a well-known pianist and teacher of Cleveland, Ohio, was born at Oberlin in the same State, in 1869, coming of a musical family. Although showing a predilection for the art at an early age, he did not, however, begin serious study until he was nearly sixteen, receiving his first instruction from his sister, herself a capable musician. Later he studied the piano and organ with James H. Rogers and William H. Sherwood, also harmony and composition with Wilson G. Smith. Some fifteen years ago Mr. Williams located in Cleveland, where he has since resided. During this time he has been active not only as a teacher, but also in the field of composition. His published works for piano are many, the most important of which are: —

Op. 6. Five Pieces (*A Morning Ride, At the Picnic, Moonlight Waltz, Entreaty, Good Night*).
Op. 16. *By the Brook.*
Op. 19. Six Pieces (*Song of the Fairies, Song of the Rover, A Gypsy Dance, Boatman's Song, Rustic Dance, Elsie's Waltz*).
Op. 23. *Valse Serenade.*
Op. 29. Four Pieces (*Playing Tag, Waltz of the Flower Girls, The Jolly Harvesters, March of the Little Soldiers.*)
Op. 40. *Over the Meadows.*
Op. 41. *At the Carnival.*
Op. 42. *The Busy Bee.*
Op. 45. Four Pieces (*The Brooklet, The Happy Plowman, Through the Fields, Shepherd's Song*).
Op. 51. *Butterflies.*
Op. 55. *Jubilee March.*

FREDERICK A. WILLIAMS

Mr. Williams' compositions have acquired an extended reputation among teachers, and are deservedly popular. *Butterflies*, mentioned in the above list of compositions, appears in the Music Supplement of this issue of THE MUSICIAN.

MUSIC IN "MAYFLOWER" DAYS

L. O'CONNELL

Driving to-day through the by-roads of New England, it would seem that no dwelling is too poor or too isolated to contain a musical instrument. There may be tumbling fences, leaking roofs, neglected fields, but there will surely be a piano, or at least a parlor organ. Americans are really a musical people, with a taste unformed, true, but a good taste, sure, under correct cultivation to develop nationally in the right direction.

American love of music dates from the day of arrival of the "Mayflower," when the women who went ashore "gathered driftwood, made a fire, and were not too weary to sing a hymn."

But the "Mayflower," so crowded with tables, chairs, and other furniture (judging from the many articles now shown declared to have made the voyage to the New World in that small vessel), evidently had no room for spinets or virginals. Amid many lists of pots, gridirons, beds, bolsters, silver spoons, pewter dishes, and even bushels of corn, no mention is made of musical instruments.

Our musical history in America begins with the attitude of the Puritans toward the Art. From the hearts of a people in whose eyes a merry laugh was a sin, no cheerful, sweet melody could spring. To the Pilgrim Fathers belongs the responsibility of having for years killed all musical spontaneity and of having prevented the early development in Colonial America of a school of music which would have been absolutely national. The germs of music were among the colonists, but fanaticism killed them, violent antagonism toward a harmless and refining art crushed feeble stirrings of melody, the ascetic habit condemned every pleasant thing as sinful.

The Puritans condemned bear-baiting, not because it tormented the bear, but because it amused the spectators. They objected to music more because it added to happiness than because it was contrary to religion. For years American love of music found sad and stunted expression only in psalmody and hymn singing, the words of many hymns being of an awfulness that to an artistic temperament must have made their performance a martyrdom! It is no wonder that many pious Colonists objected to singing as part of religious worship, when hymns such as the following were frequently sung. The lines foreshadow the fate of Babes and Heretics.

> "They wring their hands, their caitiff hands,
> And gnash their teeth for terror!
> They cry, they roar, for anguish sore,
> And gnaw their tongues for horror!
> But get away, without delay!
> Christ pities not your cry.
> Depart to Hell! There may you yell,
> And roar eternally!"

In the bleak, bare meeting-houses, the singing of psalms by ear was tedious and unmusical, also very uncertain. The congregation had no notes, many had no psalm-books, hence no words. So psalms and hymns were lined out, or, as it was said, "deaconed." A line was read by the deacon, and then sung by the congregation, then another line was read, and so on! A process that sometimes gave rise to misapprehensions.

One cloudy, snowy Sabbath a half blind old deacon, who could scarce see the print of his psalm-book, exclaimed, holding it aslant to the window: "My eyes indeed are very blind!"

The choir thought this to be the first line of a common metre psalm, and promptly sang it, whereupon the deacon complained, "I cannot see at all!"

The enthusiasts in the singing seats chanted forth, "I cannot see at all."

"I really think you are bewitched!" ejaculated the indignant deacon, and the lively choir echoed, "I really think you are bewitched!" whereupon the sorely tried official shouted, "The mischief's in you all!" and sat down in despair, as the singing men and women wailed in nasal unison, "The mischief's in you all!"

The singing of some psalms kept the congregation standing half an hour, and the selection of music was confined to eight or nine tunes. The melody was tortured and twisted, as every unskilful throat saw fit, until the rendition of meeting-house divine praise became a mere confusion of noises. It is written of the singing of a certain congregation that "it sounded like five hundred different tunes roared out at the same time." One minister, after some such performance by his flock, gave out another psalm with the remark, "You must try again, for it is impossible to preach after such singing."

There were no church organs, nor even melodeons, to help keep the singers' voices together. Tunes were set by pitch-pipes, according to the general directions that —

"1. Psalms of Tribulation shall be sung in low voice, and in long measure.

"2. Psalms of Thanksgiving shall be sung with an indifferent voice, neither too loud nor too soft, and neither too swift, nor too slow.

"3. Psalms of Rejoicing shall be sung with loud voice, and in swift, jocund measure."

Psalm-books generally had the music, and the directions for pitching the tune on the page beside the words.

Finally there was an effort to improve church music by the introduction of note-psalmodies for general use by worshipers, but for fifty years this reform met violent opposition from church councils which declared that,

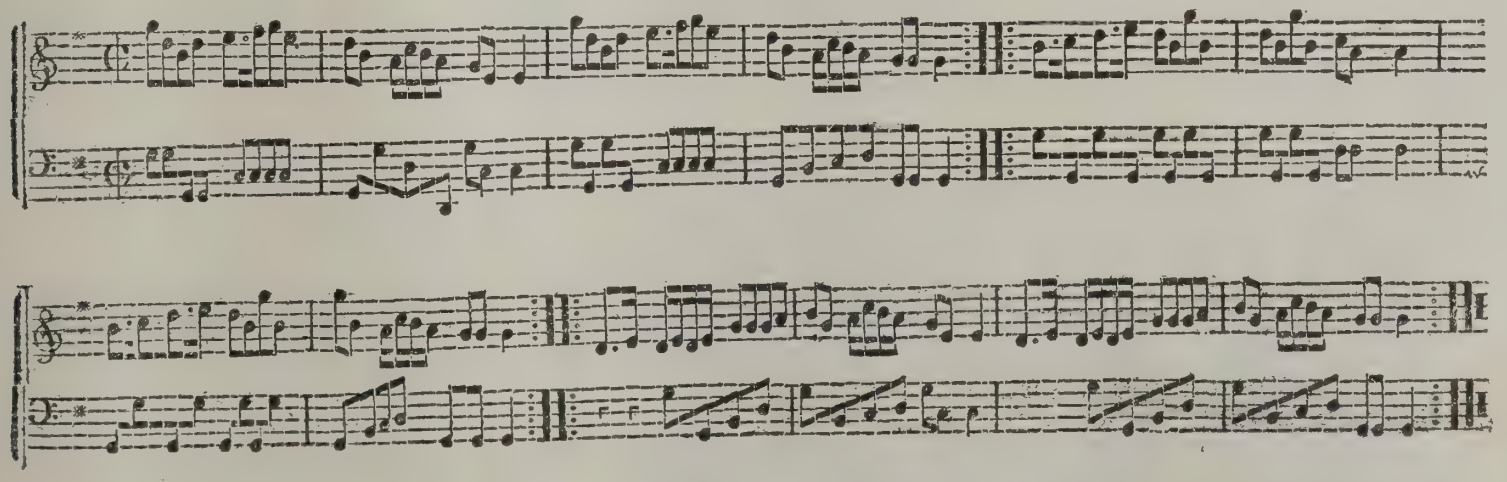
"The new way grieved good men, and caused them to behave disorderly," that "the names of the notes were blasphemous," and that "if so many tunes were introduced, we could never learn them."

To this day traces of the psalm-singing epoch are found in country towns all over our land, in the trashy church and Sunday-school "Hymnals" and "Collections" annually manufactured in enormous quantities.

In spite of all opposition, music books came into general use, and music, "that snare of the devil," was rated as a study in Harvard University very soon after the founding of that institution.

In the quaint old Colonial music books the music notes are square, and heavily printed on coarse, but substantial paper. The vocal score

Boston March.



FROM HOLYOKE'S "INSTRUMENTAL ASSISTANT"

is generally arranged for but two parts. The treble was then sung by men; women sang the second, or tenor. There was no written instrumental accompaniment. The accompanist had to read from the score, or play from a figured bass whenever there was one.

Instruments came into use in Colonial days in the following order:—

The pitch-pipe, the tuning-fork, or brass reed. The violoncello was followed by the flute, hautboy, clarinet, bassoon, violin, and lastly the organ, which, though introduced on the Atlantic Coast before the Revolution, was never used west of the Alleghanies until 1837.

The first church organs built in America appeared about 1752. A newspaper of that time said of one of the instruments:—

"In the purchase of this valuable piece of workmanship the congregation has risen above prejudices which have been suffered too long to cramp the efforts of native genius, and has evinced a disposition to patronize and reward the enterprising artists of their own country in preference to any others."

In the early days of the eighteenth century, a spinet was manufactured in Boston by a Mr. John Harris, and shipped to a purchaser at Newport, R. I.

This spinet, which can still be seen at Newport, has one set of jacks and strings. The hammers have crow-quills which press on brass strings. The price of the instrument was £18 ($90).

Up to this period musical instruments used in Colonial families were chiefly the virginals and treble-viols.

The virginal, named after Queen Elizabeth who said her "virginals enabled her to shun melancholy," was usually played by the younger women. Judge Sewall, the famous witchcraft jurist of Boston, who had a passion for music, writes in his diary about his wife's "virginals."

What tunes could Madam Sewall have been playing on her virginals in 1690, that dark time of fanaticism, of evil imaginings, and witch burnings? No tawdry roundelays, no sinful courantes and minuets, surely! Probably the lady performed the half-dozen long-metre psalm-tunes for which her spouse, the Judge, set the pitch each Sabbath in the meeting-house.

In very early times a few spinets had been brought from Europe to the Colonies, but to the modern ear nothing is more truly ghostly than the tinkling, thin, metallic thrill of a spinet. There is no resonance, no mellowness, no singing quality.

No sound born of later years at all resembles the tone of the spinet, but the susceptible early Americans could and did melt into sentiment and bubble into rhyme over the wiry vibrations. In the later years of Colonial life there was reaction against Puritan asceticism, and playing on the spinet became a fashionable accomplishment.

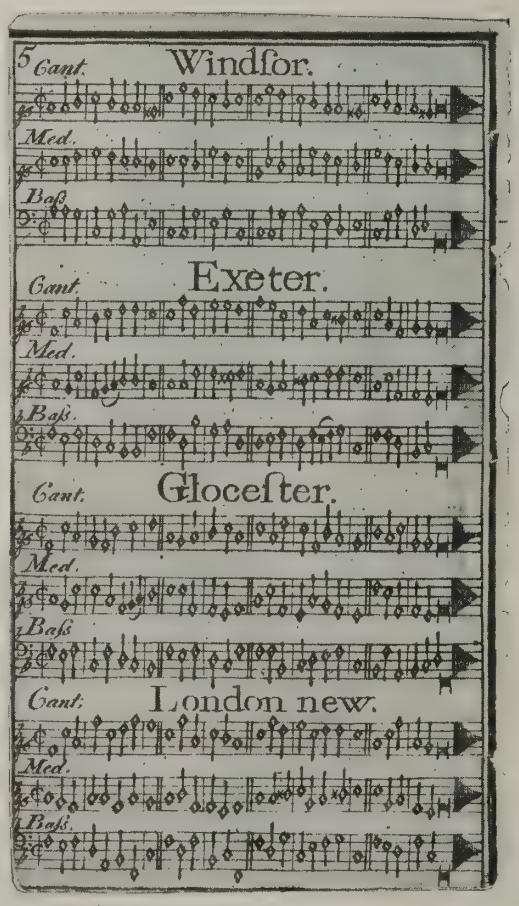
Young ladies in flowered damask gowns and hoop-petticoats and high-heeled shoes, would give their parents and friends pleasant music of evenings after supper, when by the light of green bayberry candles in silver candelabra set upon the little harpsichord, they played and sung such pieces as *Way-worn Traveller, Ma Chère Amie, The Twins of Latuna* or *Selina's Complaint.* On Sunday evenings psalm music, of course, was the rule.

In the southern Colonies, especially in Virginia, music formed a part of every scheme for amusement. Even announcements of racing days were as follows;—

"Twenty horses will run around a three-mile course for a prize of £5. A violin will be played for, by twenty fiddlers, no person to have the liberty of playing unless he bring a fiddle with him. After the prize is won, they are all to play together, each a different tune, and to be treated by the company. A handsome entertainment is prepared for race subscribers, and drums, hautboys, trumpets, etc., be provided to play at said entertainment. A quire of ballads to be sung for, by a number of songsters, all of them to have liquor sufficient to clear their windpipes."

Sheet music began to be advertised for sale in 1768, when the Boston *Chronicle* announced that,—

"The new and favorite Liberty Song, *In Freedom we're Born, etc.*, neatly engraved on Copper-plate, the size of half a sheet of paper, set to music for the voice, and to which is also added,



A FINE EXAMPLE OF EARLY AMERICAN MUSIC ENGRAVING

"A set of notes adapted to the German flute and violin is just published and to be sold at the London Bookstore, King Street, Boston. Price, sixpence, lawful, single, and four shillings, lawful, the dozen."

Music teachers also began to advertise. A Mrs. Von Hagen, who from her own account must have been an extremely competent instructor, tells the ladies of Boston, through the columns of the *Columbian Centinel* (1799), that from her infancy she has studied the science of music, that, at the age of eleven, she performed at the Court of the Hague, with universal applause, and that for several years she had been an organist at the churches of Namur, Vlissingen, etc.

Mrs. Von Hagen, who evidently believed in profuse advertisement, further says:—

"I hope from my theoretic knowledge and successful experience in the science of music to be as fortunate in the progress of my pupils in this town as I have been in the first families in Europe, which is well known to many. Mrs. Von Hagen teaches the theory and practice of music on the harpsichord and pianoforte, with thoroughbass if desired. Also the organ, church music, and lessons in sonates and concertos.

"As motives of delicacy may induce parents to commit the tuition of young ladies in this branch of education to one of their own sex, and the female voice, from its being in unison, is better adapted to teach them singing than that of the other sex, which is an octave below, Mrs. Von Hagen flatters herself that she shall be indulged with their approbation, and the protection of a respectable public.

"The terms of instruction are $5 entrance, and every eight lessons, $8."

Singing schools were very popular in the years preceding the Revolution, and their advertisements also appealed to the supposedly exclusive "delicacy" of Colonial dames and damsels. A certain Samuel Wadsworth begs leave

"To inform the publick, but the female sex in particular, that he has opened a singing-school for their use, to be kept on Tuesday and Friday evenings from six to nine o'clock. If any of the sex are desirous of being instructed in this beautiful science, they shall be instructed in the newest method."

Mr. Wadsworth's advertisement then bubbles into verse.

"Ye Female Sex, I pray draw near!
To Music sweet, pray lend an Ear!
Young Virgins all, with beauteous Voice,
Make Music Harmony your Choice!"

The first "forte-piano" brought to America (1785) was lettered:—

"New Patent.
Astor And Comp'y.
Cornhill, London."

John Jacob Astor, before he came to America, was connected with a brother in London in the sale of musical instruments. No doubt this piano, now in Salem, came from their firm.

The instrument, which is fit for present use, possesses all the essentials of the modern piano, and proves that there have been no vital improvements in piano manufacture for the last hundred years. The action is (for those times) a marvel of mechanical skill. The case is of rosewood and mahogany, curiously inlaid. The keys differ slightly from the modern pattern. The piano is small, 66 inches long, 23½ wide, 33 high. It has six slender legs, square, but tapering toward the bottom. Four are on the front of the piano, each leg surmounted by a handsome brass rosette, set upon the body of the instrument.

At either end, under the piano proper, are small music closets, with doors opening to the front, and shelves with rounded corners.

There are two pedals, one to prolong the notes, the other to increase the volume of sound by

lifting a section of the piano lid near the front, which, when the performer raised and let fall the lid suddenly during the progress of the then popular battle pieces, such as *The Battle of Prague*, produced a much-admired imitation of the firing of cannon.

Before the beginning of the eighteenth century piano playing had become a fashionable accomplishment of fair Americans. One girl writes from New York to a friend:—

"In the morning I am going to look at some piano-fortes. I imagine we shall take one for one hundred and fifty dollars. It has a charming tone, but was not made in this country."

In a later letter the same girl claims:—

"I am learning my twelfth tune! Oh! I almost worship my instrument, it reciprocates my joys and sorrows, and is my bosom companion!"

The first American composer was William Billings who, under the patronage of Governor Samuel Adams, published the *New England Psalm Singer*, and also a "Collection of Anthems, fugues, and psalm tunes, known as original American music."

Billings was a tanner by trade, and his first compositions were chalked out upon leather hides. He was deformed; one leg shorter than the other, one arm slightly withered, and blind of one eye. He was gifted with a stentorian singing voice, roughened by incessant snuff-taking, which rasped his throat.

But our first composer was a typical Colonial Yankee, a mixture of patriotic, religious, and eccentric elements, with a strong infusion of musical ability, and full of conceit.

A wag once said to Billings that he was eager to consult him upon a difficult question in music, which he was sure no one but the Yankee composer could answer. Said Billings:—

"Whatever the question, I pledge myself to solve it, as there is nothing connected with the science that I have not mastered!"

"My question," said the joker, seriously, "affects the whole world, and has never yet been answered, When a man snores in his sleep through two octaves, so that he is heard in every room in his dwelling. do you consider the sounds so produced to be vocal or instrumental music?"

William Billings died in 1800.

COMPOSERS' AUTOGRAPHS

A collection of autographs of celebrated musicians was sold recently at the Hotel Drouot, Paris. Among the most interesting were a page of music by Chopin, which sold for $320; a letter by Berlioz, in which he expressed his admiration for Beethoven and Glück, $30; a letter by Bizet, $6; a letter by Cherubini, $3.50; one by Donizetti addressed to Auguste de Cussy in 1845, $7.50. Then a letter by Gounod, $5; one by Liszt in French, dated Weimar, May 15, 1882, $6. One musical autograph by Rossini, $18; interesting letters by Saint-Saëns, $6; a piece of music by Ambroise Thomas, $9, and a letter by Verdi, $4. One letter by Wagner (June, 1853) sold for $20.

* *

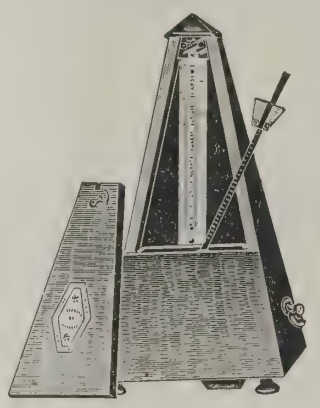
Putnam Griswold, the young American basso, who sang here with the Savage Opera Company in *Parsifal*, is now a member of the company at the Royal Opera House in Berlin.

INDOOR MUSIC IN SEPTEMBER

LOUISE KARR

With September come the last few, glorious days, and then, for most of us, the thoughts of home and work. "Blessings brighten as they take their flight," and, surely, there is nothing jollier in the whole vacation than the last few walks, the few remaining drives, the row on the river, already lonely and deserted. What is more inspiring than marching through the woods at sundown, a whole party together, and singing as they go, all keeping step instinctively, with swinging arms, the body answering in elastic response? We get a touch — a faint touch—of the original *Folksong*, the base of all music — the joyous expression of naïve and youthful life.

* * * * * *



A little experience is worth pages of description, if we get an idea that we are doing what the makers of music did, long ago, in their village dances, and we may be tempted to look up some of the old folk dances when we get home, with directions and descriptions, and try them in the evenings; explaining the symbols in which they are written while we dance. This is part of education now, in some school systems, and it is surprising to see how soon the difficulties of involved rhythms yield to this practical way of building them up from the historic meaning.

* * * * * *

It is easier to think of work with faint longings while still in the country than to get actually well into the swim again when face to face with it on the return to town. We are strong, and feel all the vigor necessary to remove mountains, but O, the habits of work have been sadly broken into by the long, lazy summer; we must do something to get a grip on ourselves, and I believe there is nothing more bracing for the young musician than a few preliminary bouts with the metronome.

* * * * * *

"The *Metronome!*" I hear a scornful chorus say. "That little clicking, mechanical thing! No really *musical* person would recommend playing by that. *That* is just to indicate the tempo." (As if "indicating the tempo" was not something.) "Yes, the metronome," I reply, "the amateur's best friend, the artist's ally, the composer's salvation."

* * * * * *

And now, I must verify my statement. The metronome is first cousin to Duty, and Duty is the "stern daughter of the Voice of God" the poet tells us. We cannot say that Duty is a very attractive personage, but what artist in any line ever came to his full success without making lasting acquaintance with the serious-visaged adviser, and following her orders? The metronome is her understudy in the musical world, the "Musician's Conscience," and if rightfully employed, will be found to cure a large portion of the faults to which the gifted amateur is prone. As I am not writing for artist or composer, I will not enlarge upon its value for them, but I will indicate two or three ways in which the young player or singer may work out of some individual faults by means of this same mechanical, clicking thing.

* * * * * *

All music is founded on rhythm, a truth so self-evident that no one would pretend to question it — but how many amateur players or singers remember it when they are wrestling with the difficulties incidental to mastering a new intricate passage? And how many after they have mastered the passage remember to avoid the stops here and there in the middle of phrases, to read an involved chord and the ritardandos they allowed themselves in order to get all the notes in the runs, when they feel they have learned the composition well enough to present it to the world? Do they not rather give it out with these trifling discrepancies thoroughly worked into the very substance of their presentation? I appeal to many a long-suffering father who knows nothing of music except that he "can tell what he likes" and that he can keep time with his foot to a piece that goes smoothly and does not jerk. This is written for home musicians, but I will not say that there are not many professionals who would not rout with dismay the simple boot pendulum; this fact, however, should not encourage the amateur in his disregard of tempo. The artist makes it according to some supposed right given by his musical "temperament"; the amateur is guided by the difficulties he experiences in learning the notes.

* * * * * *

The player learning new music is quite unconscious of his utter destruction of the tempo; he probably thinks he has a good rhythmic sense — he has learned much about tempo, accent, beats, etc., he knows whole notes, dotted notes, quarters, eighths and sixteenths; but suppose he danced, as hinted at in the first paragraphs of this column, would there not be a revelation to his music sense? It would be a revelation to him of what the whole thing meant, and he would see that he could not break the tempo, even for the most difficult chords and runs that ever were written. Now it is not very easy to dance to modern music — we have wandered a good bit away from the folk song — but what we can do is to set the little metronome up on the piano, wind it, and let it do the dancing for us; there we have the metronome's real use — it gets us back to the ground basis of music, and puts everything in the right proportion.

The good teacher says to the pupil, "Play such and such a passage over slowly, understandingly, never any part faster than you can do the most difficult." He insists on the pupil's doing this *at the lesson*. The good pupil goes home with the fullest intention of following the teacher's advice, later sits at the piano for his practice hour; he starts in as he supposes "very slow," but really twice as fast as he worked under the compelling help from his teacher; his fingers run over the keys with greater velocity than his mind can follow, and suddenly — he comes to that chord that he cannot possibly do without thinking about, and then, he stops — stops as long as he wants to, *and learns the stop*, so that he always makes it at that place. If he had set the metronome going at the pace he actually took when with his teacher, and put his mind carefully to the task, he could do the whole thing smoothly without a break. When the habit of doing the passage smoothly is formed, then the metronome is discarded.

* * * * * *

AFTER THE LESSON*

After learning passage by passage with the metronome nothing can be a finer exercise in freedom, than to play the whole composition to its uncompromising accompaniment — far from tending to the mechanical, it gives the self-control, which frees from that quality — after going through a piece several times in this way, a player can shut the ticker, and play, giving rein to his fancy — then may come the little touches, and the pretty stories that the music calls to his mind; then they will have their true value, when he is not concerned as to whether he can get through this run, or get all the notes into that arpeggio. A young player's ideas of expression are apt to be tinged with the ease or difficulty of the music in question — the difficult passages seem to him to be very mournful and full of pathos, the easy ones, on the contrary, are full of brightness and sunshine.

* * * * * *

Nothing can be better training for *ensemble* playing than working beforehand with the metronome: a pianist who has trained in this way will not be confused by the sound of the other instruments. Often young musicians long for the inspiration of playing with the strings on wood, and the chance comes sometime, and they try with a piece they think they know well, and they find themselves completely routed — the other players seem to them crazy, and the very foundations of things are unsettled; they may not realize this, it shows that they have absolutely no idea of the rhythmic laws, and no *ensemble* music is possible unless it is based on them. Many a fine performer does not have the chance to play often enough with other instruments to learn how by experience, and yet has occasional opportunities that would be of great value if he were in shape to grasp them — the metronome will give him this.

* * * * * *

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Another advantage of the metronome habit, to those who have to get most of their education in music by experiment at their own pianos, is that using it gives the proportionate values to sonata or arrangement of symphony and opera music for piano. Few amateurs can perform great compositions at anything like the speed they are meant to go, they are apt to play them much slower, and get quite an erroneous impression oftentimes; there is no reason why they should not play them as slowly as they like to get the notes and sequence well in hand, but they should always make a dash in the beginning, at the indicated tempo, and keep it up, whether or no, long enough to grasp the composer's meaning.

In symphonic arrangements, the ordinary player takes the allegros as fast as he can possibly get through them, but much slower than they ought to go, and the adagios a great deal faster than they are marked, thus making a grotesque effect. The same music sounds strange when he hears it given in public, and he has been known to judge certain celebrated artists as playing "without expression" — which means, without his own cherished faults of rhythm.

If any one doubts the truth of this, my advice is, that a new metronome be bought, or the key of the old one hunted up, and that the various statements in the preceding paragraphs be put to the test of practice.

FIRST AND SECOND GRADE WORK

EDITH L. WINN

Pupils who are in the first and second years of study are not able to give tone color to *ensemble* work. Advanced pupils very frequently object to playing *ensemble* works with first grade pupils. I would suggest that in public work the teacher uses the Schmidt Edition (Heilbron) of violin quartets and cover tonal deficiencies by having the four-hand piano edition in connection with the violins. The parts for first violins in such works as the *Marriage of Figaro* by Mozart, and the *Elsenmuhle* by Reisseger are somewhat difficult, but the second, third, and fourth violin parts can be easily played by second year pupils. The teacher can then lead pupils to use rules of orchestral bowing and to play in time. The advanced pupils are also very well satisfied with their part; with the exception of gifted children, very few pupils of the second grade are able to play creditably alone. As all pupils in schools and colleges should be brought forward as soon as expedient for the sake of advancing the interest in a department usually small, it is wise to allow no pupil with a small, thin tone and uncertain intonation to play publicly in solo work. *Ensemble* work gives the pupil confidence, and materially aids his progress; at the same time it does not bore the public by its crudeness. I would, therefore, urge all teachers to start quartet classes for children as early as possible. I usually play the viola in the quartets of Pleyel, Op. 8, Mozart, Op. 38, and Gebauer, Op. 10. A friend of mine plays the 'cello and, in an extremity, I play the 'cello parts which are very easy, and an advanced pupil plays the viola. As most of the quartets mentioned contain chords in the second part, I usually allow two children to play the part, dividing the notes. Sometimes a child with a very good ear is able to play the chords. I teach *ensemble* bowing from the first. I do not care to have more than four in each class. Sometimes we play trios. The Bohm trios are easy. Few violinists are good sight readers. If pupils began *ensemble* work earlier this fault would not be evident later.

The Orchestra

At Commencement and other public occasions it is well to have the entire violin department represented. I have suggested the overtures of the Schmidt Edition for four violins. I usually use four first violins, four seconds, and as many thirds and fourths as possible.

We grade our pupils for the orchestra. The advanced pupils play before several judges, a composition which they have not studied with me. They also read at sight for the judges. The pupil, who has the most ample technique, good bowing and tone, and is the best sight reader, easily obtains the place of concert master. The next best pupil sits at the same desk. The pupil on the inside turns the music. I do not, as in symphony orchestras, ask the concert master to mark the bowing. I always do that carefully myself. My leading first violin, however, is of great aid to me in rehearsing with her section privately. The third best pupil in the list of advanced pupils who try for their orchestra seats is appointed to a position of leader of the second violins, the fourth best to the leadership of the third violins and the fifth best to the leaderships of the fourth violins. I cannot permit all my advanced pupils to play first violin parts. I need reliable players to lead each section. These are responsible for any wrong bowing or mistakes of any kind in their section. Of course, I play each part with each pupil separately, but I have not time to do more than this. My advanced pupils, some of whom are teachers, come to my relief.

In arranging the first violins, as a result of the examination, we usually choose those who have a fine bow arm for the outer violinists. It is very necessary, too, that the second violinists shall observe the rules of correct position. Some second grade pupils in the third and fourth sections are weak as to the bow arm,— in fact, they cannot be trusted to *always* play with a good position, hence we place these in the rear of the orchestra. Occasionally a good pupil who is older than the rest of the class, but who has not an ample technique, consents to play viola rather than be seated with young pupils and be graded with them. Uniform bowing must be preserved, and each pupil must seek to obtain a good orchestral position: the back squarely against the back of the chair, the feet squarely on the floor, the violin held up in position. Even when weary the members of a good symphony orchestra rarely fall into lazy or careless ways of playing. All unnecessary movements of feet and hands should be carefully avoided. Precision, attention to details, and a quick observance of the wish of the conductor are necessary. One of my pupils acts as custodian of the music, another arranges the music stands and chairs in their places. When the time comes to play, the first and fourth section come from the left of the stage and the third and second sections from the right. Each pupil knows his or her place. The music is on the stands, which must be of the right height. There is no confusion and no delay. Sometimes we "double parts" by using the pipe organ. We have also played the Handel concertos for organ and orchestra and I always use the organ with my Bach suites. One can do a great deal more with an orchestra if the wood-wind and brass sections are possible; but if these players are amateurs, it only adds to the responsibility of the director. I like my pupils to feel that a place in the orchestra is worth striving for. In the absence of a large violin section, two pianos must be used, that in a large hall the works played may appear to have volume.

Pupils who are studying the concertos of Viotti, Rode, and Bach find it a delight to play these with a stringed orchestra and piano accompaniment. There are also many short solos like the *Raff Cavatina* and the Bach air on the G string, which can be played with orchestral accompaniment. A good orchestra in a school is a great aid in building up the violin department. It is also a stimulus to pupils who are spurred to work by having occasional public appearances. Each pupil is a part of the orchestra.*

CULTIVATE CHEERFULNESS

Cheerfulness is a habit, just as much as worrying — only it is a good deal pleasanter for yourself and everybody else. Get the habit, then; and the first thing you know the worries will have taken flight. They cannot stand sunshine. In a cheerful atmosphere they find themselves so distinctly "out of it" that they prefer to make themselves scarce. Therefore be cheerful. It may cost you something at first, but it will pay in the end.

* The ensemble pieces — Edition Schmidt, Heilbron — may be played with violin, 'cello, and piano alone, if desired.

BOOK REVIEW

EDMONDSTOUNE DUNCAN ON BAUGHAN'S MUSIC AND MUSICIANS*

I

Charles Lamb once observed that it was a secret well-known to the professors of the Art and Mystery of Criticism, to *insist* upon what they do not find in a man's works, and to *pass over* in silence what they do. Lamb was thinking of letters, but his remark applies with equal force to the critics of music. In pursuit of such a scheme many brilliant writers fail to help advance the art which it is impossible to deny they really profoundly venerate. It would seem that they, who come most regularly in contact with the thing which should elevate and ennoble, are just those who are prone to stagnate into narrowness, if not bitterness. So our critics, from sheer exhaustion in gazing at the portals of heaven, often become blind and denied of the common charity which less favored mortals could boast in abundance. Thus, we may see on every hand, violence, prejudice, if not despicable meanness exhibited by men whose opportunity has been distinctly precious, whose capacity has been considerable, but the net result of whose labors proves abortive and is only short of absolute impotence. These seem hard words, but are they not justifiable?

II

Schumann and Berlioz set so shining an example of the best methods in music criticism that it seems marvellous that so few follow where they led. One thing is certain; the day of the mere music reporter is over. In place of this specious person we have well-educated men on the staffs of all papers that make any pretense to art. The daily papers (in England, at any rate), lead the way; so there is great hope which Mr. Baughan's book increases. It is written with enthusiasm tempered of experience. Logic, too, plays its part; and underlying all the little essays is an indefinable poetic charm which informs and intensifies thought which is both acute and deliberate. Having read all the more important of the articles as they appeared in the *Musical Record*, *Musical Standard*, *Daily News*, etc., it was with no little curiosity that I reread them in book form. From this trying test, Mr. Baughan comes not scathless, but certainly heart-whole. No one will easily find in his pages anything of pettiness, narrowness, or intemperance, to all of which faults newspaper-criticism of the hour is only too liable,—especially at the hands of a ready writer.

III

Mr. Baughan writes in good, terse, nervous English, and his opinions are always worth attention. He can be playful, but he will not stoop to idle jesting; his opinions are robust, but they do not touch upon the reckless; he can be poetic without becoming maudlin, practical without triteness, and dogmatic with no trace of coxcombry. Such a book was wanted. Let us turn to its pages.

There are twenty-nine short essays, the longest of which are devoted to Strauss and Elgar. These latter we need not examine closely since both composers are so fully discussed, day by day, in all papers treating of modern music, that not even Mr. Baughan can impart novelty to the task; unless indeed exception be made of the *title* of an essay on Strauss, who is described as the *Shelley* of Music.

Our author confesses his modesty in the following terms:—

> I can never come close to Nature, and feel her breath on my cheek, without being painfully aware how, as a critic, I encumber the earth. The gossip of the opera-house and concert-room and the splitting of critical straws seem to me then so needless; and, worse than all, so much music will not bear thinking of in the open air. I particularly refer to operas, because they are hopelessly artificial, not only in dramatic form, but also in their emotional content. — (*Some Reactions*, p. 79.)

In another paper Mr. Baughan attempts a definition of the qualities which a critic should possess: —

> He should have deep, musical knowledge, both practical and theoretical, and, in addition to this knowledge, he should possess a sensitive and poetic temperament balanced by keen judgment, and above all, a fine nervous, plastic style of writing. I mean no belittlement of my worthy colleagues of the pen when I say that none of us possess all or even several of these attributes.... We have men amongst us who have the courage of their opinions almost to destructiveness, and those who shun an opinion as they ought to shun a vice, and then we have a sensationalist or two, but the perfect critic we have not. — (*The Battle-cries of Criticism*, p. 87.)

IV

The most fanciful and not the least pleasing of the articles, takes the form of an apologue entitled *The Symphonic Poem*, — a veritable dream-fable, wafted from horn or ivory gate, — as you will. In order to confute Professor Niecks, the shade of Wagner is summoned from the nether confines, and duly appears with Boar-hound and Fafner-motive, — all complete. The shade delivers himself of some trenchant observations on the nature of music generally, and its modern aspect in particular; then, having routed the professor and put the symphonic poem in its proper place, the Hound breaks into a bark resembling the *Walkürenritt* and carries off his master on his back. The fable is well told, and I shall not spoil it with quotation.

In an essay already quoted, we read that "the worship of the monumental," as Nietzsche said, "is the curse of art"; and Mr. Baughan recalls Ben Jonson's dictum* when he adds that, "if I were a composer I would rather write a single song which said something, and said it beautifully, than half the symphonic poems of to-day." There is so much idle talk of technique in these advanced times that one notes with pleasure the following thoughtful observation: "I do not think you can rightly separate technique from thought. The two act, and react one on the other, until the keenest of critics cannot distinguish between them, and this is what I have called the "Technique of Genius." In juxtaposition with the foregoing, take the following passage which deals with the chief technical exponent of to-day: —

> Although Strauss's music affects me as tone-poetry, I cannot listen to any one of his works without moments of irritation. As most composers, with the exception of Wagner, Strauss's æsthetic sense is muddled; on the whole he expresses himself. All that he is, all that he has felt and suffered, all that the world means to him, he has expressed in his music.—(p. 242.)

V

If Mr. Baughan's book be taken as a true record of modern music, it will not be wrong to assume that we are in a state of transition. Music without passion will no longer please, yet the passion can be torn to tatters, to very rags. There must be a return to the modesty of Nature. Thus it is not surprising to discover that Mr. Baughan finds exaggeration and imperfection in the *Ring* itself; nor can we wonder that Tschaikowsky might usefully be allowed some respite and nepenthe. In the estimate of Elgar, highly appreciative as it is, the author is cautiously reserved. Certainly he does not accept the view that here is a great master whom none may challenge, but throughout these critical essays, at which we have merely hinted, Mr. Baughan puts forward his ideas with much persuasive eloquence, and few (even among the critics themselves) can fail to benefit from a perusal of such timely and pregnant utterances.

* Music and Musicians. E. A. Baughan. London, John Lane.

* "I would rather have been the author of the old ballad of Chevy Chase than of all I have ever written."

"THE CITY THAT WAS"

Will Irwin, author of *The City That Was*, has had a wide experience in the Far West. Born in New York State, he was taken by his parents as a baby to Leadville, Colo., in the great mining stampede of 1879. He was brought up in that lively and interesting camp, the last gasp of the old '49 days in the West. Until he entered Stanford University in 1894, he knocked about the West as cowboy, herder, barn-storming actor, and laborer. At Stanford he paid a great deal more attention to "college activities," especially dramatics, than to his Greek; and three weeks before his time for graduation he was dropped, the specific offense being a seditious song of his, which had grown very popular in college, and in which nearly all the college authorities were mentioned. His brother Wallace, the writer of light verse, had similar troubles. In 1899 the Stanford faculty gave Will Irwin a belated degree.

After he left college Irwin plunged into life as sub-editor of the old *Wave*, a publication which never seemed able to do much for itself, but which has been a great seed-ground for writers. Frank Norris, Juliet Wilbur Tompkins, Gelett Burgess, and Jack London all did more or less toward learning their trades on the *Wave*. Those were its dying days; and Irwin's job, for a year, was to write it from cover to cover. In those days it was owned by J. O'Hara Cosgrave. Time has swung half a circle for Cosgrave and Irwin; the former is now managing editor of *Everybody's Magazine*, and the latter managing editor of *McClure's*.

One day the *Wave* rolled back into the ocean of thought. Cosgrave started East, and Irwin went to work as a reporter on the San Francisco *Chronicle*. In a year he was star reporter and special writer on the *Chronicle*, and in another year he was Sunday editor. Two years on that desk, and the New York *Sun* sent for him.

In the meantime he had done a good deal of magazine work, and had collaborated on three books — on *Stanford Stories* with Charles K. Field, and *The Picaroons* and *The Reign of Queen Isyl* with Gelett Burgess.

In the time of the San Francisco disaster, Irwin, then just about to leave the newspaper business, took charge of the *Sun* service. He was working twenty-two hours out of the twenty-four, and worrying meantime, for all his family was somewhere lost in the wreck, when the City editor asked him to take an afternoon and really tell the public something about San Francisco. He sat down at the typewriter, with the copy boy tearing the sheets away from him as he wrote them off, and the first draft of *The City That Was* went to the stereotype room that evening.

ANSWERS TO QUERIES

M. A., Jersey City, N. J

In answer to your query about the English organist Thomas Adams, will say that he was born Sept. 5, 1785, and began the study of music at the age of eleven under Dr. Thos. Busby (1755–1838). His first appointment as organist was in 1802, at the Carlisle Chapel, Lambeth, which position he held until 1814, when he went to St. Paul's, Deptford. Remaining here for twenty years, Adams was appointed, in 1834, organist at St. Dunstan's in the Fields, which position he held until his death on Sept. 15, 1858. Adams was for over twenty-five years called the "Thalberg of the organ," for he excelled most performers of his day in extemporization, both in strict and free style. He was employed frequently by builders to "open" new instruments, and his recitals on these occasions were attended by hundreds who came from far and near to hear them. Adams was also an excellent, if not a distinguished composer. He published numerous pieces for the organ, in the form of interludes, variations, and voluntaries, as well as pianoforte pieces, anthems, and songs, some of which are said to be still in manuscript. There was, if memory serves, an extended account of Thomas Adams and his recitals published in the London *Musical Times* for September, 1899. Possibly you can procure a copy by applying to the publishers, Novello, Ewer & Co., at their New York office, 21 East 17th St.

SONG INTERPRETATION

KARLETON HACKETT

I

THE MUSICIAN with the current number begins a series of papers on Song Interpretation.

It is hoped that these articles will be of practical benefit both to students and singers, and as the singing of the simplest song makes wide demands on the skill and musicianship of the singer, we shall feel free to treat any branch of the art of singing that shall seem needful. Vocal technique, temperament, and musicianship are all so vital to interpretation and their qualities so interwoven that it is useless to try to say which is the most important, or to separate them into distinct departments. To sing any song worth singing in such manner as brings out the meaning requires an excellent foundation in all the essentials of good singing, pure tone, musical feeling, rhythmic accent, and musicianship.

The basis of all these must be instinctive, or there is little value in studying music; but the richest natural gifts are of small practical use until there has been thorough training in the laws of expression. The purpose of these articles aims especially to make clear the laws of artistic interpretation, so we shall assume that the reader has a good foundation in the principles of tone production and musicianship, which means the ability to sing a tone that one would listen to with pleasure, and count four beats to the measure in common time. Without so much there would be nothing on which to build.

Of course, everything in the realm of music can be taught better by personal instruction than by any printed articles, no matter by whom written; but there are some great principles that are true for all time and can be adequately set down in type for those who earnestly desire to learn. The first thing, — the fundamental principle of all musical expression, — is rhythm. Fortunately the rhythmic instinct is practically universal; not, alas, that developed skill that makes an artist, but the original instinct, the raw material. Take a thousand men at random; divide them into companies, and, with comparatively little drilling, they will march in perfect time; let a military band play a march, and almost all within hearing will find their feet moving with the rhythm. Everywhere there is the evidence that this instinct is strong in almost every one of us, and yet musicians are always complaining and, with sorrow must it be admitted, with truth, of the unrhythmic, inaccurate singing of the average singer.

II

Why is this so? Faulty ideals of the pupil, and too often poor teaching. It is not to be expected that the pupil's ideals will be right and true; it is the teacher's business to see to it that the pupil is made to do the right thing, whether he wishes to or not, whether he appreciates the necessity or feels that the teacher is uselessly particular.

Almost all pupils have the desire to interpret the meaning of what they sing, but they fail from two causes, partly because they have not the vocal technique nor the musicianship necessary, but more often because they have nothing in their own minds to which they sincerely endeavor to give utterance.

There may be five or six different thoughts, all more or less nebulous, drifting about in their heads, and between them all they are hopelessly confused, and as they have no clear idea of what they wish to express, they make no meaning at all out of a thing where the meaning may be very simple and obvious.

About many points there is dispute. A certain tone may be good or not good; a tempo may be too fast or too slow; but in regard to one thing there is no question, — is the time correct? Are the quarter notes quarters; the eighths, eighths; and so on? Here is the basis of all interpretation, the one point where there can be no dispute; and yet how inaccurate the singers are and how they fight against the drudgery of learning the thing correctly, just as it is written. Not that they are lacking in rhythmic feeling; over and over again let them sing some song with a marked rhythm, which they have learned by ear from some one who sang it well, and they will start off with a swing that is quite refreshing; but set them to learn a song by themselves, where they receive no help from the accompaniment, and you feel that they are hopeless musical blockheads. Not at all; they have the instinct or they could not sing anything rhythmically; they are merely illustrating the difference between natural instinct and developed skill. If they have not the natural feeling, there is nothing to be done; but the natural feeling is next to worthless without thorough training.

How many young students say: "Play it for me once so that I can get an idea of it," and how much easier it is for the teacher to play it over that the pupil may catch the rhythm and general character by ear, rather than make him dig out the laws by which it was constructed and learn it for himself. But such teaching is no kindness, and is in the long run a woeful time master; for, sooner or later, the pupil must learn for himself or remain always a helpless musical child, and since the thing must be done, the sooner the better, for all concerned. Early habits are powerful agencies; if our first habits were those of thoroughness and accuracy, then we can bless our teachers; if they were careless and incorrect, it is sometimes a lifelong curse.

III

It must be impressed on the young student's mind with sufficient force to last that all the higher ranks of music are absolutely inaccessible to those who are inaccurate and unrhythmic. This is really the most important lesson the student can learn, and if these articles help to bring this fact home, they will not have been written in vain.

Rhythm is the soul of music, and time is the body. You cannot sing the complex music of the modern world nor the noble music of the olden time with freedom, confidence, authority, and rhythm, unless you are a master of time, of the absolute mathematical value of the notes. You may indeed be mathematically accurate and without artistic rhythmic accent, but the opposite is never true; you can never sing with confidence and freedom without accuracy.

IV

After rhythm comes phrasing, and here singers are as much at sea in regard to the laws of good taste as they are apt to be weak in accuracy. The laws of phrasing depend partly on the words, partly on the structure of the music, partly on the singer's breath control and general technique. There are, for instance, innumerable places in all song literature where beautiful effects can be made by long-sustained phrases, if the singer have the skill to sustain the phrase without injuring the beauty of the tone, and yet how completely is this beauty destroyed if he carries a phrase longer than his powers warrant. The tone inevitably becomes labored and unpleasant.

Some sticklers for the letter of the law will say you must carry the phrase through to the end on one breath or you commit an artistic sin; but if by carrying the phrase to the end on one breath you spoil the tone, you have committed just as grievous a sin against art, and you are laying the foundations of all that is bad in singing,— straining, forcing, making impossible that flow of tone on which all beauty depends.

V

The laws of artistic taste are the laws of common sense as well. To carry a long phrase with ease and beauty is the mark of the artist; it is possible only to one who has mastered his instrument. For the young singer to attempt the same phrases is simply foolish; if he carries the phrase as far as he can with ease and then takes another breath, he is on the right track. Then, as he gains in power and control, he can take the longer phrase and sing it, which will mark his advance as an artist; but let him remember that no artistic benefit is attained by straining after something beyond reach. Some of the very worst singing I have ever heard was due directly to sacrificing everything to long phrases; no rhythm, no imagination, poor enunciation, harsh and forced tones, and still the misguided singer prided himself on what he called his "breath control." Good taste, artistic feeling, and common sense, that enables us to tell what is possible and what beyond us, — these are the essentials of an artist. Suppose that by shutting one's eyes to all else and carrying the phrase to the end, the singer gets through, red in the face, but triumphant, — well, what of it? If he had breathed once in the phrase he could have done the whole with ease, could have felt so sure of himself that he could have spoken the words clearly and with meaning, kept the tone pure, and given to his hearers that sense of freedom, of the absence of physical effort, which is the great charm of true singing. "But he broke the phrase in the middle," says some Dry-as-dust. Showed his good taste; for one way he spoiled everything, and the other way he could be said to sing, — which is the better?

We sing by the breath. Fine tone production, good phrasing, confidence, control, everything in the technique of singing depends on a thorough understanding of the use of the breath. Use, not abuse.

These principles are simple; now it remains to put them to practical use. Each month two songs will be taken, one from the classic, the other from the modern *répertoire*, and an attempt will be made, as well as may be done through the printed page, to show how general principles of interpretation are applied to particular cases.

THE VOICE AS AN INDICATOR OF CHARACTER

That distinguished philosopher of antiquity, Socrates, evidently considered that character was, to a certain extent at least, revealed by the voice, for one of his recorded sayings is, "Speak, that I may see you." A modern voice authority gives the opinion that he who stammers is easily angry or as soon pacified, which proves such to be quick and inconstant. A voice thick or harsh in quality indicates one who is malicious, cunning, disdainful.

A coarse voice is indicative of a robust physique, a great talker, a quick temper; a piercing, fine, or weak voice shows timidity, cunning, and quick wit.

An attractive and clear voice reveals the prudent, sincere, and ingenuous, but often the proud and incredulous man; the firm and pleasant voice, the robust, intelligent, and benevolent person. A trembling and weak voice shows timidity and weakness, while great sound and firmness indicate strength, audacity, rashness, and obstinacy. A sharp and rude voice denotes a coarse mind, inferior judgment, and strong appetites, while a habitually hoarse voice indicates untruthfulness and vanity.

A full and sweet voice shows peacefulness, discretion, and self-will; a soft, sweet voice, a peaceable, ingenious, and subtle character. A voice quickly changing from gravity to sharpness, shows quick temper and arrogance.

That each emotion, mood, or passion changes the prevailing voice is well understood by actors and elocutionists; and that each prevailing temperament has a somewhat characteristic manner of speech rather than sound of voice, is a secret of alienists and students of human nature, as well as a matter of observation among people generally.

It might be possible that since the character is revealed by the voice, the cultivation of the voice would react on character; so that the acquisition of the voice of genius and goodness, through systematic training, might tend to produce the qualities which the trained voice would imply.

TOLD TO CHILDREN

"OLD FOLKS AT HOME"

ELIZABETH H. DUNHAM

Hurrah! Puff! Bang! Smoke! It is the Fourth of July in the year of eighteen hundred twenty-six. Flags are flying everywhere, and on the lawn a band is playing *The Star Spangled Banner.*

No one in the house is listening much, however, for they are all so glad to see little Stephen Foster, who has just come into the world to be a song-writer for you and me.

Of course he did not write us any songs that day, for he had to grow and learn many things first.

He brought with him a kind and loving heart, and his soul was so full of music that he could not help letting some of it come out.

While he was a very little boy, he made believe that his sister's guitar was his little piano, and laying it on the floor, would pull at the strings with his fingers, making sweet harmonies, which filled him with delight.

His father was fond of music, also, playing the violin very pleasingly, and as little Stephen listened, the music in his soul grew and made ready to blossom into song, just as the roses bud and blossom in the sunshine.

At eight years of age, he taught himself to play on the flute. When he was a few years older and went away to school, he found that three of his class-mates could also play that instrument, and so he composed a waltz for four flutes, which he and his mates played on Commencement Day.

Have you ever observed that nobody learns to do everything, but that each person does just his own part of the world's work? It is so. The carpenter builds the farmer's house, and the farmer raises the wheat for the carpenter's bread; artists paint pictures for us to admire and authors write books for us to read.

So, while the love of music is in all hearts, not every one knows how to write it, and Stephen Foster was sent into the world to be a composer of folk songs.

Now a folk-song writer is one who creates songs for the people. He makes the words and the music tell of their flowing rivers and babbling brooks; the flowers that bloom in their meadows; their joys; their sorrows; their holidays and their homes to which they go when their day's work is done — all of these things and many others which we cannot see, but feel in our hearts.

So Stephen studies and thinks, and when he is ready, he begins to write his songs. He has invited some of his young friends to form a singing club with him. Twice a week they meet at his house to sing, and you may believe that Stephen's songs were much enjoyed, for many of them became famous afterward.

STEPHEN C. FOSTER

One day Stephen told his brother that he had composed a new song, and that it was to have something about a Southern river in it. He said the name of the river must have only two syllables. Neither he nor his brother could think of one, and so there was nothing to do but to hunt in the geography. Very carefully they looked over the map of the Southern States, saying over the names aloud, until down at the bottom of the map, where Florida is, you know, Stephen spied a little river.

He jumped up from the table, and I wouldn't wonder if he clapped his hands Anyway, he cried out, "That's it! Now just listen to my new song," and the very first line was *Way Down upon the Suwanee River.*

There are folk songs for the boys and girls of Germany, of Scotland, of France, and of many other countries, but *Old Folks at Home* — that was the name of the song — is yours and mine.

To every one who sings it, it is a little mirror. In it he sees his very own home and his own people. He sees himself walk up the street, go in at the door, and hears their happy voices in glad surprise, "Why, here is our dear one home again!"

Thousands and thousands of copies of Stephen Foster's new song were sold, and he was invited to go to New York to live and to write songs.

He went, but he was very homesick and sad there. Everywhere he heard his own songs, but saw only strangers, and he longed for the "old folks at home."

There are many stories of Stephen's kindness and generosity — of how he carried a poor little girl who had been run over in the street, home to her parents — of the two songs which he gave to a friend who sold them for a large sum of money — of his beautiful setter dog about whom he wrote a song — *Old Dog Tray.*

I could tell you of his bravery and courage, too; of how he fought with some ruffians who were ill-treating an old man and of how they cut his face with a cruel knife which left a long, deep scar.

Stephen's whole name was Stephen Collins Foster. He wrote nearly one hundred and sixty songs. They were so simple and modest that people did not see how proud they should have been of them and of the man who wrote them, and nobody noticed when one day he fell ill of a fever in his lonely room in New York.

So America's great folk-song genius passed away on Jan. 13, 1864, but his body was taken home to Pittsburg, Pa., and there, while a band played *Old Folks at Home,* he was laid to rest.

VARIOUS NOTES

At the Berlin Opera, during last season, works by Wagner were played seventy-five times (*Tannhäuser* fourteen); Mozart, twenty-seven (*Figaro* eleven); Lortzing, fourteen; Glück, nine; Meyerbeer, eight; Humperdinck, eight; Weber, seven; Nicolai, seven; Beethoven, six; Kienzl, five; Schillings, four; Cornelius, two; Kummel, one. The French works come in the following order: Auber, twenty-three (*Le Domino noir*, seventeen); Ambroise Thomas, sixteen (*Mignon*); Bizet, twelve (*Carmen*); Gounod, ten; Saint-Saëns, six; Massenet, six; Boïeldieu, four.

* *

Lucile Dauvoin, now of Brussels, but formerly of New York City, has taken the first prize with the highest distinction for the violin in the Royal Conservatory of Music of that city. She was under the instruction of César Thomson.

* *

The British Museum, which is said to have the finest collection of musical manuscripts in the world, will soon publish a catalog of the same. The first volume, which is finished, comprises religious vocal music; the second, which will take a year to complete, will be devoted to vocal music of any class which has not been mentioned in the first volume. The third and last volume will comprise everything connected with instrumental music written for any existing instruments.

* *

The management of the opera at Frankfort-on-the Main has made its annual report. Between July 15, 1905, and June 16, 1906, there have been three hundred evening performances, forty-eight matinées, and six concerts. Eighty different works have appeared, including six operettas, a dramatic legend, and five ballets. Among the first performances are notable *Iphigenia in Tauris*, by Glück; *Les Pêcheurs de Saint Jean*, by Widor; *Frühlingswehen*, by Ernest Reiterer, after Joseph Strauss valses; *L'invitation à la valse*, a ballet founded on the celebrated rondo of that title by Weber; and *Sylvia*, by Leo Delibes.

* *

Louise Ormsby, who recently achieved a brilliant success while on tour with the Boston Festival orchestra, has been engaged to sing in Verdi's *Requiem* at the Worcester Festival, in September.

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TREND OF MODERN COMPOSITION

(Read before the New York State Music Teachers' Association)

JAROSLAW DE ZIELINSKI

Modernism! That's the cry we hear on all sides, whether in journalism, literature, painting, or music; we hear the cry in the drawing-room of the millionaire as well as that of the bonnet maker, just as we heard not very long ago the term secession, and prior to that decadence, and before that symbolism or impressionism. Not so very many years ago Schumann was a romanticist, and Raff a modernist; yet both showed something in common in their tendencies, for both represented a sort of reaction of feeling — Schumann against the cold classicism, Raff on the other hand against the brutal objectiveness and cynicism of the naturalists who were already making themselves known here and there.

We know that musical art of the Egyptians first, then of the Greeks, later that of the Middle Ages, grew slowly but steadily, and do not be surprised if I tell you that at Rome, in the time of the early Cæsars, the orchestra of the great Roman theatres was numerically as large if not larger than the ordinary orchestra of to-day; it consisted of flutes, pipes, trumpets, large lyres, bagpipes, gongs, cymbals, castanets, shell cymbals, and foot castanets, in all from thirty to fifty players. Leaving out the centuries that followed, let me stop for a minute with the troubadours, those gifted composers in three-part harmony! The date would be about 1300 and onward. Of course the number of minstrels that were engaged to render a troubadour's composition depended greatly on the size of his purse; but under favorable conditions the instruments represented in the retinue of a troubadour were lutes, vielles, pipes, bagpipes, harps, guitars, psalteries, little organs, tambourines, sackbuts, and rebecks, making in all from forty to fifty or sixty players.

A similar orchestra, with the addition of flutes, oboes, cornets, trombones, violoncellos, and harps, was prominent in 1581 at the marriage of the Duc de Joyeuse, and from that time on the string quartet became an established thing and the wind instrument began to have separate real parts written for them.

Monteverde (1567–1643) first, then Marc Antoine Charpentier (1634–1702), and following him John Sebastian Bach (1685–1740) played each a prominent part in the development of the orchestra, as well as enlarging the form (style) of composition that was prevalent in their respective days.

Palestrina (1515–1594), who was the senior of Monteverde by about forty years, developed four distinct styles of church music: the *a capella*, accompanied, concerted, and the oratorio. The *a capella* style which made Palestrina so famous is ordinarily built on the tones pertaining to plain, and unaccompanied; the accompanied brought into use the organ or a limited number of instruments for the support of voices, while the concerted style employed all the instruments. With the development of different church styles grew the exigencies of antiphonal singing which again evolved gradually the fugue answer, and with evolution of fugal and contrapuntal form came our modern key system, crowding out of use the modal system of Greece and Rome. The same effect that fugal form had upon the modal system, contrapuntal psalmody had on popular song. To give but one example: Little by little the earlier popular song of France was crowded practically out of existence, till a Roman singer, Caccina (1546–1615), rediscovered it toward the end of the sixteenth century. Musicians pooh-pooh'd at it, but the people liked it, particularly the *chansons d'amour* or the *pastourelles*, which were different from the dry, psalm-like, and thoroughly diatonic songs of Flanders.

But, like everything else, this folk song with its fresh clear melody and swinging rhythms, with the trenchant major modes, its strophes and refrains, saw its own decadence inside of a hundred years. Under city influence new texts were wedded to old melodies and the vaudeville went forth into the country, in Germany as well as in France, in Italy as well as in the Low Countries, practically sealing up the development of the folk song.

I remarked that with the evolution of fugal and contrapuntal form the modal system gave way to the key system. Let me tell you now a few words in regard to it: About 1676 there lived at Lisieux, in Normandy, a priest known by the name of Etienne Sache, who published a treatise on all the church tones then in usage. The work discusses the abandonment of the modes derived from the Greeks, and dwells on the recognition of but two modes, the major and minor, giving to ecclesiastic music twenty-four modulations in place of the six Authentic and six Plagal modes which were not susceptible to modulation according to our modern understanding of that word; for modulation, when applied to strict church music, means movement of the melody within the ambitus or extent of a mode, bringing forward prominently the principal notes of that mode.

With the abandonment of the old modes came the development of the key system, and as the minds of the eighteenth century became more independent, the passion of love, and a brooding over the mysteries of existence and the meaning of life found voice suggesting new forms, and aiming after a mastery of chromatic harmony.

With kaleidoscopic speed we see Haydn, Mozart, Gluck, Beethoven, Spontini, Schubert, Weber, Verdi, Wagner, Tschaikowsky pass in review, till our eyes or rather our ears, fasten on Richard Strauss, Germany's latest composer of universal fame, not, however, that we can overlook the musical movement that has been gathering speed in every civilized country on this globe.

Literally speaking, one might say that an army of composers has invaded the realm of musical art to preach in tones by leaving beaten tracks, and creating supposedly new forms, new schools. Whether we listen to a symphony or a symphonic poem, an opera or a cantata, a song or a simple piano piece, they contrive to interest us, and at times even to inspire us! Music, as well as literature, depends upon certain conditions for its fruition, and with new ideas in the air the composer who knows how to affirm his independence discloses fresh points of view to a public satiated with gazing at faint reflections of past masterwork.

We have had followers of Brahms whose mathematical elaborations are dull and heavy, long and necessarily tedious. We have had, and for that matter still have with us, followers of Wagner and Strauss, who revel in the almost continuous employment of an enormous orchestra with a superabundance of brass and percussion, in the frequent climaxes that lead nowhere, not to mention the very harsh harmonies that are but a dismal caricature of the masters whom they would copy. As the theatre would not have them all — for many and most practical reasons — the modern composer has undertaken to follow the glorious example of Hector Berlioz, whose voice was for so long that of one crying in the desert, and unable to outdo Beethoven, this particular class of modern composer has searched high and low for gruesome tales which he has set in the form of symphonic poems, lacking the beauty, melody, or design made plain in Liszt's works of similar style.

* * * * * *

Another school, that of impressionists, repudiates all vain traditions of classic formalism, and giving merely an outline of its conceptions, leaves the rest to one's imagination. Neither is its music any longer vertical but horizontal, the blending of many melodic ideas absolutely free rhythmically from the bar, that abomination handed down to us by the innovators of the seventeenth century. And the result is such as to make us feel grateful for the liberation from this rhythmic anemia, from the worn-out harmonies, or the mixture of complicated sonorities which, no matter how varied, becomes wearisome to an audience.

Then again there exists a style which calculates to dazzle and to create forms of its own; it is very pretty, it attracts the ear of doggerel rhymsters and is called modern "popular" style, but upon close examination, shorn of syncopations and other fantastic devices that are the peculiar ebulitions of limited brains, it shows a lack of solidity, in fact the best name for it is trash. Such composers, let us say for the most part well meaning, think that they are producing something new in art and in form! Unfortunately this attempt at originality, instead of having for basis a knowledge of the architectural art of Palestrina's epoch, or of the expressive art of the great Italian masters who adorned the seventeenth century, reveals a limited conception of form that will become *passé* even faster than Mozart's or Haydn's cadences of closing phrases.

To copy Palestrina, Bach, or Beethoven would be folly, for copying is not creating; and I am happy to say that among the composers of to-day there are many sincere, earnest workers who, with the help of two guides, have undertaken to develop the only road left open by their predecessors; these guides are Science and Conscience. Take, for example, a motet by Vittoria (1540–1608), a choral or a church cantata by John Sebastian Bach, Gluck's *Armida*, Wagner's *Tristan and Isolde*, or a work of still more recent date by Saint-Saëns, d'Indy, or one of the prominent Russian composers, and all that music, regardless of the manner in which it is clothed — a matter that is of no consequence to one of broad intellect — all that music is alive, passionate, *young*, for it all expresses sincerely and emotionally the human soul which never changes, excepting possibly in minor details.

Let me recapitulate. So long as the monodic cantilena predominated, a relative indication of the exact duration of the notes was not needed; rhythm alone reigned supreme. The appearance of polyphony made it necessary to use signs indicating where the different parts would start simultaneously, and so with the ever increasing influence of the mensuralists of the seventeenth century the bar became a sort of periodic demarcation of rhythm, robbing it at the same time of all its freedom and elegance. When in addition to this the function of melodies became also misunderstood, a merry war of words sprang up between Vicenzo Galilei (father of the astronomer) and Zarlino (1517–1590) on the subject of mensural music; this led gradually to a decided change not only in madrigals and church music, but also in chamber music, as well as in dramatic music, the superposed melodic parts of the contrapuntal school being transformed into mere accompaniments. Thus came about the reign of the *basso continuo;* a sort of rude accompaniment built upon a figured bass, admitting all sorts of incorrections on the part of the executant.

This was followed naturally enough by the development of a lot of theories, false in many respects, offered by various harmonists from Jean Philippe Rameau to our present day, and intended mostly to justify systems which only a few have succeeded in presenting in a clear and sensible manner. Adding to the confusion, certain notions extracted from poorly translated works of antiquity gave rise to an absolute parallelism of the two major and minor scales, and you have the result which in composition offers confusion worse confounded.

To those who can disassociate by their sense of hearing the noisy confusion created by a combination of all the strings, clarinets, flutes, six horns, three trombones, three bassoons, and a bass clarinet accompanying a solo violin and solo oboe, from the beautiful undulations of finely intertwined melodies, each one presenting new, characteristic rhythms, and the whole offering a perfect homogeneous *ensemble*, if by your sense of hearing you can separate one from the other, you are opening for yourself a new vista, the vista of a new school, which, having profited by Wagner's teachings, offers freedom from scholastic desuetude, and has for its shining lights César Franck, Duparc, d'Indy, Debussy, Polignac, and many more in Europe, likewise a few in this country, whose efforts to be individual are only in obedience to the fatal law of differentiation which rules societies; such efforts never transgress the primary rules laid down by the old masters.

Let me add, that in the same way as nations, people, civilization, as man himself marches through successive periods of youth, maturity, and old age, never dying but perpetually rejuvenating, so does art in its march through ages. It is one of the incontestible rights of *art*, without qualification, to live *outside of the times*.

LOVE'S LABOR — NOT LOST

JEAN URQUART

The growth of musical clubs has been so quiet and unobtrusive that few of us realize that those of America alone are now a hundred thousand strong.

So the musical census takers tell us.

And no doubt these clubs have been an important factor in raising the musical standard of the land.

The old saying that we get out of a thing precisely what we put into it, applies to all clubs, and is peculiarly adapted to those which undertake to study music.

The clever Sherlock Holmes found his clippings so useful for his everyday work, that those of us who are not so clever can well take pattern.

And the doctrine of scrap-books might be preached with profit in the sanctum of every musical club between the two oceans, — city or country.

The suburban club will find them especially helpful — where the reference library is not.

None are debarred, for it takes no great outlay of either time or money to work successfully through a whole year's program.

And at the end of a busy season the industrious member can point with pride to a tangible and interesting monument of labor well done.

To start with, we may go back to childhood's happy days and invest in a five-cent exercise book with a gay cover.

Then instead of studying only one's own part like a class of idle youngsters with a lot of hated Latin sentences to translate, and an easy-going teacher, try to find out a little something on each club subject.

For if we rest we rust in music even more than in other directions.

To begin at the beginning, we may leave the first two pages for an index of contents.

An index is a handy thing to have, and the absence of one impresses that fact upon a person, more and more.

We will suppose the general subject of the year to be the *Composers of Germany.*

Father Bach is pretty sure to head the list.

A small picture of him may be culled from the highways and byways of literature, back numbers of magazines, etc.

Some of the piano houses issue very attractive advertising booklets, handsomely illustrated with portraits of composers, and of professional musicians.

Ask your friends to help. A friend is no friend that cannot dig up some pictures of musicians. And they are usually very willing to help a good thing along.

We will place our composer's picture at the top, and in the middle of the top of the first page of the scrap-book proper after the index.

Underneath the picture we will place the facsimile of the composer's autograph, if obtainable.

Then will come his dates, and birthplace, neatly written.

Pencil is good, but ink is better, as it does not rub.

Below these it is well to leave a blank line for the sake of appearance.

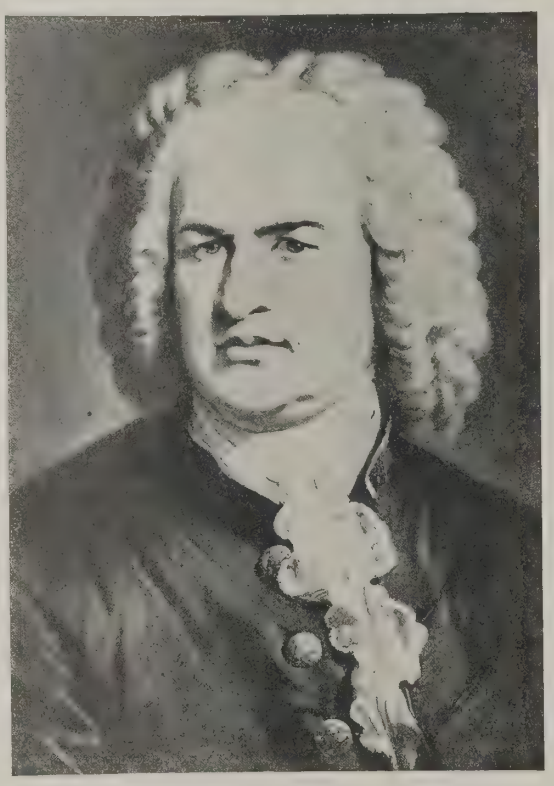
And then, if it is condensed into but a hundred words, write some of the salient facts of his career, and name some of his best-known works.

The thing for which the composer was most noted should have special mention, as the Passion music of Bach, Haydn's Symphonies, and so on.

Lippincott's *Pronouncing Biographical Dictionary* will give facts, and *Who's Who?* will furnish an excellent model in brevity for the timid beginner.

Of course, if we could all own Sir George Grove's *Dictionary of Music and Musicians* we would never need search any farther afield, but "it is very much *ox*pensive," as the Frenchman put it.

It is well to leave at least three pages for short newspaper and magazine clippings; for they will rain down from unexpected places when one begins to save them.



JOHANN SEBASTIAN BACH

If an article is too long, it may be shortened to fit, by carefully preserving the most important sentences.

Most articles are like fruit-trees, anyway — much the better for judicious pruning.

It is a matter of choice how many pages shall be left for addenda of all sorts.

But in any case, try to arrange the space so as to bring the next composer's picture in the same relative position as the first one.

That is, on the right or left side of the book, same height, and so forth.

Of course these things are mere details.

But let us not forget the genius who said that trifles go to make up perfection, — and yet perfection is no trifle.

Besides, attention to these little things make for uniformity in appearance, and gives a business-like look.

The successful scrap-book is not built in a day any more than Rome was.

But there is a joy in the immediate building, and a series of such scrap-books will form a musical reference library in embryo — individual, and unique. For there will be no one — no, not one — that can claim its exact duplicate.

NEW MUSIC BUILDING FOR HARVARD UNIVERSITY

Harvard University is to have a $75,000 house for its musical department, the building to be provided by the Harvard Pierian Sodality. The plans, as prepared by Howells & Stokes of New York, were approved of by the late Prof. Paine.

The building is to stand near the Jefferson laboratory. The sodality will be 100 years old in 1908, and the building will be a memorial of this event, in which all Harvard musical organizations will take part.

A home of its own will be a great improvement upon the quarters the musical department now occupies in Holden chapel.

NOTES

Alice Rhine, one of San Francisco's vocal teachers, who lost everything in the recent fire, is now settled in Seattle, where she has a large class of pupils.

* *

The municipal council of Bâsle has just agreed to the project relative to the construction and maintenance of a municipal theatre and concert hall. It is proposed to erect the new edifice on the same plot where the old building had stood previous to the fire which destroyed it in 1904. The place selected is called Steinenburg, at the corner of the Rue du Theâtre, and it is hoped that the seating capacity will be about eleven hundred. They will call for a popular vote to decide the last question for it seems that a large part of the public desires room for more than the proposed number of spectators.

* *

Pietro Buzzi, director of the Verdi School of Singing of Los Angeles, California, presented a number of his best pupils in recital at Dobinson Auditorium recently.

* *

Theodore Leschetizky is seriously ill in Vienna, and some doubts are expressed for his recovery.

Professor Leschetizky, who is seventy-six years old, has not been as active during the last six months as hitherto, and it has been evident to his friends and admirers that his health is failing. He is being attended by the best physicians, and if there is a chance to save his life he will recover.

* *

Theodore Spiering, the American violinist, will appear twice in Berlin next fall, October 8 and 31, at the Singakademie.

* *

König und Marschalk, a tragic opera by the Danish composer, Peter Heise, has been given in Stuttgart. The work was first produced in September, 1878, at the Royal Theatre in Copenhagen, with such success that it was afterwards performed one hundred times at various Scandinavian theatres. A year after the première the composer died, at the age of forty-nine.

* *

The general assembly of the Colonne Concerts Society of Paris has appointed Pierre Monteux second leader of the orchestra.

* *

Henri Pene du Bois, the music critic of the New York *American*, died suddenly on the steamship "New York," July 27, as he was entering this port. Mr. du Bois, who was forty-seven years old, had also been known favorably as a writer on literature and art.

* *

Fioravanti's old opera, *The Village Singer*, has been "revised" by Wilhelm Kleefeld, and may be produced in Munich next season.

THE CLASS SYSTEM OF TEACHING

EDWARD HALE, A. M.

In a former article upon the class or "Conservatory" system of teaching, I took issue with three of the arguments commonly used in support of it. These were, economy, the allaying of nervousness in playing before others, the broadening of one's acquaintance with musical literature. These arguments might have weight, I said, if the teaching were of a high order; which sounds like a reflection upon the teachers that are doing this work. But I made it plain, I think, that, after all, it is not a question of teacher but system. The system is wrong, pedagogically absurd, and no teaching, of whatever order, can do more than alleviate some of its worst features; it can never be education in any true sense, — training, like that of the gymnasium is all that it can be made to yield. In this connection something further needs to be said.

A close examination of the work and product of our music schools shows that they have frankly accepted the situation and proceed like training schools pure and simple; technique, or instrument composition, or orchestration is the purpose in view. A pupil's exhibition of originality is not tolerated, at least not welcomed, until the routine of technical preparation is accomplished. He brings his teacher some attempt at composition and is asked whether he has been through the course in harmony and counterpoint; and then he is laughed at and advised not to waste his time. Naturally, unless he possesses independence and wisdom beyond the average of the callow and impressionable student, he takes this offhand and superficial deliverance of the teacher to be authoritative and final, and postpones his excursions into the field of the creative indefinitely. Suppose he is a youth of seventeen and spends four years reaching his graduation. At twenty-one the richest and most momentous period his life is behind him forever. The years when his imagination should have taken deep root, those years of lusty, exuberant fancy, when he ought, if ever, to have begun the translation of his thronging impressions into musical forms, are gone. "The vision splendid" is ready to die away; and there is no need for us older folk, at least, to remind ourselves that the common day into which it fades is the kind of day we have to put up with, most of us, for the rest of our lives.

Originality in performance, in interpretation, is likewise frowned upon — what should the mere pupil know of such matters? Tradition — most uncertain thing — or else the conception of the teacher is pressed upon the pupil. The one thing that makes performance telling and delightful is deliberately kept out of it, and what ought to be always a new thing in the world with every new individual, is made inane mimicry. Now, if we may expect this sort of thing from the irresponsible private instructor, we certainly ought not to find it flourishing in what claims to be an educational institution. We look there for the exploitation of educational ideals, not adherence to the discredited.

The upshot of such antiquated and mischievous policy is not merely general futility, but, in numberless instances, the suppression of precious musical gift. A school ought to furnish the very atmosphere where high gifts might find ample nourishment and stimulus and where they would find instant and cordial recognition. I, for my part, have learned through a significant experience to look for the original gift in every pupil, to reverence it when I find it, and to cherish it as the rarest and most delicate of his gifts, — not cherished, the soonest to vanish and leave only a shock behind. Think of the uninspired débris, with well-known names on the title-pages, which loads the shelves of our music stores! What price do you suppose would be cheerfully paid for half a day under twenty?

And how much longer before the music schools will come to recognize that the original gift is everything, and that the capacity for technical facility is only a bad thing, — altogether bad, unless the original gift come to its own? If the schools, and if "professional" musicians do not understand this, there is an intelligent, discriminating class in our public, to be reckoned with sooner or later, that does. And the first and sharpest condemnation will naturally fall upon the schools, which are understood to claim, and actually do claim, to be educational.

In passing to what I believe to be a productive class scheme, I must refer to the final argument used by the advocates of the class: that in it pupils learn how to teach. This might have weight, I repeat, if the teaching could be of a high order. Now, musical education might certainly be of a high order. A teacher that knew his Froebel well might certainly make it so. The class idea must be so modified as to allow of absolutely individual treatment; the teacher can deal with but one pupil at a time, and in his treatment of the individual in hand he must be under no compulsion to consider any other one.

But there is no reason why, as a general thing, other pupils should not be present. Not always present; the teacher will need sometimes to be quite alone with his pupil. The classroom should be large enough to isolate teacher and pupil somewhat from the others, and it should be understood that these others are present only on condition that they in no way embarrass the lesson that is going forward. Of course, at any time, the teacher may call for comment or questions, or even criticism, and without discounting the value of the lesson to the individual pupil, make it greatly serve the class. As the lessons go forward there should be no restriction upon the presence of observers, except that of limited space. A pupil might well be advised now and then to spend many hours there. The plan should avoid, in all respects, the mechanicalness of the conventional class. Under such a régime it might well be urged that a student had a good opportunity to learn the trick of teaching. This would depend, of course, upon how the lessons were conducted. Certainly, in such a classroom, or in any other classroom, no crude, undigested playing should be permitted. In this connection, I or THE MUSICIAN's compositor left some obscurity in the other article. I meant to say that such playing is not only disastrous for the player, but mischievous to the sensitive listener — who wonders with mounting apprehension if she is destined to like harassing and ignominious performance.

The main business of the lesson is the study of "How to Study," and the exploiting of performance is in order only when all the preliminary examination of structure and design and the mastery of the technical difficulties have been completed, and the composition made the pupil's own. Nearly all of this educational process may be conducted successfully under observation. And it is certainly a strong stimulus to the pupil to know that his work is to pass under the inspection of rival pupils. And when performance is the proper subject-matter of the lesson, such an audience as this is worth while playing to.

Now, if my objector still harps upon economy, I reply that such a lesson as this is easily worth two of the other, and a doubled tuition would still be a bargain!

The futility of class-work in harmony and composition has been so overwhelmingly demonstrated in the schools that one can but be amazed at their persistent adherence to it. They seem to have an impression that there is some use in learning the rules of harmony and counterpoint and writing prescribed exercises, *and going no further*. It is an impression dead against all the facts and all the philosophy of education. No phase of education can be instanced, I think, in which the maxims of Froebel find a fairer field. And there is no place in which the ideal class may play a finer rôle. Original work from the very beginning, combined with wisely exploited analysis of masterpieces, preferably of those which the students are at work upon in the other classes,—such analysis has significance and vitality. In our ideal class, where, again, pupils might often be advised to spend a good deal of time, the teacher would, at the piano, examine the compositions brought in.

His effort would be directed primarily to the pupil to whom a given piece belonged, and the analysis would be dictated by the teacher's knowledge of that pupil's needs. But this very succinct aim would give the exercise a peculiar value quite beyond that of any vague, abstract instruction. In the actual composition study, teacher and pupil are once more somewhat alone—sometimes quite alone; but in the class, whatever is worthy is to be performed by the young composer (with assistance if needed); and comment and criticism concerned with this living product has a force and value beyond that of any and all perfunctory exercise work.

In class work of this sort, the studies would be properly coordinated, which is a matter of the utmost importance. In the schools the student takes pianoforte, say, and solfeggio, and harmony, and perhaps "theory." These studies have intimate mutual relations; each ought to aid and illuminate all the others. But in the loosely organized conservatory these relations are wholly overlooked. The piano study derives no assistance from the harmony study, and *vice versa*, and never dreams of the help of the solfeggio. And so throughout the list. The result is a waste of energy prodigious, in the gross, and pathetic. It is of immense importance that young people contemplating music study should know the truth about all this, and the real costliness of the scheme.

If any objector declares again that pupils cannot generally pay the expense of such lessons as these — private instruction rates — I reply that it is a pity that they can pay for the other lessons, which in very fact give them no appreciable return for their money.

The recommendation of the plan I have here outlined, is that others besides myself — and they are competent experimenters —have given it a thorough trial, and we know that it is practical. Any progressive teacher unhampered by traditions or an establishment may test it for himself. I do not believe that, having made a fair trial of its merits, he will return either to purely private teaching or to the "Conservatory" system.

Charles Frohman has commissioned Ivan Caryll to compose the music of a new musical play to be called *Nelly Neil*, which is to be produced next winter. The book and lyrics are to be written by Mr. McLellan.

* *

Julius Stockhausen, the famous Frankfurt singing teacher, celebrated his eightieth birthday in that city, July 22.

* *

The Brahms monument in Vienna, which was to have been unveiled this summer, will not be ready until next spring.

* *

The Match Girl, Enna's opera, based on a Grimm fairy tale, will be produced in Polish at Warsaw this coming season. Other new works that will be heard there then are *The Verdict*, by Moszkowski, and *The Maid of the Glaciers*, by Guziewski.

* *

During the Spanish holidays of *La Covadonga*, September 8, there will be a contest of choruses, comprising a union of all the singing societies of the capital. Each society must consist of at least thirty voices. The singing of *La Vendimea*, by Laurent, is obligatory, but beyond this the societies may select their own numbers. At the close of the function the societies will all unite in singing *Gloria à España*, by Clave. There will be two prizes offered, one of $600 and the other of $300.

FORM GOOD HABITS OF WORK; THEN GOOD WORK IS EASY

O. S. DUNN

I

There is no greater aid to success in all the walks of life than the early formation of good habits of work. "Habit," says Prof. William James, the psychologist, "is the enormous flywheel of society." The flywheel furnishes no power, but it is second in importance only to the engine or the dynamo that does furnish it, for it makes it possible to so apply a given amount of power as to produce the maximum of result with the minimum of wear and tear upon the machinery.

The man without good habits of work is an engine without a flywheel. He constantly is expending his energy to little or no purpose. He fritters away more time and strength in deciding what he shall do next, and how he shall do it than a man with good habits would require for choosing and doing the task. He runs so fast at times, slows down so fast at other times, is so irregular and uncertain in all his movements, that he constantly is breaking down or getting everything out of gear, and expending his energy to no purpose, or to worse than none.

II

Knowledge of Psychology is Valuable

The most important lessons regarding the need for the early acquirements of good habits and the best methods of forming them are taught by psychology. A knowledge of psychology is not regarded generally as helpful in the struggle for material success, but its teachings regarding habit are of the most practical nature, and every worker, and particularly every young worker, should be familiar with them.

We usually think of habit as a mental and moral phenomenon. Psychology shows that at bottom it is a physical fact — a state of the nervous tissues. Water in flowing hollows out a channel for itself. When it flows again, unless diverted it will run in the same channel. Similarly, when an impression from any object causes a nerve current to flow from the part of the human body where the impression is made to the brain and thence outward to the muscles and in consequence some act results the current makes a channel for itself in the substance composing the nervous system.

III

Nerve Current Wears a Channel

Subsequently, when the same impression is made again by the same object, the same nervous current will tend to flow through the same channel and discharge in the same act, and, if a given sensation is caused or permitted by the will frequently to be followed by a given act, the act presently will be performed without the conscious volition of the actor — in other words, will become habitual.

A man usually doesn't think about putting on his shoes or his necktie in the morning. The impression caused by the sight of them discharges automatically in the act of putting them on, while their owner probably is thinking of something entirely different.

Most of the common acts of life are performed in this automatic manner. Every man is a bundle of hundreds of habits — of channels through which nervous currents, if not stopped by the will, promptly discharge into their appropriate acts when extraneous objects cause the sensations by which those acts often have been preceded. Many habits become practically reflex actions. It is fortunate that this is so. If a man always had to stop and study which leg to put into his trousers first, how to handle his knife and fork, what car to take, as he did the first time he performed those acts, he would have no time or energy left in which to attend to the more difficult and important duties of life.

IV

Daily Work a Matter of Habit

Now, it is just as practicable to make the performance of many portions of one's daily work largely or wholly habitual as it is to make walking or putting on one's shoes so, and everybody who is ambitious to attain high success should strive to do this, for it has two great advantages. One is that it saves energy and promotes expertness. A task which is done automatically is easily and usually well done. Secondly, when a man, by the formation of good habits, has acquired such perfect mastery of all the simple regular details of his work that he can attend to them almost without thinking about them, his mind is left free and unwearied to cope at its full power with new and complicated duties as they arise.

V

Habit Guides the Surgeon's Knife

It largely is habit which enables a Morgan or a James J. Hill to transact the enormous amount of business he daily turns off. It no less is habit which unerringly guides Dr. Senn's knife as he performs an amazing number of surgical operations in a day, and does them all better than the average surgeon could do any of them. It is by acquiring good habits that the mechanic becomes the most expert workman in his line.

It is never a question whether one shall form good habits or none. The question always is whether there shall be formed good habits or bad ones. For the one kind or the other, by the action of a law of nature, inevitably will be developed. Fortunately it usually is as easy at the start to form a good habit as a bad one — to set nervous currents to discharging in the right acts as in the wrong ones. It is as easy to get the habit of proceeding directly with the work at hand as of procrastinating about it, of fixing the entire attention upon it as of letting the mind constantly wander off to other things, of doing it carefully and well as of doing it carelessly and ill.

VI

Form Good Habits When Young

Too much stress cannot be laid upon the importance of beginning to form good habits of work when young. The substance composing the nervous system is plastic then, and nerve currents may hollow channels through it where they will. As time passes the nervous tissues harden and it grows more difficult to hollow new channels through them and dam up the old ones — in other words, to form new and break old habits. Personal habits, such as those of gesture, pronunciation, address, usually are fixed before twenty. Business and professional habits usually are irrevocably fixed between twenty and thirty. The man who has not become a fast, steady, capable worker at thirty will have great difficulty in ever becoming one, while the one who has become such a worker at that age usually will always be one.

"Habit a second nature! Habit is ten times nature," said Lord Wellington. There was profound philosophy in this remark, and it was philosophy born of experience, for Wellington, who in childhood was considered such a dunce his own mother could not bear to have him near her, became one of the greatest soldiers, diplomatists, and statesmen of his age by assiduously cultivating the habits of thorough preparation and quick decision.

VII

Carry out Your Good Resolutions

The nervous system which is a bundle of bad habits is its possessor's worst and most inveterate enemy. The nervous system which is a bundle of good habits is it possessor's most faithful and efficient ally. Prof. Bain, Dr. Maudsley, Prof. James, and other psychologists have laid down several scientific rules by strictly adhering to which every man may make his nervous system his ally. Never do repeatedly an act which you would not want to become habitual, for every act is an incipient habit. Seize the first and every opportunity to carry out a good resolution. Make as many useful actions as you can habitual, and when you have begun to try to acquire a good habit, never suffer an exception to it until it has become firmly rooted. In endeavoring to break bad habits don't try to "taper off," but absolutely break them at once. "Keep the faculty of effort alive" by constant exercise. The man who selects intelligently the habits he wishes to form and adheres strictly to these rules may not achieve an eminent success, but he will be much more successful and much happier than if he lets himself drift thoughtlessly and without any regard to consequences. — *Exchange.*

RECITAL PROGRAMS

EDITH L. WINN

The material for recital programs should be chosen with a definite view to the education of pupils as well as the positive enjoyment of hearers.

If an admission fee is asked, the program should, without belittling the work of the teacher, have some definite enjoyment in it for the average hearer. Parents always come to hear their children play, and it is wise to use as many children as possible in the program. I usually have two or three *ensemble* works in which nearly all of my class appear. The Trios of Dancla, Op. 99, No. 1, are very useful, also the Wohlfahrt Duos, the *Prayer* and *Rondo* by David Weber (Jean White Ed.) and the Haydn Minuet (Ed. Schmidt Heilbron—4 violins and piano.)

EDITH L. WINN

One of my advanced pupils plays the viola and I myself play the 'cello in easy quartets, like those of Pleyel, Op. 8, Mazas, Op. 38, and Gebauer, Op. 10. One of my pianist friends asks me why I always introduce these "antiquated" works on recital programs. I answer, because they are the very beginning of quartet work. I can teach phrasing, tone, bowing, and many other things from these works, which will be of great value to the pupils when they hear the great quartets played by the Kneisel or other well-known organizations Any violin teacher can read the viola parts, but I usually train some advanced pupils to play viola. I think that I have had ten lessons in 'cello playing, but these enable me to play such parts in easy quartets, and there are no 'cellists in our vicinity. On taking a position in a college or conservatory it is wise, first of all, to start *ensemble* classes. All pupils cannot be soloists. Then there is the school or college orchestra. We may begin with the Ditson arrangements of *Athalie*, the *Wedding March* of Mendelssohn, the Raff *Cavatina*, and other works for two violins and piano, using the entire available material in the violin department. A little Trio by Moffat, for children, is very useful, also Wohlfahrt's *O Sanctissima*. For more advanced pupils the *Duos Concertante* by Tours and also by Dancla (3 *Petite Symphonies*) are effective. Then there are the Dancla unaccompanied quartets (Op. 178), also a violin quartet by Dont.

The Duos of Pache are very interesting and exceedingly pleasing to an audience. I have observed in the program of foreign conservatories a number of unison works. These are exceedingly useful. A Gavotte by Bach, another by Rameau, and a *Loure* by Bach are very good, also the *Perpetual Motion* (easy suite) by Bohm and *Perpetual Motion in D*, same composer. The Gigue of Edward German from *Much Ado About Nothing* is good, also the *Fourth Hungarian Poem* by Hubay. I do not recommend unison works unless they are easily mastered technically.

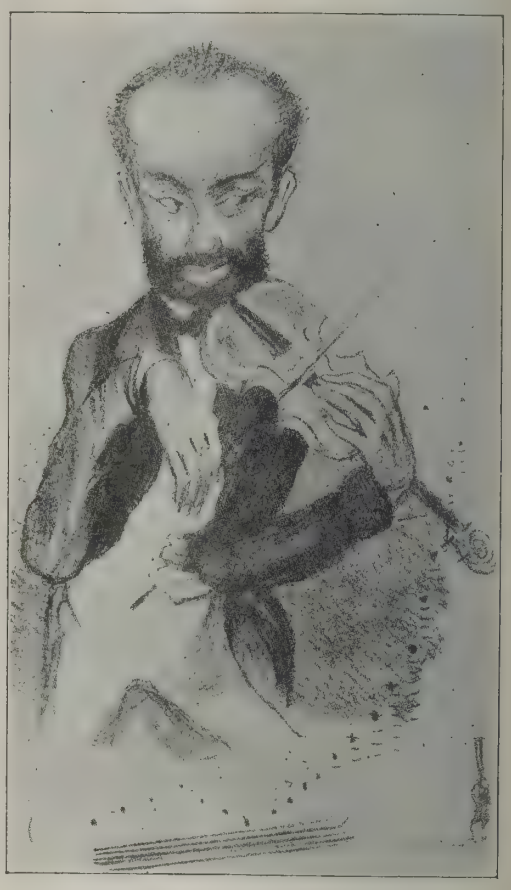
One must not forget the *Spanish Dances* by Moszkowski, the three Dances from *Henry VIII* by Edward German, and the Godard Duos for two violins and piano.

First of all, a recital program should be short. There should be about three *ensemble* numbers. The children should have a place, even if they play in unison the little *Danish Folk Songs* published by Novello, Ewer & Co., or the open string tunes (*Happy Jack* melodies) by Harriet Sawyer. One or two children may play a solo. A Gavotte by Warner, one of the little melodies of Leo Oehmler, or a *Romance*, Op. 27, by Hermann are excellent.

Then there must be a representative of the next grade, and several advanced pupils to end the program, unless a good *ensemble* number brings up the list to ten or twelve numbers. The pieces should be well contrasted: classic and modern. All of them should be played from memory, except long *ensemble* works.

Unison number should always be memorized. There should be some romances and serious works and a few brilliant pieces, like the *Hejrl Kati* of Hubay or his *Hungarian Poems;* the *Caprice* by Ogarew; the *Caprice* by Dessau and a *Mazurka* by Taskine. The *Ballade and Polonaise* by Vieuxtemps is an effective teaching work for advanced pupils, but it must be well done if at all. *The Legende* by Wieniawski and the *Reverie* by Vieuxtemps, for difficult slow numbers, will do. *The Adoration* by Borowski, the *Andante Religioso* by Thomé, and a meditation by Fauconier are easier. For easy concertos I would use those by Seitz and Seybold.

If the class is large, entire concertos need not be played. I use the first movement of the Rode 8th and the first movement of the Viotti 23d concertos. For Sonatas, the easy ones of Schubert and the more difficult Tartini in G minor, the Handel in A major, and the Dvorak Sonatina will answer, I believe, in the yearly recital. It costs much time and energy on the part of the teacher, but it pays in the enthusiasm which it creates among parents, pupils, and friends. The orchestra work is an especially fine feature and pupils should strive for a place in it, the most advanced naturally holding the first seats. Good musicians who cannot play the violin well may help out with the viola. One can easily hire extra 'cellists and double bass players; in this case it is not impossible to play a movement from a Symphony, particularly those of Haydn. The solos, like the Bach A minor Concerto, may also have orchestral accompaniment.



HENRI VIEUXTEMPS.

The violin teacher should play as many of the piano accompaniments as possible, being accustomed to pupils, and they in turn rely upon him. The difficult works may be played by a professional accompanist.

Massenet's latest opera will be entitled *Thérèse*, and the title rôle will be created at Monte Carlo, by Lucy Arbell, in February, 1907, the other chief parts being taken by MM. Clément and Dufranne. Before appearing at Monte Carlo, Mlle. Arbell will be heard in Paris as Persephone, in the *Ariane* of MM. Catulle Mendès and Massenet.

* *

Safonoff will conduct a London Symphony Orchestra concert on May 4 next year, and another upon a date not yet fixed. He is said to be at present enjoying himself at a German watering place, endeavoring to reduce a little of his spare avoirdupois.

* *

Percy Pitt has severed his official connection with the London Queen's Hall Orchestra. Since its foundation he has acted as accompanist and organist to the organization, but his increasing work at Covent Garden has forced him to resign the post. Upon Mr. Pitt's shoulders will devolve the whole of the artistic management of the autumn opera season, for M. Messager will confine his energies to the "grand" season. Mr. Pitt, however, is to continue his partnership with Alfred Kalisch in the musical analysis of the Queen's Hall Orchestra program, according to report.

SPENDTHRIFTS OF VITALITY

MARY ELEANOR O'DONNELL

oo many of us are spendthrifts of vitality. We even sleep tensely. We all need to learn the salutary art of letting go of ourselves.

The woman who braces up against pain is only emphasizing it, squandering thus her nerve force at the very time there is most demand upon it.

It is the strained nerves that are the most sensitive to pain, just as it is the strained listening which is the most sensitive to sounds.

Esthetically speaking, the perfect repose of manner is only a question of conserving vitality.

Many a fine dame instead of healthfully succumbing to the cushions of her carriage, generates, unconsciously, by her taut and tense condition, enough nervous energy to draw the entire vehicle. This is fatiguing and inartistic.

A small engine might be run by the unnecessary and most ungraceful muscular force with which a dainty tea-cup, fan, or a silken sunshade is often grasped.

The power of conserving vitality — that perfect repose so devoutly to be wished for — comes not in an hour, or a day. It is won only by persistent and ofttimes painstaking effort.

The notion that resting can never be a laborious process is strange to those who have never tried it.

Many women who have come to a realizing sense of the necessity for daily routine in their exercise and diet are still blandly unconscious that the muscles may be trained to rest only by the same recurring process by which they are trained to act.

Tense nerves, tense muscles, and tense minds may not be soothed and relaxed by sudden determination any more than flabby ones are made firm by a single resolve and a single set of exercises.

But the rest habit, the energy conserving habit, which is also the beauty habit and the health habit, may be permanently established, if the high pressure women of to-day would only seriously give their minds to it.

There is nothing better than fresh air to quiet the torture of sizzling, sputtering nerves which all spendthrifts of vitality suffer from.

One admires the girl who loves best of anything to discard the pretty fripperies of her kind and get into an old short skirt, a veteran shirtwaist and shabby shoes, and hike away to a first-rate fishing pond, where she immediately gets busy with the line and rod.

Fishing is the sort of sport that gives you an immense craving for a porter-house steak, with German fried potatoes on the side.

It produces that delicious weariness that makes spendthrifts of vitality have an urgent appointment as a Lady Rip Van Winkle and the sleep of the just is no more beautiful or perfect than that enjoyed by these fisher ladies who have spent the day with rod and line.

Those who have never tried the rest of getting up early in the morning and going off on a fishing jaunt aren't on speaking terms with genuinely charming experiences.

The girl with nerves who says she would not care to get up as early as these fishing jaunts require, that she doesn't like to tramp through wet grass, doesn't really deserve to enjoy life so very much.

Plenty of pleasant things are denied the lazy ones of life.

The present reign of right thinking and right beautifying is showing up splendid results. Even the old women are young. The young keep young and the old ones turn time inside out and forge their way back to youngness.

The cheerful, happy person is the one who remains young the longest. The trick is entirely in healthy living and healthy thinking.

We often wonder why it is that children never tire of romping and playing. They go through all the long day on a dead gallop, never resting, never stopping, always busy, continually romping out of doors.

When meal time comes they are there prompt and ready, all primed to eat half-a-dozen pieces of bread and butter. And at night, when they are once asleep, it is for a ten or twelve hour stretch.

It is because they are living a natural existence — not the artificial lazy one which the grown-ups have acquired with their years.

Living in the open air is not a fad. It is a necessity.

The girl who has been cooped up in an office during eleven months of the year, who complains of nerves, should spend her entire vacation at some country place, near a stream of water.

Here she can fish in the early morning hours, near trees, where she can read a helpful book, and, if possible, sleep and eat in the open air.

This hermitage trip is taken every year by a business woman who when she first started it was among the spendthrifts of vitality. It has proved a cure for the many ills which she was heir to.

It is the surest way of winning repose and restfulness for which the average society and business women are vainly striving. — *Exchange.*

GENIUS IS ALWAYS REWARDED

I

"I wish I was rich!" is one of the most commonplace expressions of the whole gamut of human desire. Wealth seems to be the one thing which the vast majority of men and women alike seem most fondly to long for. Given a reasonable degree of health, no bitter disappointment in love, nor special misfortune which weighs down upon the heart and mind, and the average individual will reply, if you ask him his most cherished wish: "I wish to be rich!"

There is a good deal of philosophy and no small instinct of right perception in this individual desire of men for wealth. It is all very well to say that wealth is not the only thing in the world. I am far from indorsing the blatant, vulgar idea, too common, perhaps, among Americans, that "money talks," that "coin is the only thing," or that "If you have money you're all right." You may have millions and yet be the unhappiest man alive. But the average man or woman, when wishing for riches, does not wish for the fortune of a Rothschild or a Rockefeller. Enough wealth is wished for to secure one against painful poverty, or to afford the ease and the gratification of wholesome desire which every man and woman prizes.

II

Not All Worship Money

There are exceptional people who do not care for money. I know a young man, who, if he could make converts to Christianity, would sacrifice for this privilege the wealth of the whole world. I know a young woman who would prefer, above all other things, to be a famous novelist. She would be content to be quite poor if she could have the artistic fame her heart craves. I know a rich man who told me that if he could have the political success of one among fifty of the comparatively poor politicians he knows he would give away his immense business interests. This man is known as a most successful business man, and is believed to be happy because he is rich. He is one of the most discontented men I know. Another immensely rich man, widely known for his gifts to education and religion, would give one of his ears could he, over night, be transformed into an eloquent and scholarly preacher.

And yet, in spite of all this, the general run of men, the majority of the people, would fix their first choice on wealth as the most desirable possession.

To him who wishes to be rich, and who is not fatuous enough to believe that he will one day stumble upon an Aladdin's lamp, one piece of good advice can be given: Do something which large numbers of people will think worthy a reward. In other words, society pays for real or for fancied service. Apart from an Aladdin's lamp, or from a legacy, which amounts to the same thing, society gives nothing for nothing.

This is an irrefragable law of economic life, and you cannot escape it any more than you can lift yourself by your boot straps. Service is the word, from the king to the plowman; and your service is rewarded in precise proportion as it is economically good for your fellow-men.

III

"Unrewarded Genius" a Myth

Many shallow thinkers criticise this position of economic science by calling attention to what they claim is unrewarded genius—Johannes Gutenberg, the inventor of printing — the greatest material and intellectual benefit, perhaps, of all time — was put in jail for debt, and had to flee from the wrath of the ignorant burghers who thought he was dealing in witchcraft. The first user of anæsthetics died poor. The greatest of the first European scientific discoverers were harassed and often put to death by blind governments, and were believed by the people to be limbs of Satan. Innumerable inventors have died poor. Mozart died in virtual want. And the list could be extended *ad infinitum*.

But why was all this the case? Because society refused to reward men who had done for it great, useful, or noble services? Positively no. The men mentioned above had not done a service for society. In fact they did what society, in their day, regarded not as a service but as an evil thing, or a thing of no value. As soon as society grew up to an appreciation of the users of the things they did, society rewarded them with all the return in its power. It gave them monuments and praise. The moment society began to use the works of their genius, the moment their services became actual and not potential, society gave them of its gifts with a free hand.

On the other hand, the services done by the enormously paid capitalists who direct business or manufacture are real and not fancied. We say that So-and-so owns a railroad or a steel plant. Does he? No, he does not. He holds his position just because of his service, and all other capitalists are in the same boat.

Whenever a man does a great service to society, society pays him cash. And it is often the case that society generously pays cash for fancied services, such, for example, as those believed to be rendered by certain insurance officials, whose work could be done by an intelligent office boy. And yet there are many men who will defend the alleged insurance grafters, and not unreasonably, by saying that the offices which they fill should be high salaried for the sake of mere dignity, like the champagne lunches which the Bank of England serves its clerks every day in the year, and all out of the depositors' money. What would the people of this country say if the clerks of the big insurance companies were given banquets in the office just for the style of the thing? Still, there is some good sense in the system, even if the president of the company spends money like water. It shows that the company is "solid as a rock," and the individual policy-holder, like the Bank of England depositor, will not object, will be tickled, in fact, if his own policy is assured him by the system. — *Chicago Tribune.*

NOTES

The first announcement of the twelve Philharmonic concerts next season, in Leipsic under Hans Winderstein, indicates the principal compositions to be produced, also the soloists. The first soloist is the contralto, Mme. Charles Cahier, of New York, followed by pianist Ferruccio Busoni; the tenor Karl Burrian, of the Dresden Opera; 'cellist Gerrard Hekking, of Amsterdam; Richard Burmeister, pianist; the vocalist Ina Wright; Felix Berber and Julius Klengel, in the Brahms double concerto, for violin and 'cello; the Spanish violinist, Joan Manen; pianist, Riccardo Vines; violinist, Alfred Krasselt; baritone, August Kiess, of the Dresden Opera; the pianist, Marie Panthes; 'cellist, Pablo Casals; and Ernst von Possart as recitationist, in the Wildenbruch-Schillings' *Hexenlied* and Schumann's *Manfred.* One concert will be conducted by Sergius Liaponow.

Among the very new or very modern works to be produced are Bruneau's *Sleeping Beauty*, Joan Manen's *Catalonia* symphony and his manuscript concerto for violin, a symphony and a piano concerto by Emanuel Moor, the *King Lear* symphony overture, and entr'acte, by Balakirew, and the sixth symphony, by Gustav Mahler. The series will be played again in the Albert Halle, after some seasons at the hall of the Zoological Garden. The orchestra thus begins its eleventh season under the personal management of its conductor, Hans Winderstein.

HARMONY STUDY

Practically Applied to Reading and Memorizing Music

MRS. D. Y. GRIEB

Learning anything by rote without the understanding is a tedious process, because there is no association of co-related ideas to aid the mind in recalling the things to be remembered. The alphabet as formerly taught to a child was a herculean task. The poor little tots looked so dull and uninterested as they plodded on through twenty-four meaningless characters; but write "dog" or "cat" on the blackboard and see how their faces brighten, because these words convey *ideas* to them.

Is the printed page of music to the student like the alphabet to the child? Are there only notes on the page and corresponding keys on the piano, or are there musical *ideas* to be conveyed?

Instead of notes following each other without to him any logical sequence, the student of harmony finds what corresponds to words, syllables, phrases, and sentences in language; he finds motives, sub-motives, phrases, and sentences; he learns the chords by name, their natural place in composition, and the laws of their progression, just as one learns where to place the nouns, verbs, etc., in the construction of good English. Each measure is analyzed, the melody is found using the tones of the chords with passing notes to carry them hither and thither, while the harmony in the bass proclaims the chords just as a boy writes beneath his drawing "This is a horse."

The student now finds new fields to be explored, to him a hitherto unknown country. He finds that which arouses his attention, appeals to his intellect, and stimulates his ambition. He is ushered into the inner court of the Temple instead of roaming about at the portal. He wonders why he did not *begin* this way instead of the old way which took so much time and effort with such small results.

Why should not the study of harmony begin with the study of music? Even the babies will learn the chords. They will tell you that "sub" means below and "super" above. Here are ideas. Cultivate at the same time the eye, the ear, and the imagination. Tell them the story of the man who first discovered and used the dominant seventh discord; of the opposition this wonderful chord received from the orthodox, and of its final acceptance and use. Let them *hear* it falling from the supertonic into the tonic in a final cadence.

To illustrate more clearly the benefits derived from the study of harmony take the Adagio of Sonata No. 2 by Haydn. In the first measure the harmony in the bass defines the tonic chord; the melody uses the notes of the chord with only two passing notes; the second measure uses the dominant chord, and so on. Go through the movement, analyze each measure and determine the extent of the motives and phrases. In the thirteenth measure, after the transition to D, the harmony in the bass defines the chord of the dominant ninth. In the right hand the melody beginning with G, the seventh of that chord, skips to E, the fifth, runs up to E, an octave, down to A, the root, plays around A, back and forth, with G♯ a passing note, goes to B, the ninth, and ends its career in that measure on E. Now, these stopping places in the rise and fall of the melody are all harmony notes. Through the whole movement this form is carried out in the different chords. The melody rises and falls, rises and falls, up to a harmony note, down to another harmony note, up again like the waves of the ocean. "Thus far shalt thou go and no farther" say the harmony notes. Farther on the original theme with a little change is stated in the key of the relative minor E. Now, the enlightened student does not lose his equilibrium when he meets this first cousin of G major bearing the same name (signature), and besides, he sees the little herald accidental D♯ in the advance.

The student now finds something like law and order in the construction of musical sentences as in language; he begins to *think* musically; his mind is intended in the right direction. "How do you make your discoveries?" some one asked Newton. "By intending my mind," was the reply. So with the mind thus intended discoveries are made. He finds that the bar marks the place for the accented note, and he reads not from bar to bar, but from somewhere between the bars to somewhere between the bars in the next measure. He *plays* this way, not with a perceptible pause at the end of motives, but with a mental pause which may be likened to the slight shading of the voice which cannot be marked by punctuation, but which lends such a charm to spoken language. Each motive appears as a musical thought, a composite part of a musical sentence; the cadences at the end of the sentences call attention to the points of comparative repose, passing notes are distinguished from harmony notes; harmonies follow those harmonies they are wont to follow, transitions usually glide into a related key; discords seek their resolutions — the expectant tones of the dominant fade slowly into the satisfying tones of its resolution — and, as in the beautiful cadence-formulas of Beethoven, over and over again it sings its farewell in ritardo for the final close.

As the works of the masters are thus mentally grasped, ideas of musical form are developed. Each movement, though with its own characteristic form, is in perfect harmony with the others, and the composition now appears as a symmetrical whole — a unity of conception. A perspective is thus gained that no amount of practice alone could give. For the time being the student becomes both composer and interpreter; he sees the workman in his laboratory; the intricacies of his art; his skill in the arrangement of musical ideas, and finally he sees these ideas — the melody — living and breathing in an harmonic and rhythmic atmosphere.

If it is necessary to understand Harmony to compose, why not to interpret? The Marconi messages are sent in every direction through the ether, but they are caught and held captive only by the receivers, which are keyed in sympathy with the transmitter. So the mind of the interpreter must be keyed aright to catch the messages his beautiful tone language conveys. Of course, the esthetics of musical culture is also to be considered, and while analysis may be said to furnish only intellectual perception, still, let the student, while working for the *letter* keep open the windows of his soul, that he may catch the *spirit* of the message also.

> "Let there be many windows in your soul,
> That all the glory of the universe
> May beautify it. . . . Tune your ear
> To all the worldless music of the stars
> And to the voice of nature, and your heart
> Shall turn to truth and goodness as the plant
> Turns to the sun."

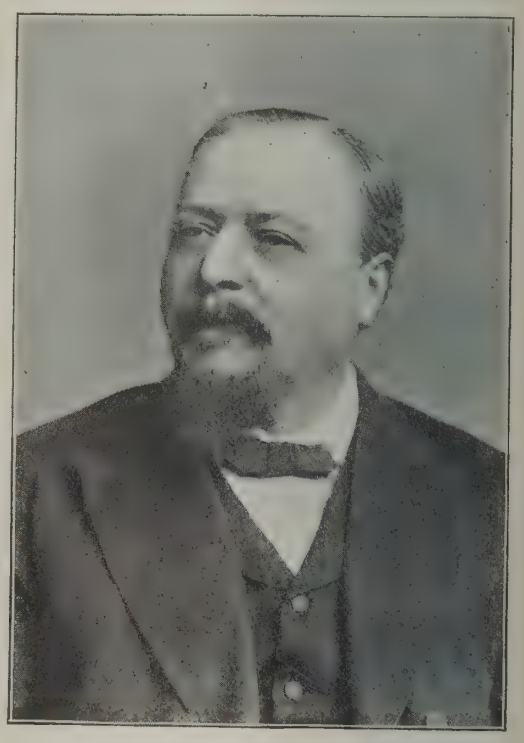
In memorizing, the same principle applies. Take, for example, an arpeggio accompaniment. Each group defines some chord, and is recognized as a familiar instead of an arbitrary succession of notes. Each accidental sharp or flat can be accounted for, and, instead of confusing, serves as a mark of recognition, so that the arpeggio is grasped as a unit, and therefore easily remembered.

One has said, "The secret of good memory is the secret of forming diverse and multiple associations with every fact we care to retain." This is just what the study of harmony does, and not by any trick or legerdemain either, but by a process as natural as that of the child grasping, learning, and putting words together in learning to talk. It furnishes the "diverse and multiple associations," and does for the musician what an understanding of language does for the linguist. One would learn very slowly a succession of words in a language which he does not understand.

A piece is really never mastered until it can be seen, heard, and played mentally. The importance of memory can hardly be overestimated. Let us remember that Mnemosyne was the mother of the Muses, and wherever the goddess presides, Intelligence will be found to be her chief handmaid.

THE LATE CHARLES WELS

Mr. Wels was a prolific composer, and wrote much excellent music in varied forms. His compositions for the ritual of the Roman Catholic Church are deservedly favorites everywhere. Among his more important works, these may be especially mentioned:—



CHARLES WELS

Mass of St. Cecilia, in D.
Third Mass, in E♭.
Fourth Mass, in F.
Fifth Mass, in G. Op. 134.
Ave Regina, in C.
O Salutaris, in F.
Tantum Ergo, in D.
Viderunt and Alleluia.

A brief biography of Mr. Wels appeared in the August issue of The Musician.

Mr. and Mrs. Eben H. Bailey are among the most successful of the many prominent voice specialists resident in Boston. Mr. Bailey has had over twenty years' experience as a choir director, and Mrs. Bailey has long been a leading church choir singer.

* *

At a recent reception and musicale given by the Metaphysical Club at Los Angeles those who participated were Lulu Barker, Mrs. Morgan, Charles Leonard, Alice Crossmann Broughton, and others. A collation was served to members and invited guests.

MARCHESI'S ADVICE TO YOUNG STUDENTS

The following pertinent remarks taken from Mme. Matilde Marchesi's *Ten Singing Lessons* are of especial interest just now in view of the honor Queen Alexandra recently conferred upon the distinguished exponent of vocal art by presenting her with the medal for music, art, and science.

"How shall the education of a child be conducted which from infancy has revealed the possession of an acute ear, a vivacious temperament, and valuable gifts — a sweet voice and one true of pitch; of a child who from morn to eve sings with faultless intonation the melodies it overhears, and prefers sitting at the piano to busying itself with dolls? With due consideration for the bodily health of this gifted little creature its parents, after it has learned the alphabet and is between seven and eight years of age, may give it piano instruction, without, however, constraining it to too constant practice. Then — always with regard for the physique — solfeggio can be commenced, but with the greatest caution; only a compass of ten tones (from C to E) should be allowed.

"When the young girl reaches her twelfth year and the change to womanhood claims all her physical strength, to preserve her voice for the future all singing must be strictly prohibited. Woe to those that disregard this injunction.

"Now that the young girl's lips are temporarily sealed her general education must be commenced. Literature, declamation, history, harmony, the history of music, the French, German, and Italian languages — all these branches of learning must be thoroughly studied. There is no more mistaken notion than implying that an attractive appearance and a beautiful voice are sufficient equipment for an artist. A substantial education facilitates marvelously the study of the art of song; unluckily this most necessary thing is neglected by most young persons undertaking the study of singing."

MUSIC FOR EAST SIDE HOMES

In New York's East Side slum district — to be exact, at Nos. 53 and 55 East Third Street — is a large, old-fashioned house which served admirably as the residence of one of New York's leading families, decades ago. To-day it is the centre of a musical activity, unique in purpose and method. It is the home of the Society of the Music School Settlement, an institution affording the means of musical education to youngsters whose erstwhile nearest approach to the best in the art of harmonies was the automatic "runs" of a street hurdy-gurdy.

Remarkable results have come from the work done in this old building since the society began its work there twelve years ago. East Side residents, ranging in age from seven to twenty years, apply themselves assiduously to the study of various branches of music — not because it is purposed that they shall some day become artists to enchant the music-loving public, but that the refining influences of the art may bring into their lives the order and delicacy of which Ruskin spoke. In this connection Mrs. Howard Mansfield, the president, says: —

"There is a misunderstanding of our aims in the minds of many. Some think that we labor under the delusion that all of our children will one day shine as stars. Far from it. While we know that every child who comes to us loves music, we realize that comparatively few will be able to earn their living by it. These few we mean to help. But the great majority of children do not hope to live by music. They come to us joyfully and faithfully, because they and their parents want music in the home."

In the piano department there are 150 pupils, while the violin department has 100 students. Then there is Emilie Wagner's junior orchestra class of seventeen members. As to its working basis, the Settlement tries to give the best of musical instruction at the lowest figures. Instruction is given at 40 cents an hour, half-hour lessons at 20 cents, quarter-hour lessons at 10 cents. A practice piano may be used for 5 cents a half-hour. Pupil teachers are paid 50 cents an hour. Their average is 18. Fifteen teachers volunteer their services, and eleven professional teachers are engaged.

Four resident workers devote all their time to the young students, and there are social clubs for the pupil teachers, parents, and friends, summer outings, a friendly hold upon families of the pupils, and, in addition, the thorough teaching of a profession always in demand. This can be better understood when one has seen pupils make a fifteen-minute lesson the excuse for a three-hours stay at the school, working in the little rear garden or listening to stories told by some kind soul off in a corner of the concert hall.

NOTES

London has a string quartet of women players — Henriette Schmidt, Marie Rodriguez, Jeane Levine, and Hélène Dolmetsch.

* *

It is rumored that Strauss' opera, *Salome*, will be taken "on the road" this coming season, several European cities being in the itinerary.

* *

The recent Rembrandt festival at Amsterdam inspired these pieces: A symphonic poem, *Saul and David* (after Rembrandt's picture), by Wagenaar of Utrecht; a cantata, with text by Van Moerkerke, music by Diepenbrock and an orchestral prologue by Bernard Zweers.

* *

Rudolf Krasselt, once first 'cellist of the Boston Symphony Orchestra, has been engaged as conductor at the Danzig opera house.

* *

A symphonic prologue to Spitteler's *Hympischer Fruehling*, by the Swiss composer, Walter Courvoisier, has been performed at Mannheim.

* *

Ernest Urehs, the general representative of Steinway & Sons, will have charge of the concert tour of Mr. Josef Lhevinne, the Russian pianist. Mr. Urehs has had much experience in the handling of large musical undertakings. He was an active manager of the New York Arion Society's European tour in 1892, and in 1894 he was in full charge of the great Saengerfest in Madison Square Garden. Mr. Lhevinne will play Rubinstein's concerto in E♭ with most of the leading American orchestras next season. The concerto is seldom played in this country. It was heard in New York about seventeen years ago, and it has been played once in Boston. Mr. Lhevinne chose it for his first appearance in New York last spring.

* *

Autobilhymnos, for chorus and orchestra, by Carlo Gallone, a pupil of Rheinberger, has been performed at Milan.

SONG WITHOUT WORDS

UNDER THE CHESTNUT TREE

The manager and critic stood gazing down on the wealth and fashion in the boxes.

"Ah," whispered the critic, "that is what I call money."

"Yes," replied the manager, as the buzz of conversation came floating up, "and now I know what they mean when they say money talks.'" — *Chicago News.*

* *

First Angel.— "What's the matter with that spirit in seventh heaven?"

Second Angel.—"He complains that the spirit in the sixth heaven won't stop practicing on his harp."—*Brooklyn Life.*

* *

"I think that every young woman should learn to play the piano before she is married."

"That's right. And forget it afterward." —*Cleveland Leader.*

* *

"Pa," asked the small boy at the classic recital, "is that man playin' the pianner while that woman sings her 'accompanist'? "

"No, my son," replied the father, in whose unresponsive plebeian soul the soprano had found no sympathetic answering chord. "That man is her 'accomplice.'"—*Macon Telegraph.*

* *

"Look here," remarked a violinist, resentfully, "you were talking all through my solo."

"O, don't worry about that," said the man addressed, "I assure you I wasn't saying anything that you would particularly want to hear." — *Pell Mell.*

* *

Not Music

Mrs. McDuff.—"This paper says that mice are attracted by music, but I don't believe it."

McDuff. —"Why not?"

Mrs. McDuff. —"Because I never see any mice around when I play the piano."

McDuff. —"Well, that's no reason for doubting the paper's statement."

* *

Sad

"She has a good voice, hasn't she?"

"Yes, but —"

"But what?"

"Well, you see she's got such a big mouth that there's an echo, and that spoils the effect of her songs." — Ted Robinson, *Cleveland Plain Dealer.*

* *

The Better Plan

Mrs. Nextdore.—"My daughter doesn't persevere with her piano practice as she should—"

Mrs. Pepper. — "What?"

Mrs. Nextdore. —"I mean, when she comes to a difficult part I can't make her stop and consider it."

Mrs. Pepper. — "Huh! it would be better to make her considerate and stop." —*Philadelphia Press.*

Even a Whisper

"Aren't the acoustic properties of this opera house magnificent?"

"They certainly are. You can hear every word that's said by the Blank's party four boxes away." — *Brooklyn Life.*

* *

His Fondest Memories

A hard-headed old Pittsburg manufacturer who made his fortune, as he expresses it, "with his coat off," was induced by his daughters to accompany them to a Wagner concert, the first he had ever attended. The next day he happened to meet an acquaintance who had seen him the night before, who asked:—

"I suppose you enjoyed the concert last night, Mr. Brown?"

"Yes; it took me back to the days of my youth," the old man said, with a reminiscent sigh.

"Ah, summer days in the country, girl in a lawn dress, birds singing, and all that?"

"No, the days when I worked in a boiler shop in Scranton."—*Success Magazine.*

* *

"As I watched you dancing," he said, "the thought suddenly came to me that you were a poem set to music." With a hopeless sigh she turned her back on him, for she knew something about poetry, and had made a study of the kinds that are usually set to music. — *Chicago Record Herald.*

* *

"I understand you played a solo at the musical last night."

"No, merely an accompaniment."

"Why, nobody sang."

"True. But everybody talked." — *Louisville Courier-Journal.*

* *

Lady (about to purchase the song *Because*, and desirous of making certain that the hawker has the right version).— "Is it '*Because I love Thee?*'"

Hawker.—"No, lidy. '*Because Gawd Mide Thee Mine.*'" — *Sketch.*

* *

There was a nice fellow named Jenner,
Who sang a phenomenal tenor.
He had little to spend,
So I often would lend
The tenor a ten or a tenner.

* *

Circumstantial Evidence

Editor.— "Have you ever shown this article to an editor before?"

Artist.—"Er — no."

Editor. —"Then how did you get that black eye?"

* *

Chickering. — "Some of the new houses about here are so narrow that a piano cannot be put in."

Bass (excitedly).— "You don't know the rent of the house next door to them, do you?"

* *

"I was just telling my daughter," said Mrs. Noosens, "that it's a shame for her to play the piano on Sunday."

"Huh!" snorted the neighbor, "why did you mention Sunday alone?"—*Philadelphia Ledger.*

An Italian who had been grinding out a wheezy waltz on a hurdy-gurdy went into the corner drug store and asked the clerk if there were any sick folks in the block

"No!" thundered the clerk, "there are not, and if there were I wouldn't tell you."

The Italian backed awkwardly to the door.

"Why did you shout at him like that?" asked a customer. "He didn't mean any harm."

"Didn't he?" said the clerk. "He meant all sorts of harm. That is a pet trick of theirs. They try to find out from the druggists where the sick people live, so they can hustle right down in front of the windows where a man lies ill or dying and grind out tunes till silence is purchased at a liberal figure. Before I got onto their scheme I used to give the desired information, but the neighbors finally got to the point of accusing me of taking a rakeoff, so now I shoo them away."

* *

"And do you like Wagner?" asked the young lady with the piano-flattened fingers.

"I don't know him," replied the country aunt, bluntly.

"Oh, I just adore him! Why I have had several hours with him every day for the last five years."

The country aunt held up her hands. "Gracious! And aren't you married yet?"

* *

Talented

"You say that Mr. Boodles is a musician?"

"Yes," answered the man who makes puns.

"What are his favorite instruments?"

"The loot and the lyre."—*Washington Star.*

* *

Gifted

A Lancashire vicar was asked by the choir to call upon old Betty, who was deaf, but who insisted in joining in the solo of the anthem, and to ask her only to sing in the hymns. He shouted into her ear:—

"Betty, I've been requested to speak to you about your singing." At last she caught the word "singing," and replied:—

"Not to me be the praise, sir; it's a gift." — *San Francisco Argonaut.*

* *

Disagreeable

"Why do you prefer professional singers and elocutionists to amateurs?"

"Because," answered the disagreeable person, "professionals never take you unawares." —*Washington Star.*

* *

After his First Appearance

"Do you think all the critics will roast me in the morning?"

"No. Some of them weren't there." —*Chicago Saturday Evening Herald.*

* *

Opera

In the old days they asked the composer of a comic opera "How did you think of it?" To-day the question is, "Where did you get it?" — *Life.*

NATURAL LAWS IN PIANO TECHNIQUE

MARY WOOD CHASE

PREFACE

It is, at the best, a most difficult and unsatisfactory matter to endeavor to guide the inexperienced student and young teacher, no matter how earnest, by means of written explanations. If the old adage that "actions speak louder than words" is not entirely true, yet illustrated actions, personal supervision and criticism of the results obtained from following the written or spoken word is not only highly desirable but also invaluable. Therefore, the first object in writing the following treatise on Technique was not so much for those who have never thought or worked along these lines, but rather principally to give my own pupils, in a permanent form, a definite guide which should recall clearly to them the beginnings of their study and thus enable them the more surely to take their own first steps in the development of those whom they in turn were to teach. This, it was hoped, to make clear, simple, and logical, in order not only that they might be able to safely and advantageously follow its instructions, but also that it might stimulate in them the power of logical thinking, and thus enable them to continue in independent research rather than slavish imitation. In my own efforts in this direction I am largely indebted to my beloved and highly revered teacher, the late Oscar Raif, through whose keen perception, logical and scientific reasoning, and high and beautiful ideals, the understanding of scientific teaching and the realization of truth in art became indelibly impressed upon my own consciousness. If, through the efforts to keep those under my own instruction, some truth as yet not fully understood is brought at the same time into the minds of other earnest students, the time and thought expended in the preparations of these articles on Technique will not have been wasted.

HAND POSITION

In all art, the natural is superior to the artificial. The mechanism of piano playing has been analyzed, and numberless exercises have been invented for obtaining facility. The results, sometimes beneficial, are often inartistic; but the root of the matter has not been reached. Muscular study has not been thoroughly treated. Intelligent understanding of the muscles which control all movements gives not only conscious control, but also freedom of motion.

EXPERIMENTAL EXERCISES

A. Extend the arm and drop the hand in a relaxed condition from the wrist. (Plate I.) Shut the hand

PLATE I

suddenly with an intense grip. Notice how easily and naturally the hand rises from the wrist. (Plate II.)

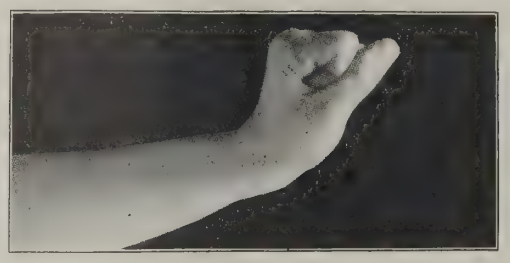


PLATE II

B. Again as at A, but without allowing the hand to rise from its hanging position. (Plate III.)

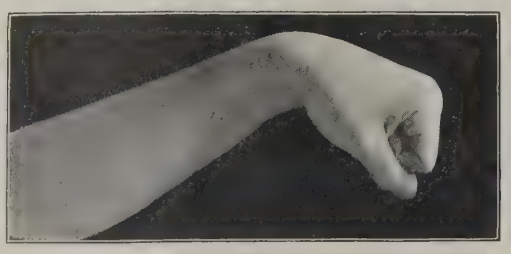


PLATE III

The muscles on the back of the hand will seem strained, and the grip loses much of its intensity.

C. Again as at A, but with the hand on a *level* with the forearm, repeat the grip without allowing the hand to

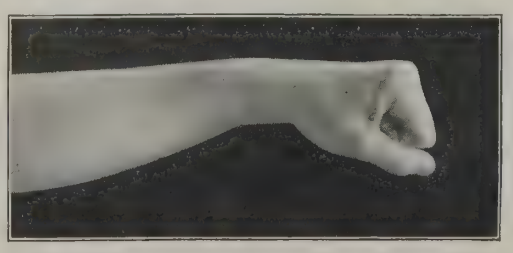


PLATE IV

rise from the wrist. (Plate IV.) This is easier than B, but more difficult than A.

D. Rest the elbow on the table. Throw the hand back from the wrist as at A, but with fingers extended (Plate V.)

PLATE V

Flex each finger separately, endeavoring to obtain the same vigorous muscular action, as when shutting the whole hand. (Plate VI.)

PLATE VI

E. Take position illustrated in Plate I and repeat the flexion of each separate finger. (Plate VII.)

PLATE VII

F. Take position illustrated in Plate IV and flex fingers separately. (Plate VIII.)

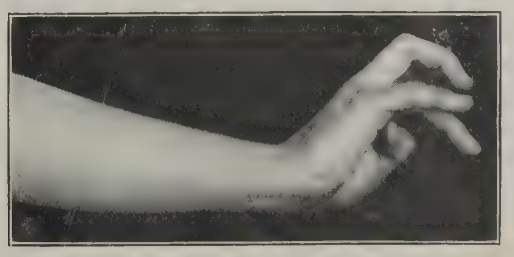


PLATE VIII

G. Lay the arm on the table and repeat as at D.

Properly done, these exercises will prove how greatly superior is the *natural* strength of the hand *raised from the wrist*, or at the keyboard, *with a lowered wrist.**

The individual power of each finger is much increased.

The gain to hands lacking in flexibility is enormous. The weak and unmanageable fourth finger, which in many cases cannot rise above the level of the hand, has, by its elevated position, an equal chance with the others; it needs only the training of its flexor muscles to make it strong and independent. The thumb, also by its close position, gains in speed and lightness.

* Weeping sinews, the bane of so many piano students, are often caused by an unnatural position of the hands. They rarely occur where muscles are strong, but in weak muscles struggling after strength. Such intense strain is often brought to bear upon the back of the hand, by the use of the wrong muscles, that these strained tendons, or weeping sinews result, causing much annoyance and pain. If the hand is held in a normal position, as above described, it will be impossible to cause this condition, as there is no strain in any part. Where, by faulty practice, or by some sudden twist away from the piano, weeping sinews have appeared, the hand may be gradually strengthened and the troublesome lump will finally disappear altogether, if the general system is also at the same time built up and strengthened. In the meantime, the practice, if rightly done, may be continued with impunity.

ANATOMICAL REASONS

The flexor muscles in the palm of the hand, used in finger stroke, pass through the hand and forearm to the elbow, where they are fastened by ligaments to the bones of the forearm. In raising the hand from the wrist these muscles are *extended to their utmost.* They are thus enabled to obtain their *greatest possible contraction.* If less extended, or not at all, as at B and C, the possible contraction is decreased. Like an elastic band, stretched to its utmost, it will contract with its utmost intensity on being released. With less stretching, the power of contraction is lessened or nullified.

POSITION AT THE KEYBOARD

If the hand is raised from the wrist, so as to obtain all possible contraction of the muscles, the forearm, and therefore the wrist, will of necessity be *below* the keyboard. If too high, the finger either *does not reach the keyboard*, no matter how intense the contraction, or else barely reaches it, its force having been expended while still in the air.

POWER

Therefore, to obtain the most powerful tone, the *wrist must be low enough to barely allow room for the thumb to pass between the hand and keys.* This extreme position is necessary only where the greatest contraction is desired, not only to develop a broad tone, but also endurance in the hand muscles.

FINGER POSITION

The finger is swung from the third knuckle, the action being produced by the contraction of the flexors in the palm of the hand. The finger tip should point vertically downward, with the second knuckle the highest point; the upper phalange being about on a line with the hand. In rapid work there is less time to raise the fingers, therefore the *closer* must be the fingers to the keys.

FOREARM SUPPORT AND ARM WEIGHT

Support of the forearm is obtained by sufficient contraction of the biceps to carry the forearm lightly over the keyboard while the forearm muscles remain relaxed. This gives a free, flexible wrist and so-called light arm for soft or rapid playing.

Arm weight is produced by relaxation of all the arm muscles. The weight of the whole arm is thus supported by the finger tip. This should not cause arm motion in playing. While the arm is steadily supported by the fingers being played, the next finger is thrown freely from the knuckle, and receives the weight of the arm as the other rises. This produces a full, rich, sonorous tone, without sharpness or harshness which comes from the stroke pure and simple. It is used in all touches, of whatever dynamic quality, when depth and resonance of tone are desired, even though the tone may be very soft and the passage rapid. For utmost velocity, however, a light arm is necessary.

Until the proper finger action is obtained, the forearm should rest on the table, the arm muscles being relaxed.

HAND CONDITION

Struggling hours of patient, but oftentimes discouraging practice are spent in the effort to acquire surety and fluency, together with breadth of tone without stiffness of muscles. "Relax the wrists!" is the constant cry. Yes, but how? It is much like a Chinese puzzle to many pupils to be told to get weight in the end of the fingers by upper arm efforts or muscular contraction.

By thoroughly understanding the various muscles of the hand and arm, much of the difficulty is overcome. Each member of the body has its opposing sets of muscles,* for flexion, extension, and rotation. The contraction of the flexor or inner muscles moves the member in exactly the opposite direction from the extensor or outer muscles.

* See article on *Muscles* in March MUSICIAN.

STIFFNESS

There can be no stiffness of muscles without simultaneous contraction of opposing muscles.

Like a rope passed through a pulley, if there is equal tension on both ends at once, all effort expenditure is wasted or nullified. If one end is loosened, the other drops of its own weight. If, however, a heavy weight is placed on one end and the other suddenly loosened, the heavy blow resulting therefrom is equal to the weight plus the distance through which it falls.

Raise the finger by contraction of the extensor muscle on the back of the hand. Suddenly contract the flexor in the palm of the hand, at the same instant relaxing the extensor. The contraction of the flexor muscle bears the same relationship to the relaxed extensor as does the weight to the unfastened rope. If the weight is heavy, the blow is great. If the weight is lightened, although the non-resistance of the rope be equal, yet the blow is less. In the finger, the greater the contraction of the flexor, the stronger will be the stroke and fuller the tone produced. If the flexor contraction is lessened, the blow is lighter, and the tone softer or smaller. On the degree of intensity with which the flexor muscles are contracted, together with the absolute and instantaneous relaxation of the extensors, depends the amount of tone. If extensor contraction continues after flexor contraction begins, *stiffness* is the result. On the other hand, if extensor relaxation takes place *before* flexor contraction, the finger is allowed to drop and the tone thereby lessened, inasmuch as the flexor contraction is shortened. Just as would be the lesser blow produced, after partially uncoiling the rope before placing the weight upon it. Take away the weight altogether, release the rope and allow it to drop of its own weight, no blow is produced, the weight being in comparison barely perceptible.

RELAXATION

Herein lies the true principle of the pianissimo; not an effort *not* to make tone; not a holding back or contraction of the extensors; but merely *complete relaxation.* The fingers are first raised by the extensors, then by sudden relaxation are allowed to drop without the slightest contraction of the flexors, the pianissimo tone being produced by the mere weight of the fingers. In the case of a small child's hand, the mere weight of the finger is less than the weight of the key and is therefore insufficient to produce even the smallest tone with pure relaxation, but necessitates more or less contraction. Therefore to obtain the pianissimo, or relaxed condition of the hand, table practice, which until correct hand condition is obtained is helpful to all, is, with children, absolutely necessary for a much longer time. On the other hand, some hands, especially those of boys and men, have fingers so heavy that the relaxed finger produces of its own weight a broad, full tone. In such cases the pianissimo is obtained, not by holding back, but by *lessening the distance* through which the finger is to fall. The greater the distance, the greater will be the accumulated weight.

This finger action is used for all passage work from the most brilliant to the most delicate pianissimo.

The greater the flexor contraction, the louder the tone. A fortissimo condition is purely relative. *It is the greatest possible contraction of the flexors in each individual hand.* A pianissimo condition is *absolute relaxation.* To produce the greatest possible contrast in dynamics of which the *pianoforte* is capable requires the most powerful hand and arm with completely developed muscles under absolute control. To obtain the greatest range of dynamics of which each *pianist* is capable requires the utmost development of the muscles of that individual hand and arm.

VELOCITY

While to obtain the greatest tone possible necessitates raising the hand from the wrist, or, a *low wrist*, on the contrary, the natural position of the hand for *pianissimo* playing is in its natural *relaxed* position, that is, hanging from the wrist. Thus it will be found that all passages requiring broad tone and great endurance may most easily be played with a low wrist, while all requiring great velocity and lightness will be played with the wrist slightly higher than the keyboard.

A SUCCESSION OF MUSICAL SALVOS

Among the amusing experiences of the late canon, Rev. Sir Frederick Gore Ousely, the church composer and organist, was one where he was entertained at a house where he was visiting by a performance of Handel's *Hallelujah Chorus* on three flutes. He was once the guest of an eccentric clergyman who had a mania for musical boxes. On the arrival of Sir Frederick at the vicarage, five or six of these machines, all playing different tunes, were set going as a salvo of welcome.

At the close of a lecture, which he gave in the schoolroom, another musical box turned out the *Hallelujah Chorus.* Yet there was more to follow. On his return to the vicarage the musical box reception was continued. One box was playing in the hall as he entered; another played throughout the dinner in the dining room; and again another after dinner in the drawing-room.

At last came bedtime, when the distracted guest hoped for peace. But lo! another salute was awaiting him at his bedside. On and on it played. At last, when in a delirious nightmare, the listener awoke to hear the thing run down in the midst of an unresolved chord. When the attendant entered in the morning, the box was again wound up and Sir Frederick awoke to hear the resolution of the unresolved chord, and resolved to catch the first train, which would prevent a repetition of such salutations. Fortunately this was before the era of strident talking machines.

THE TUNING OF AN ORCHESTRA TO THE ORGAN PITCH

On the occasion of an oratorio performance, the tuning of the orchestral instruments with the organ is quite a preludial feature. If simply the note "A" is given, with no other chord, a bedlam of sound ensues which is not in keeping with the artistic music which is to follow. This is avoided where the organist gives a strong choral prelude in D minor without wandering into remote keys. This gives two open strings for every stringed instrument, which can be tuned while the prelude is progressing.

The organist will modulate into nearly related keys. G minor will take in the G and D strings, and give the B♭ clarinets their opportunity. Progressing to F major will give the horns and trumpets a chance for their test with the F crooks in, while with a pedal point on C in various suspensions in C and F with the other related keys, the violas and violoncellos will test their C strings, and the entire orchestra be brought into readiness for the overture, without the cacophony which in the past has been so disagreeable a preface to a classic concert. This suggests the composing of several tuning preludes for the organ, to be published for use at oratorios and choral concerts, as well as orchestral church services.

THE MODERN PEDAL CLAVIER

While the American Guild of Organists has adopted the concave and radiating pedal keyboard as a standard, there is considerable opposition to the radiating system among those who prefer the straight pedals. There is a diversity of opinion in regard to the angle of radiation, but not much antagonism to the concave arrangement. The concave system follows the arc of the natural swing of the feet as they are suspended from the knees, as if the centre of the keyboard should be hollowed out. In addition to the concavity, the sharps are also arranged in the form of a horizontal arc, which gives less effort in reaching the extreme lower and higher sharps. It is possible that in due time there will be a compromise which will settle upon the concave system as a standard which all builders will adopt. Organists can be accustomed to any kind of pedal board. The confusion arises in going to pedals which one is not accustomed to, and which renders the pedaling uncertain. Each system has its enthusiastic advocates, and organ builders are always willing to accommodate the organist in the construction of a new organ.

* *

Lessee. — "That sailor's chorus was awful! What was the matter?"

Stage manager. — "The tars couldn't get the right pitch."

The Commonplaces of Vocal Art

A Statement of the Philosophy of Singing from a Modern Viewpoint

Fifth Paper

LOUIS ARTHUR RUSSELL

I

The effort in singing is of a complex nature; the lips, chin, and tongue are in voluntary action, the throat is free from voluntary action or contraction, the chest walls are held freely expanded, the lung tissue expands and contracts within the thorax, the contradictory respiratory muscles are in tension, and the body is held in elastic firmness, carried by the hips, upon free, but firm legs. This broadly defines the outlines of the singing effort. While all of these muscles are attending to special duties, they must do their part in the complex whole, without overtension, producing interfering stiffness. To one who has cultivated independent and combined muscular power, it is not difficult to bring the body into quick response to the will's demands, but to the average student, who knows not himself nor his powers, this complex effort in singing appears a difficult accomplishment.

The attempt to grasp it all at once is folly; to expect automatic control to respond to the call of the will before a clear sense and control of local effort has been established will result in failure, except in a few cases of especially endowed beings.

The process is simple enough to the initiated, for after all, the items are not many, but these specific items of control must be at the will's command, first consciously, then automatically (unconsciously or involuntarily), else the natural tendency toward stiffness and strain will destroy the result. The great efforts of the singer are in the item of breathing, and in the general poise of the body. *The body must take the effort of singing.* It must do the breathing and the controlling of the breath; it must carry all the stress of emotional expression; the throat must be free; the larynx unrestrained by voluntary tension; the mouth must be free to act in quick response to the will. In singing there is no voluntary effort at or above the larynx (except perhaps at the spine, back of the pharynx), which exceeds that of ordinary colloquial speech. Everything of local effort and voluntary muscular tension must be in the body, mainly the respiratory muscles, including the entire walls of the thorax, and this tension must be cultivated through local control to a sub-conscious (involuntary) condition of automatism. The base of all of this effort and consequent power, which is duplex, *i.e.*, propelling force and restraint, is at the waist, reaching at the sides to the hips, upon which the body, supported by the spinal column, rests.

II

The Buoyant Body and Its Poise. — We now understand what is meant by freedom under properly controlled automatic tension, and we know the meaning of buoyancy of body, but these generalities are not sufficient; such questions are constantly asked as, for instance, What to do with the upper chest? What is the correct condition for the abdomen's surface? Do the ribs contract when we sing? Are the muscles of the back interested in breath control and poise of body? To all of these the reply is that the buoyant frame so necessary in singing is in elastic expansion, *everywhere*, from the hips to the collar-bone, yet no part is stiff or strained. The body may be said to rest upon the hips; the abdominal muscles reach up to the diaphragm and the lower ribs, and consequently have much to do with breath control and with poise of body; the viscera within the abdomen are passive, but are disturbed by the movements of the surface walls; hence the abdominal curve will be more or less changed during singing, but it must be distinctly known that there is *no bulging out or flattening* of this surface; the buoyant, expanded body is not properly affected by so violent a contraction of the diaphragm as to press appreciably against the abdominal viscera so as to distend the surface, nor is there ever a requirement in singing for so violent a contraction of the abdominal surface as to flatten it or draw it in. The correct poise of body, however, demands that the *hips be drawn back* to a line directly below the shoulders, and this slightly affects the abdomen by drawing it back with them. This latter fact frequently misleads theorists into a belief that the abdomen should be drawn in by its own contraction. *In the buoyant body* the thoracic cavity is open, the ribs spread, the muscles of the back under the shoulders expand the back walls of the thorax, the chest rises and the diaphragm flattens, opening the thorax downward; all of this occurs in the one complex act, *expansion.*

III

The height of the chest is a vexed question, but is, after all, a simple matter. If the chest be allowed to drop, buoyancy is affected; if held stiffly high, rigidity ensues. *True buoyancy* is never flaccid nor rigid, as has been shown. The exact height of the upheld chest is non-important at the moment of singing, but it is very important that the upper chest walls do not "heave" with each respiratory act, and that it is firmly active, so that the lungs may have free play within the thorax.

IV

The shoulders are thrown back without stiffness; they should always be free enough for all possible movement, though held well back of the front chest line. *The neck* should be firm, free, elastic; carrying the head with dignity, without stiffness. Every part appears to be ready for duty. The breath rushes in through the mouth and throat, into what "*feels*" to the initiated as if it were but a great open space between the ribs down to the "pit of the stomach," where it is gently pressed out by the muscles at the waist, and without action at the upper chest; or if about to sing, we control the breath by the diaphragm and surrounding muscles and allow only such breath to escape as is needed for the tone.

V

The body is now lithe and firm, buoyant and elastic. Every muscle is alert, ready; every part of the body or its members is in its place; free from all stiffness, yet in no way flaccid; relieved from strain, yet active; fully alive and ready for duty. The body is in such a condition as one would assume in warding off a blow; a free, elastic condition of resistance of the force of the blow. The poise of a hound in playful activity shows the muscular condition exactly. Every muscle is in tension, but not a joint or muscle is strained or stiff; the hardy sportsman at his play also shows the condition. Externally this is the condition of joyous health, where the happy spirit is expressed in the firm lines of healthy muscle. *With head erect* on a lithe neck and thrown *slightly* back, with *chest erect*, firm and resisting (the most prominent part of the body in correct poise), *with hips drawn back* to a line with the shoulders, which latter are held back of the line of the collar bone, with abdominal surface drawn back by the poise of the hips, neither indrawn nor distended, but in passive elasticity, and with *arms and legs* absolutely free in agile lightness, the singer is ready for any call of the will; the muscular system is subconsciously differentiated, each muscle or group of muscles free to answer a call to duty without interference from other groups, the spirit speaks through the body. All strain of local effort is off the throat, the breath now takes care of itself, as its controlling muscles also protect the throat, especially the larynx and vocal cords, from all strain. The body is ready to lift a heavy weight, to resist a foe, to run a race, to do any physical or athletic act, or to sing; for this is the condition known as freedom, or, as some say, "natural." It is the result of art; of keen, introspective culture. When we have mastered this condition we can say to ourselves, "Let go," and all else of singing effort will quickly adjust itself if we but train ourselves in correct speech, through keen hearing and a true freedom of the mouth and throat.

The "let go," means let the body go with the thought, it is then not a question of *making* the

physical nature do the thing, it is *allowing* the process to go into automatic action; correct habit has been so positively established upon nature's basic materials and laws, that we may now say that to do rightly is at least *second nature*, as we may say of all confirmed habits of the body or mind, whether they be correct or incorrect.

VI

Coming into Correct Position. — The "coming into position" is now a simple matter. We simply will to sing or to talk as a man or woman should, and *at once*, spontaneously, the whole system responds with a readiness which surprises most novices in the art of correct physical automatism. The intaking of breath seems to do it all, yet we know that the action of the body is an initial effort; the thorax opens through automatic control; at once, simultaneously, the air rushes in, quickly or slowly as we will it to do, and the entire enginery of the muscular system responds, letting go, where not needed and quickly aiding where required, in the one grand result of poise and general singing condition. The militant (may I use the word) position and condition, are due to correct, firm counterpoise, which balances the initial tensions and induces immediate equipoise. Complex as it is, subtle as it is, yet with proper specific training, a very short time, a few days or weeks, will bring about such a controlling power of will as to allow this whole procedure to respond in an instant with automatic precision, to the simple call of the mind, "prepare to sing." As quickly as this is done, so also comes the power of release from all effort, and at another call of the will we can as instantly *devitalize* the body, or any group of its muscles.

This is art, and a delightful one too. Through it we find health, good spirits, the power for usefulness in the world in many ways, and especially *the physical condition which permits good singing.*

VII

The Singer's Sensation (The Fervent Voice).— We hear a great deal about the "Singer's Sensation." It is often treated as a deep mystery; and again, it is called a natural condition within reach of any one's will. The true *"Singer's Sensation"* may as readily be called the sensation of the actor, the public reader or the orator. It is briefly defined, nothing more or less than the "feeling" of the body and its members, just preceding and during the act of emotional expression. Doubtless this sensation is appreciated by the athlete during a contest, although it may be contended that with him the emotional status is on a lower plane than that which controls the singer or the orator.

The writer is of the opinion that all strenuousness of feeling, and emotional intensity which is the sensation of the correctly trained singer may be felt by one who sings without proper physical control, but we will dismiss wrongly induced sensation and speak only of that sensation which is the result of correct automatism. *The "Singer's Sensation"* is one of emotional intensity; it is the spirit speaking through the body, the body assuming the emotional sense generated by the spirit. It is that moment when a thought, a sentiment, is revealed to the consciousness through the mind; the body, the physical nature, feels its thrill and springs into immediate condition for the expression of the thought in words and action. It is that condition of immediate sympathy between brain and muscle, which occurs and "thrills us" as we say, when we suddenly step out into view of a glorious sunset, or a raging tempest. It is of the same physical nature as that sob or sigh of the breath, when suddenly induced by an involuntary emotion.

VIII

With the singer or the orator emotion is more or less assumed, and the sob, or sigh, or laughing is a voluntary dissembling, but physically the cause and result are the same; the thorax opens all around, the diaphragm descends, the breath enters. In the voluntary act the breath is restrained for artistic voice emission, etc.; in the involuntary act the usual process is one of panting; the breath streaming in and out in more or less rapid flow, according to the intensity of the emotion; the sigh of quiet sadness being slow, in rotation; the excited sob or hysterical laugh being often extremely quick; while in children crying, the repeated indrawn sobbing breath frightens the parent, who fears asphyxiation, the inspiratory muscle acting without the counteraction of the expiratory muscle, the balance being for the time lost.

IX

When the true singer begins to express an emotion through the medium of his voice, at once every muscle assumes its proper *condition*, — the lungs inflate, the muscles control the breath, the throat assumes its open freedom, the tongue is free, the chest is in active poise, the muscles of the face smile or take on an expression of seriousness such as fits the sentiment uttered by the voice, the limbs are lithe and free for action if needed (as upon the stage), the body resting freely on the hips, held with elasticity by the spine, the breath filling a deep chest or thorax and seeming to rest upon the waist, the diaphragm and its contributory muscles at the sides and back seeming to hold all the body in free action and elastic control. There is no interfering restraint, everything *helps* the singer in his expression; the thrill is there, the body is as buoyant as that of a child in joyous play, and this condition gives every evidence of a hearty spontaneity which is "catching," immediate *rapport* ensues and the listener is thrilled, as the phrases roll out with clear, full ringing tones as simply, as apparently "artlessly" as if the singer were merely talking of something the thought of which intensified his words, that the listener might know how much they mean. This is what the singer's sensation is; it is heartiness and fervor, it is self-confidence, self-belief, and the result of such a physical condition as will allow him to express a sentiment with complete truthfulness, carrying with it conviction, and seeming to be an expression of the singer's very own being and life. At its best, this is always the result of a culture which gives the singer or orator a complete control over physical processes, to the final result of artistic automatism. This singer's sensation is the true accompaniment of the fervent voice.

WHERE IS THE GREAT ORGAN WHICH WAS IN THE ST. LOUIS EXPOSITION?

"Please tell us, through the columns of THE MUSICIAN, where the large organ which was placed in the St. Louis Exposition is now, and give some particulars in regard to its history."

The great organ which was placed in the St. Louis Exposition was the largest and most complete instrument ever constructed. It had five manuals, one hundred and forty speaking stops, in addition to a hundred or more accessory adjuncts.

It was originally built for the large Convention Hall of Kansas City, Mo., with the privilege of allowing the builders to place it on exhibition at the St. Louis Fair at a rental of $15,000. The contract was closed by Mr. Murray M. Harris, of the Murray M. Harris Organ Company of Los Angeles, Cal., and the interior workmanship of this instrument was of the highest order. Through business changes which were unsatisfactory to Mr. Harris, he withdrew from the concern, and the reorganized company refused to accede to the terms of the original contract with the Kansas City Convention Hall committee, so that at the close of the Exposition in St. Louis there was no place for this wonderful organ. It was taken down and placed in a storage warehouse in St. Louis, where at the present time of writing it remains, awaiting a purchaser. The actual cost of this instrument to the builders was $100,000.

This remarkable instrument had different grouping of stops from the usual way. The original proposition was to devote one manual to Diapason work, one to Flutes, one to Strings, and another to Reeds. Out of the one hundred and forty speaking stops, there was one of 64 ft., four of 32 ft., and twenty-four of 16 ft. There were ninety-nine mechanical appliances. Five manuals controlled seven separate departments. Six of these were in swell boxes, and included some of the pedal stops. One division was entirely stringed-toned, and contained eighteen ranks of pipes, all of pure tin excepting the 16 ft. Contra Bass and 8 ft. Violoncello, which were of wood.

The manuals were fitted with double touch. There were two detached and movable consoles, one containing all claviers and mechanical appliances, the other automatic and controlling devices. There were thirty-six couplers, five tremulants, forty-eight adjustable pistons, and ten pedal movements for expression, and crescendo and diminuendo effects.

The Murray M. Harris Organ Company was merged into the Los Angeles Art Organ Co., which was soon afterwards reorganized and moved to Hoboken, N. J.

Mme. Marcella Sembrich has signed a contract calling for thirty concerts in the United States, beginning in March, 1907.

* *

Walter Rothwell, who conducted Henry W. Savage's *Parsifal* admirably, will conduct *Madame Butterfly*, as produced by Mr. Savage. Mme. Elza Szamosy, of Budapest, will be the leading soprano. Many will be pleased to learn that Adelaide Norwood, who has been studying and singing in Europe for two or three years, will return to America this coming season as a member of Mr. Savage's company. The first performance of *Madame Butterfly* will be at Washington, D. C., October 15. Performances will afterward be given in Baltimore and Boston, and early in November the opera will be produced in New York.

* *

One of the most interesting in the series of artist recitals given at the Chautauqua Institution this summer was that given August 21 by Wm. H. Sherwood, pianist, and Sol Marcosson, violinist. The program included Bach's violin concerto in E major; Studies, Op. 10, No. 11, Op. 25, No. 9, Chopin; *Polish Song* from Op. 74, Chopin-Liszt; Beethoven's E minor Sonata, Op. 90, and violin numbers by Auer and Wilhelmj.

THE ORGAN

Conducted by WM. HORATIO CLARKE

All correspondence regarding all Departments of THE MUSICIAN should be addressed to the Editor as stated on the editorial page. Programs will be welcomed both for this Department and for the CHOIR AND CHORAL MAGAZINE; edited by Thomas Tapper and published by the Oliver Ditson Company. Short articles, of practical nature, choir notes, and anything pertaining to church and to choral music submitted to the Editor will be used if found available.

ORGANISTS IN THEIR RELATION TO THE CLERGY

CHARLES W. PEARCE, MUS. D. CANTAB., F. R. C. O.

I

At first sight it does seem a monstrous anachronism that by English ecclesiastical law the parochial organist is absolutely *unrecognized*. He is neither regarded as an officer of the church, nor as a servant of the parish; and this, forsooth, simply because — in the eyes of the law — the organ itself is looked upon as a "modern introduction into parish churches." How much longer, it may be asked, is legislation to deal only with the dead past, and ignore the living present? This is how the law stands — to quote from an eminent ecclesiastical lawyer: "An organ in a church is the property of the parish, under the control of the minister, in the safe keeping of the church wardens, for the good of the parishioners, and is generally attached to the freehold of the church. The possession of the organ key, therefore, belongs to the minister, and *not* to the church wardens; and the minister, on the appointment of an organist, *usually* entrusts it to his care." But, of course, the minister *need* not so entrust the organ key; he has it well within his power to open the organ before every service, and to lock up the instrument again when the service is over, keeping the key in his pocket at all other times if he chooses to do so. The organist, then, is the *substitute*, or *deputy*, of the parish minister; for it has been proved and decided over and over again in the English Law Courts that the minister has the *sole right* of directing the service, and of determining what portions of it are to be musically rendered, and also settling when the organ shall or shall not be played, even though the organist and choir be paid by the church wardens. Accordingly, the employment of singers or instrumental performers in the church rests entirely with the ministers, who may institute a different method of rendering the service, or prohibit singing or playing altogether, should he think proper to do so — subject, however, to the general controlling power of the "ordinary," or bishop. Nonconformist organists, who officiate in "free" churches, may certainly be disposed to wonder at the fact of their Anglican brethren submitting themselves to such an autocratic system of government; but it is open to doubt if even they have greater freedom, for it is a matter of common experience all the world over that clerical human nature is practically the same under all sorts and conditions of religious organization. Probably any minister or parson who has the fatal gift of making himself disagreeable can conveniently find opportunities for exercising his ill-will, irrespective of the denominational character of his church — Roman or Protestant, Established or Disestablished, Conformist or Nonconformist. Roughly speaking, the organist has to be careful of at least three "rocks ahead," if he is to steer his professional course with safety. These are (1) a mutual want of sympathy, (2) a mutual lack of definite understanding as to the limits of "interference" on the one side and of "duty" on the other, and (3) opposite views as to what may be considered "adequate remuneration" for the said "duty."

II

And first, as to *want of sympathy*. This may be mutual. An organist who fails to grasp the extent of the worry and perplexity of a minister who is working in a large, densely populated parish and has to cope successfully with the poverty, sin, selfishness, and indifference of the people, must not be surprised if the minister does not — at the right moments — fully realize the uphill character of a young musician's professional career, nor altogether appreciate that longing desire to win an honorable reputation, which is, or ought to be, the chief ambition of life. Sometimes, indeed, this want of sympathy is entirely the fault of the clergyman, who does not sufficiently grasp the fact that his organist has a distinctly recognized social position to fill. The late Dr. E. J. Hopkins used to relate an anecdote of a village parson, who, having been "preferred" to the vicarage of an important manufacturing town, observed that his new congregation held their parish organist in considerable esteem, he being a middle-aged musician, who had played the organ at the parish church from his youth up. This circumstance was so strange to the vicar (after his former experience of a carpenter organist, who had always touched his cap when they met in the village) that one day in the vestry-room he couldn't help remarking to one of the church wardens: "I wonder why the people here think so much of Mr. Pedal Pipes; why, they treat him with just as much respect as though he were one of my curates!" "Indeed," said the wrathful organist, when this unfortunate speech was afterwards reported to him, "if I thought I wasn't a great deal better than one of those miserable looking creatures [meaning the curates] I would go and drown myself."

III

Next, there should be a *distinct understanding* between the minister and organist from the very first as to the limits of duties and privileges — how far the organist is to be held responsible for the admission, training, discipline, and dismissal of the choristers; how much time he is to devote weekly to the choir in the preparation of the worship music; what voice he is to have in the selection of music — especially of *new* music — and so on. The organist should also know to what extent he may be allowed the use of the church organ for private practice and lessons, or for public or private recitals; what holidays he may take during the course of the year; and, above all, how much of his duty may be occasionally performed *by deputy*. This last point is the crux of the whole question. For, side by side with the ever growing church duties of an organist, there must be steadily accumulating, year after year, many secular but time-consuming occupations and interests, such as public playing and conducting, practical and theoretical teaching, writing, composing, lecturing, examining (or being examined), etc.; these things *must* be done as long as the present inadequate remuneration for church duty remains in force. The more enlightened clergy and ministers have always recognized this necessity, and have done their utmost to accommodate a valued professional organist by allowing him deputies for the comparatively unimportant items of his church duty, and by generally refraining from making undue demands upon his time. Whenever this has been done, the organist has considered it a point of honor to do his utmost for the church with the limited amount of time at his disposal.

IV

And, lastly, the *financial aspect* of an organist's relation to the clergy may be said to vary in difficulty entirely from the point of view from which it is regarded. There are of course cases in which an organist's stipend is ridiculously small when compared with that of the minister. On the other hand, it is quite a mistake to imagine that invariably clergyman and organist stand to each other in somewhat the same financial relation as Dives did to Lazarus, before the latter was received into Abraham's bosom. They do not. In many respects their financial balance sheets may be presented on very similar lines. The educational equipment for either profession costs a considerable sum of money, and if the minister's income may fluctuate, owing to its dependence more or less upon "pew rents" or upon the voluntary offerings of the congregation, the organist certainly suffers as much or more from the overcrowding of his profession, which annually increases the number of candidates who apply for vacant organ appointments. On the other hand, while the minister is debarred from undertaking secular work outside the duties of his sacred calling, the organist is not so restricted; and it must be confessed that — in England, at any rate — organists' salaries have been substantially augmented during the last half century, a period which marks the inception, development, and influence of the Royal College of Organists. The present writer, for example, receives more than three times the remuneration paid to his predecessor at the beginning of the last century; and his is by no means an isolated case in point.

V

Then, again, it must be remembered that neither parson nor organist ever dreams of embracing his profession for the mere sake of "making money." Were *that* the sole aim and object of life, it would be far better to become a publican, greengrocer, or draper at once: the disappointment would not be so intense. There *is* such a thing as "payment in kind." A musician becomes an organist, because he loves the work and its surroundings, the grandeur of his instrument, the architectural and other beauties of the building in which he is called to work, the dignity of the true ecclesiastical style of church music, and last — but not least — because of the many friends he can make in choir and congregation, and the pleasant intercourse he can enjoy with people of culture and taste, such as are the clergy generally. A young musician becomes an organist, because he is actuated by motives similar to those which produce successful soldiers, sailors, lawyers, doctors, or clergymen: he loves the work, *for the work's sake*, and could not possibly be anything else than an organist, if he

tried. He therefore enters his profession with all his energies braced by hopeful ambition; and however modest and lowly his first appointment may be, he thoroughly does his duty by his church, believing that hard work, honestly and faithfully done, will win for him friends, reputation, and at least a sufficiency of this world's goods. For, although (as Sir George Martin of St. Paul's Cathedral writes) "it may be justly said that the salary which an organist and choirmaster usually receives is quite an inadequate recompense for the work done; yet, we may be sure of this, that those who give unstinted and effective labor will most certainly obtain the best appointments."

VI

Hence, we may perhaps see that after all the non-recognition of English church organists by the ecclesiastical law of the land is not quite as monstrous as it seems at first sight to be. For, manifestly, if an organist's "fixity of tenure" be increased by Episcopal license (as some would suggest), this is extremely likely to act in many ways contrary to that desired by those who wish to see an improvement in his ecclesiastical status. It would probably bind the organist yet more closely to the minister, and it would certainly hinder the former from gaining a better appointment, by increasing the obstacles in "getting off from the *old* love" in time to be "on with the *new*." And, moreover, fixity of tenure would by no means necessarily go hand in hand with increase of income; while it might easily lead to increase of work. That which makes it both necessary and natural that organists and clergy should work together in perfect harmony is the fact that their interests are to a large extent identical. The happiest relation can only be established by the maintenance of mutual sympathy and understanding, and a hearty desire on both sides to labor for the work's sake.

MELODIC SOLO

This is the name of a coupling stop invented by Thomas Casson of London. On touching a tablet or key stop which is marked "melody," the Solo Organ is silenced, all but the highest note of a chord. If another manual be coupled with the solo clavier in this condition, and that clavier be played in harmony, the solo stops will give the melody only, and the manual coupled to it will provide the accompaniment. The arrangement is suitable for other manuals, or for coupling actions only. It provides an enlarged capacity for novel and beautiful effects, and in many cases gives the organist the advantages of a third hand, yet without involving any trouble or the acquisition of special skill.

ADJUSTABLE COMBINATION PEDALS

There is in use a method of Adjustable Combination Pedals in which the action is not encumbered by any exterior accessories. The organist has only the ordinary form of draw-stops and combination pedals to deal with.

In order to disconnect a pedal from the last combination to which it was adjusted, the toe is placed under the pedal and a gentle upward pressure causes it to rise an inch. The foot is then withdrawn, and the pedal falls to its normal position, when it is ready for resetting.

Any combination of stops which it is desired the pedal should next be set to is now arranged, the pedal then is pressed down and allowed to rise to its normal position, which movement adjusts it to that combination, and it will continue in future to bring on that combination until released by the upward movement.

There may be any number of these adjustable pedals, their action being quite independent of each other. The draw stops are free to be moved by hand without in any way interfering with the combination actions. As the combination pedals move the stop knobs, the organist can see what he is doing, and any possible combination can be placed on any pedal. The action may be either pneumatic or mechanical.

"BRINOVUS" AND "BRINGRADUS" ACCESSORIES

These are terms used by Brindley and Foster, organ builders, of Sheffield, Eng., to distinguish their methods from others. Brinovus Key Registers provide a means of registration by ordinary key depression. Each stop has a negative and positive lever. A stop is brought on by pressing a positive lever, and taken off by pressing the negative lever. They occupy the same space as the manual naturals, and are placed either in blocks on either side, or as an additional row of keys above the manuals.

The Brinovus Combination Pistons bring on certain fixed combinations of stops or any selected combination. When a piston knob is touched, any previous combination is negatived, but this previous combination may be restored by touching a negative piston. There is also a compound piston which restores the hand registration, but which does not negative the combination brought on by the piston previously touched. By this means, to a piano or mezzo-forte combination, any register can be added at will and immediately thrown out of action by the retouching of the piston regulating such *p* and *mf* combination.

The Bringradus Pedal brings on the stops in musical sequence in rapid single succession or in groups. It is generally connected with a balanced pedal which enables the organist to obtain the finest grade of tone, as there are indicators which, owing to their design and position, render it impossible for an organist to have any doubt as to the disposition of the stops at any period of his performance.

QUERIES

Too Light Organ Touch

V. R. B. — "I am playing an organ where the touch is so light that I cannot play clean. If I touch an adjacent key by the least rubbing, the notes sound, and in playing in octaves the notes are always blurred. I can only play clean on the Great manual by coupling the Swell keys. Is there any way in which the action can be made heavier?"

Comments. — The organ touch should always be firm and positive so that there will be no danger of blurring. You could have a new set of stiffer manual springs put in by an expert. You could send one of the old ones to an organ builder who would use it as a pattern in making a new set. In old organs the steel springs become rusty and weaken. Modern organs have tempered brass springs, coppered so as not to corrode.

Boy Choristers

M. M. — "Is there any book published on the training of the voices of boys for the service of the church?"

Comments. — *The Training of Boys' Voices*, by Claude Ellsworth Johnson, will give you such information as you desire. It is published by the Oliver Ditson Company, price 75 cents, postpaid.

Electric Motor for Blowing

F. J. J. — "Will you kindly inform me if it is impossible or impracticable to use an electric motor for an organ with only two feeders?"

Comments. — An electric motor can be attached to an organ having two feeders. In the use of the two feeders the blowing lever would have to be attached to a revolving shaft having a pitman or crank motion. As the speed of the motor is very rapid, it would have to be reduced by a series of pulleys with belts. Then there would have to be a rheostat to regulate the speed of the motor by changing the strength of the electric current, as more or less wind would be used. This whole arrangement would be clumsy and expensive.

The best way to apply an electric motor to your organ would be to have a steel fan pressure blower, like the Sturtevant Blower (which is in much use for the purpose), attached directly to the motor shaft with its rapid speed. All that would be needed would be a conductor or wind-trunk, either of metal or wood, communicating directly between the blower and the bellows reservoir, not touching the feeders in any way. A simple gate connected with the top of the reservoir would regulate the wind supply, and the bellows would always be full of wind. The speed of the motor is kept constant, so that there is no need of any rheostat or intervening mechanism. There are now made special fan electric blowers which may be purchased ready for attachment to any organ.

What Improvement can be Made?

A. F. W. — "I am very much interested in all matters which pertain to the pipe organ and gain much information from this department of The Musician. The organ I play has two manuals and twenty-four stops, and as we are about to have it repaired, can you suggest any improvements in the following specification by substituting other stops?

"Great. — 8 Open Diapason; 8 Gamba; 8 Dulciana; 8 Melodia; 4 Octave; 2⅔ Twelfth; 2 Fifteenth.

"Swell. — 16 Bourdon Bass and Treble; 8 Salicional; 8 Æoline; 8 Stopped Diapason; 4 Harmonic Flute; 2 Flautino; 3 Rank Mixture; 8 Oboe and Bassoon.

"Pedal. — 16 Open Diapason; 16 Bourdon. With the usual Couplers and Composition Pedals."

Comments. — The only substitution which is suggested is to put in a 4 ft. Flute d'Amour in place of the Great Twelfth, and an 8 ft. Quintadena in place of the Swell mixture.

OPERA IN NEW YORK

Oscar Hammerstein's New York season of opera, as formally announced by him, will begin November 19 and continue for twenty weeks. Subscription performances will be on Monday, Wednesday, and Friday nights and Saturday matinées. "Popular" performances Saturday evenings. The list of singers include the following: —

Sopranos — Mesdames Arta (Opera, Rotterdam), Mazurini (Opera, Naples), Melba, Tetrazzini (Opera, City of Mexico), and Trentini (Opera, Palermo).

Mezzo-sopranos and contraltos — Mesdames Bressler-Gianoli (Royal Opera, Brussels), De Cisneros (La Scala, Milan), Farnetti (Opera, Naples), Gilbert-Lejeune (Covent Garden, London), and Zaccaria (Opera, Marseilles).

Tenors — MM. Altchevsky (Covent Garden, London), Bassi (Opera, Buenos Ayres), Bonci (stellar engagements only in European capitals), and Dalmores (Royal Opera, Brussels).

Baritones — MM. Ancona (formerly Metropolitan Opera House), Mendolfi (La Scala, Milan), Renaud (Opera Nationale, Paris), and Sammarco (Royal Opera, Madrid).

Basso buffos — MM. Giandi (Teatro Rivoli, Venice) and Gilibert (Covent Garden, London).

Bassos — MM. Brag (Royal Opera, Dresden), Muguinoz (La Scala, Milan), and Edouard de Reszke.

Mr. Hammerstein announces a long list of French and Italian works exclusively, which, like the trade price list, is "subject to change without notice." There are several in the list, either new or unfamiliar from infrequent performances, that may or may not be given as the case may be. The works as announced are as follows, given alphabetically by composers: —

Auber, *Fra Diavolo;* Bellini, *Norma, I Puritani, La Sonnambula;* Bizet, *Carmen;* Donizetti, *Don Pasquale, L'Elisir d'Amore, La Favorita, Lucia di Lammermoor;* Flotow, *Marta;* Gounod, *Faust, Roméo et Juliette;* Halévy, *La Juive;* Leoncavallo, *I Pagliacci;* Mascagni, *Cavalleria Rusticana;* Meyerbeer, *Dinorah, Les Huguenots, Le Prophete;* Mozart, *Don Giovanni, Le Nozze de Figaro;* Puccini, *La Bohème, Tosca;* Rossini, *Il Barbiere di Siviglia;* Thomas, *Mignon;* Verdi, *Aïda, Ernani, Il Trovatore, La Traviata, Rigoletto, Un Ballo in Maschera;* Wagner, *Lohengrin* (in French); Berlioz, *La Damnation de Faust;* Catalani, *Loreley;* Gluck, *Armide.*

THE METECHOTIC SYSTEM OF STOP CONTROL

This is a system of Stop Control introduced in England in 1890. It is a method by which a number of registers are ingeniously arranged to be transferable to different manuals, thereby extending the number of effects and combinations. In connection with this system the inventors have introduced interchangeable pistons, which permit any arranged combination to be registered for future use at the will of the performer.

HIGH ORGAN WIND PRESSURES

The average wind pressure in American and English church organs is three and one half inches as measured by the nemometer. Mr. Robert Hope-Jones, the celebrated English organ builder and inventor, now located in Boston, calls the attention of the Organ Department to an article on high wind pressures, written by him for *The Church Economist*, from which the following extracts are taken: —

"The question of the best wind pressures to be employed for organs is one of such great import to church committees that a word from the chief user of high pressures may not be out of place. Great economy results, both in space and funds, when increased pressures are used; at the same time the quality and musical value of the tone are vastly improved. It is this latter point which many of us deem to be the chief advantage of following nature's treatment.

"Consider that divine instrument — the human voice. No trained singer uses less than thirty-five or forty inches of wind pressure. Employ the lightest possible breath to sing a note, and strain the mouth open to its widest extent, so as to give freedom and power to the tone. Then, as a contrast, almost close the mouth and sing the same note with a pressure of, say, forty inches of wind. To a listener near by, the same power of tone will be produced in each case, but the quality of the first will be ugly, and that of the second beautiful. Moreover, the latter tone will be clearly heard at a distance where the former is inaudible.

"Now, this is an exact illustration of what takes place in the organ. For generations we have neglected nature's teaching. Light pressure has been used, and the necessary power has been sought by widening the mouths of the flue pipes, and by increasing the size of the reeds. Coarseness of tone results. (It is true that if extra wind be forced through an organ of this kind, the coarseness will be increased, but we must not condemn high wind pressure because some builders fail to use it rightly.)

"There was recently shown in St. Patrick's Cathedral, New York, a model containing ten pipes, voiced on twenty-five inches of wind. The mellow beauty of tone attained was so remarkable that these ten pipes sounding together blended into a chord that filled the great building more satisfactorily than the whole of the four-manual organ standing alongside in the gallery.

"The ethereal Orchestral Oboe at Worcester Cathedral, England, stands upon twenty inches of wind. The Diapasons there are on ten-inch pressure, and are widely known for their soft and mellow, though all-pervading tone. The writer has voiced some of his English work on fifty inches wind pressure, and finds that the higher he goes the more musical is the tone produced.

"A skylark rises and, pouring out his continuous melody, soars upward and upward, till finally lost to sight. Yet there comes down to earth every note of the beautiful song. That tiny little bird, using over five hundred inches of wind pressure, is spreading his music upward, downward, and on all sides, through an immense sphere, and who shall say that any of the light pressure organs yield tones approaching in sweetness the song of the lark?"

New York Organ Builders of the Last Century

B. S. U. — "As an old organ subscriber of The Musician, could you inform me when James Hall started to build pipe organs in New York; also, was there not a Thomas Hall building organs in New York? When did he establish business, and was he related to James Hall? When was the firm of Hall, Lebagh & Co. established in that city, and did Labagh ever build organs under his own name?"

Comments. — The James Hall of whom you inquire was the Hall of the music firm of Firth & Hall, and he imported some English organ builders and attempted to build organs in the early part of the nineteenth century. One of the first instruments he built was intended for Trinity Church in New York City, but for some reason it was not placed there, but in St. John's Church, Varick Street, and was used there for many years. He only built a few organs, as these men soon entered business for themselves.

The Thomas Hall whom you mention was no relative to James Hall. He was an organ builder who learned his trade in Philadelphia, and went to New York in 1820 and built a few organs. He then went with his brother-in-law, Henry Erben, as a voicer. In a few years afterward he again started in business with Labagh, under the firm name of Hall & Labagh. This partnership continued until his death, about the year 1868. The firm was then continued as Labagh & Kemp, Mr. Kemp having been the voicer for some years before Mr. Hall's death. Both Labagh & Kemp died within a short time of each other, and the business was discontinued in 1892.

An Exceptional Instance

A. J. B. — "I notice in a recent article in The Musician that you do not approve of having an organ built with blank spaces for the further insertion of stops. Perhaps it will be of interest to know that the organ which I play was built in 1894, and blanks were left for Pedal, 16 ft. Violone, 16 ft. Trombone, and 8 ft. Flute, and also the Choir 16 ft. Contra Gamba. These blanks have all been filled during the past year by the efforts of the Young Ladies' Mission Circle. We never should have had these four stops if the blanks had not been left."

Comments. — Your experience in having blank slides filled with intended stops is an exception to the general rule, and is probably owing to your personal influence and persistent efforts. But there are many organs where there have been changes of organists who have had no interest in attempting to raise the funds to meet the requisite expenses, which are greater always than they would have been at the time of construction.

What is a Pedalier?

A. L. B. — "In the Organ Department of The Musician, in one of the numbers on the same page as an article on *Exhaustion*, I saw mentioned a Pedalier. Will you kindly tell me what it is, how used, and about what the price would be?"

Comments. — A Pedalier is a complete set of organ pedals, either with its own independent bass strings, to be used in connection with a pianoforte for pedal practice, or consists of an attachment of a set of organ pedals to any pianoforte applied by makers who make a special department of this kind of work, the price for such an addition ranging from $50 to $75. A number of years ago there were two firms in Boston who included in their catalogs a special Pedalier for organ practice. The attachment affords excellent opportunities in the home for pedal preparation, especially in the winter season, when the churches are too cold for organ work during the week.

The best instrument which has been offered for this purpose is a Two-manual Organist's Piano, with radiating and concave pedals. Its advantages are: The position of the player is the same as at an organ. The relative distances between the manuals, the seat, and the player being those adopted by the Royal College of Organists for their new organ. There being two manuals, organists can practice music requiring two keyboards just as they desire to play it at an organ. The utility of the instrument as a pianoforte is not impaired, the manuals having seven octaves, while the silencing stop renders the disturbing element of daily practicing almost inaudible outside the room. The cost is said to be but little more than an ordinary piano. The proprietors of this useful Pedalier are The Vincent Music Co., 60 Berners Street, London, W., England.

Suggestions from an Organ Builder

E. H.

In an article entitled *An Organ Builder's Complaint*, published in the May number of The Musician, the writer has called attention to a point which has been noted by all who are engaged in the building of organs, and that is, the lack of courtesy displayed by average committees. There is another matter to which this writer does not allude, and for which the organ builders themselves are largely to blame, and that is, the extremely low price at which organs are built.

It is a fact well known by all builders of fine organs that the compensation in the "coin of the realm" is far less than it should be, considering the amount of hard work and study; for every organ is, or should be, a work in itself, and different from every other, not only because of its size and form but because the acoustic conditions of the room in which it is to stand invariably differ.

The artistic side of organ building very rarely receives consideration by the prospective purchaser, but it is looked upon entirely as a manufacture, and the builder who will quote the largest number of pipes for a given price, is very apt to receive the preference, regardless of the artistic quality of his work.

As was said above, the builders themselves are largely responsible for the low prices. If the builders would confer together, agreeing upon a compensation which would be sufficient to allow them to produce the best quality, and leave a margin for their own subsistence meanwhile, it would be decidedly beneficial to both parties, — to the society purchasing, because they would get a finer instrument than it is possible to produce at the price usually paid; and the builder, enabling him to gain his livelihood by his work. This is a matter which vitally interests all builders of good organs, and I think that it would be beneficial to the art if others would give an expression of their opinion on this subject.

Leathering an Open Diapason

W. H. P.

In a recent number of The Musician you requested me to relate my own experience in leathering an Open Diapason, and I send you a sample of the leather used, which you will see is a soft brown leather finished on one side. With this material the pipes from tenor C up to the highest octave were leathered, the pipes below being front speaking pipes.

It is certainly a wonderful improvement, and I could not ask a finer tone. It is rich, resonant, full, and bold, yet with a velvety smoothness that is very satisfying to the ear. The difference in tone between the inside and front pipes is considerable, and while not offensive in ordinary playing, is quickly noted when running over the keys one by one.

The suggestion was first made to me by a man who was in this town putting up a new organ. He leathered one pipe, and it brought out the tone so well that he and I completed the work. Of course I would not advise an organist to attempt this improvement unless he is a good tuner, and had been accustomed to regulating the tone of organ pipes.

The organ is located in our beautiful Masonic Temple and is designed especially for the work it has to do. It is used as reverently as it could be in any church, and is doing its part to uplift men, and I try to reach the hearts of my listeners and make them hear the music as I feel it.

A son of the pianist and composer Johann Nepomuk Hummel has just died at the age of eighty-five. He was Charles Hummel, who lived in Weimar. In that city his father died in 1837, and his mother, *née* Elizabeth Roeckel, in 1883. The latter, who early in life had been an opera singer, was born in 1739, and lived to the age of ninety.

* *

Max Reger, whose *Sinfonietta* was one of the most widely discussed novelties of the past season in Germany, has completed another work of symphonic dimensions, a serenade in four movements.

NAPOLEON'S BOOKS

The library which Napoleon carried out with him to Egypt in 1798 is probably a true reflection of his mental makeup. It included thirteen volumes of arts and sciences; forty volumes of geography and travel, among which the *Voyages of Captain Cook* is conspicuous; one hundred and twenty-five historical works, ancient, medieval, and modern; forty volumes of poetry, the chief among which were Homer, Virgil, Tasso, Ariosto, Ossian, and Voltaire's *Henriade*, twenty volumes of the masterpieces of the French stage; the Old and New Testaments; the Koran; the Vedas; some works on mythology; and, for fiction, a few novels of Voltaire, Rousseau's *Nouvelle Héloïse*, Goethe's *Werther*, and forty English novels in translation. Professor Sloane says that Napoleon's sister Caroline added a copy of Bacon's *Essays*, Madame de Staël's *De l'Influence des Passions*, which had just been published, and Mercier's *Visions Philosophiques*.

In 1808 Napoleon formed the idea of having a traveling library, in order to make his hours of intellectual recreation independent of the exigencies of a campaign or the delays of a courier. Obviously such a collection of books would have to be selected with great care, that the library might be a portable one, and consequently the minute instructions as to its care are, as it were, a picture of his mind.

The proposed library was to form about a thousand volumes. The books were to be of small duodecimo size, printed in good type, and without margins in order to save space. They were to be bound in morocco, with flexible covers and limp backs. The boxes for their conveyance were to be covered with leather and lined with green velvet, and were to average sixty volumes apiece, in two rows, like the shelves in a library. A catalog was to accompany them, so arranged that the Emperor could readily find any desired volume. The distribution of subjects was as follows: Forty volumes on religion; forty of epic poetry; forty of the drama; sixty volumes of other poetry; sixty volumes of history, and one hundred novels. "In order to complete the quota," ran the instructions, "the balance shall be made up of historical memoirs." Among the religious works were the Old and New Testaments and the Koran, works on church history, including some upon the Lutheran and the Calvinist movements. The epics included Homer, Lucian, Tasso, the *Henriade*, and so forth; the drama, selected tragedies of Corneille, Racine, and Voltaire. Comedy Napoleon could not endure; "not a word of Molière," he says. The history included some good chronological works, standard histories of France, like that of Mably, Machiavelli's *Discourses on Livy*, some of Voltaire's historical writings, Montesquieu's *Esprit des Lois*, and a French translation of Gibbon. Among the novels were the *Nouvelle Héloïse*, Le Sage's *Contes*, and French versions of Richardson's and Fielding's works. Indeed, of English fiction Napoleon was very fond. — *Atlantic Monthly.*

CAMILLE SAINT-SAËNS IN AMERICA

It is whispered that the forthcoming visit of Camille Saint-Saëns to this country next winter will not, after all, be the first he has ever paid to New York. The distinguished French composer, according to testimony of very positive witnesses, slipped into the city incognito several years ago on a steamer from the South and remained concealed in a French hotel until the departure of one of the liners for Paris. Saint-Saëns for some years past has had the disappearing habit. He suddenly drops out of his accustomed Paris sphere and does not come back for several months. Sometimes he turns up in the Canary Islands, sometimes in Morocco's most unfrequented parts. The newspapers make vague allusions to these excursions, which at one time alarmed his friends. Saint-Saëns is older now, and has curbed, to some extent, his disposition to wander in strange quarters of the world. While returning from one of these trips, however, he landed in New York, preserved a strict incognito, and rarely went out of the hotel on University Place, where he was recognized and addressed by name by some French musicians who happened to be there at the time and explained to the landlord what a distinguished stranger he was sheltering.

THE PLACE OF MUSIC AMONG THE ARTS

E. L., in *Musical America*, says:—

"The sense of hearing may be considered the most subjective of the senses, for with no other sense is there connected a creative action. We see, because such is the nature of the eye, and without the act of seeing, there would be no sight. But if we hear, do we necessarily utter sounds? The sense of hearing is the only one which has a complementary faculty — that of speech, and that faculty may be said to be the subjective side of the objective sensation of hearing. Now, as speech is the formulative outcome of the sensation of hearing as acted upon by the creative volition, so music is merely a continuance of that speech, penetrating realms which speech has not the power to enter. This explains the superiority of music over the sister arts from the standpoint of physical sensation.

"Let us now compare it with the decorative arts, painting and sculpture, and the word-arts, poetry and the drama. The difference is one more of degree than kind, for all art is the outcome of sensation.

"The decorative arts appeal to but one sense — that of sight. Of necessity they are limited. A picture may suggest other and beautiful thoughts, but the imagination cannot stray far. It is brought back by the very definiteness and permanency of the originating impulse. Poetry goes farther, for a word is not so definite as a picture or statue; that is to say, there is a broader fringe of subtlety about the outline of each word-picture — what we call the connation of the word. The difference is merely one of subtlety and outlook for the imagination.

"Because poetry and the drama have their origin in speech, they come nearest to music in potency; indeed, the closest approach of any art form to music, in subtlety, is the drama; but, although the play appeals to sight as well as hearing, and should for that reason be more powerful, it does not affect us as does music, for the simple reason, again, that it is limited; that it does not present so wide a horizon to the eye of the imagination.

"If music consisted of melody, merely, its scope would be as limited as that of language, for it would be held down to the plane of the definitely outlined; that is, each melody would have definite limitations, such as those, let us say, of each sentence, but once add harmony to your melody and see what a vista of unexplored fairy lands lies open; for harmony may be said to be the setting — the comment and explanation of the melody. It is to melody what the connation is to the word.

"It has been argued that a really great drama will always remain great, and will appeal to us because it portrays human nature, and that always remains the same, and that the "fashion" changes so in music that the favorite of one generation may be the laughing-stock of the next. True, but is that comparing equal things? Is it not taking the best of one art and comparing it with the worst of another? Do we laugh at Bach? Is Beethoven considered a trifler? Do our hearts remain untouched by the sweetness and sincerity of Purcell's *Drink to Me Only with Thine Eyes?*

"Music is only in its infancy. While the lines of the other arts have fallen in their rightful places, we have not yet discovered what position music is to hold; we do not yet know the extent of the influence it may have on our lives, and this because music has not yet discovered itself."

KARL LAUTENSCHLAEGER

Karl Lautenschlaeger, who built the new stage of the Metropolitan Opera House, New York City, and with Emil Fuchs produced *Parsifal* at the same theatre, died on June 30 in Munich. It was he who carried into effect Richard Wagner's ideas about the moving forest in the first act of *Parsifal* and the destruction of Klingsor's castle in the second act when the opera was first performed at Bayreuth. Mr. Conried brought him here from the Court Theatre in Munich when he decided on the production of Wagner's work. When Lautenschlaeger was employed as technical director of the Court Theatre at Munich he designed all the effects for the performances of opera which were given for the sole pleasure of Ludwig of Bavaria. It was at this production of *Parsifal* that Lautenschlaeger invented the apparatus which was later used at Bayreuth. He had his first lessons in stage mechanism from Karl Brandt, a noted German stage technician, who gained renown for the performances at the Court Theatre of Darmstadt. He succeeded his principal and was later called to Riga and Stuttgart before he settled at the Court Theatre in Munich in 1880. He was there for twelve years and since that time had traveled through different countries in Europe, building stages in the principal theatres. His greatest achievement was the revolving stage of the Munich Theatre, and he also built the new stage of the Prinz Regent Theatre in Munich. He recently designed a new stage for the Wagner operas at Covent Garden and designed the present stage at the Imperial Opera House in Vienna. If he had lived, he would probably have returned to this country to install the stage at the New Theatre. He was sixty-three at the time of his death.

MR. PADEREWSKI AND AMERICA

Whether or not New York hears Mr. Paderewski next winter depends now entirely on when he finishes the symphony on which he has been at work for the last year. He had expected to have it completed by the first of October, in time to come here and make a tour with the Boston Symphony Orchestra as the soloist of the concerts, playing his own symphony. He has been longer at the work than he expected, and it is now practically certain that he will not be able to come here before the first of January.

The Colonne Orchestra of Paris is to visit Berlin this month to hold a Beethoven-Berlioz Festival. The Lamoureux Orchestra, under Chevillard, has planned a visit to Germany this fall, to begin in Berlin early in October, which will extend to Dresden, Leipsic, Frankfort a. M., Mannheim, Hanover, and Hamburg.

WILLIAM H. NYE

William H. Nye, who for many years was a valued employee of the Oliver Ditson Company, died at his residence in Somerville, Mass., June 15th last. He had been suffering from acute melancholia for some years and for over a year previous to his death had practically relinquished active business.

Mr. Nye was a native of New Bedford, Mass., and he received his education in the public schools of that historic city. After his graduation from the high school he came to Boston, and entered the employ of White-Smith & Perry, music publishers, now the White-Smith Publishing Co.

After a few years he gave up his position for one more advantageous, with Louis Goullaud, another Boston publisher, and was a salesman with this house until it was absorbed by the Oliver Ditson Company. Mr. Nye continued in the retail department of the latter house until his death, and during his long association became well known to musicians and teachers everywhere, for he was most genial in his disposition and was most companion able in every way. He was a musician of more than average ability, being also a *connoisseur* in dramatic matters, possessing a large acquaintance with members of the theatrical profession.

NOTES

A new auditorium, which will cost $300,000, is to be built in Indianapolis, Ind., before June, 1907, when the National Sängerfest will be held here. It was, in fact, principally for the convenience of the German singing societies that the city council hurried the appropriation through at its meeting last week.

The new structure, which will be erected on the present site of Tomlinson Hall, will be of imposing dimensions and style; architects of recognized ability and judgment will be instructed to draw up plans. Special attention will be given to making the hall in every respect well adapted to musical purposes.

The building, the expense of which will be assumed entirely by the city, is to be divided into two large rooms, which may be used separately or thrown together, as may be required. It will be christened Tomlinson Auditorium, in honor of the man who donated the present concert hall

The Germans of the city are planning many forms o, entertainment for the societies that will assemble here next June, and it is confidently expected that the festival will be one of the most successful in the history of this country. Some of the strongest German choruses in the United States have their home here in the fine building bearing the name of "Das Deutsche Haus."

* *

An interesting bas-relief of Mozart has just been discovered. It is a face modelled in the last century by Leonard Posch, a contemporary of Mozart, and who lived in Vienna after the latter's death and established himself later in Berlin, where he died in 1831. An artist living in Berlin found among Posch's works, which were entirely forgotten since his death, the face of Mozart and also the mold, which had not been destroyed. The new portrait will be reproduced by gravure and published.

* *

Concerts given under the auspices of the Washington College of Music next season will include recitals by Edgar Priest, Felix Garziglia, Harold Eisenberg, Clara Drew, Samuel M. Fabian, Sydney Llody Wrightson, Ysaye, Rosenthal, and Nordica.

* *

Sarasate is said to have refused an offer of $40,000, to give a series of ten concerts in New York City.

Much interest is being manifested in every part of the country in the Edward MacDowell fund instituted by the Mendelssohn Glee Club of New York City, and the committee having the matter in charge is much encouraged. Sub-committees are being organized in the different cities to carry on the local work, and efforts are being made to reach every person interested in Mr. MacDowell or his music.

As the sums sent in have not been as large as desirable, another appeal has been issued. The committee suggests that music teachers send to the secretary the names and addresses of such of their pupils as are likely to take an interest in this fund. All communications should be addressed to Allan Robinson, Secretary, 60 Wall St., New York City.

* *

Emil Christian Horneman, a Danish composer born in 1841 in Copenhagen, died there a short time ago. His father, Jean-Ole-Emil Horneman (1809–1870), made a great reputation for himself as author of popular melodies and especially the one entitled *The Valiant Soldier*, which had an enormous success. Christian Horneman followed in his father's footsteps, but he wrote besides popular songs an *Ouverture Heroïque*, and other overtures and an opera *Aladin*, of which he wrote the libretto as well. This work was produced in Copenhagen in 1888.

* *

Arrangements have been concluded for the San Carlo Opera Company of Naples to give again an autumn season of grand opera in Italian at Covent Garden. Mesdames Melba and Giachetti, it is reported, have been engaged, and the company will be strengthened by the engagement of well-known artists from the leading opera houses in Italy.

The *répertoire* will include the operas *Aïda*, *Andrea Chenier*, *Bohème*, *Ballo in Maschera*, *Carmen*, *Don Giovanni*, *Fedora*, *Faust*, *Gioconda*, *Lorelei*, *Mefistofeles*, *Madame Butterfly*, *Manon Lescaut*, *Rigoletto*, *Tosca*, and *Traviata*.

The season will be for eight weeks, from October 4, and the conductor will be Signor Mugnone.

At its conclusion a season of German opera will begin which will continue almost until the time for the spring season to open.

* *

The author of many ballets, Franz Gaul, is dead in Vienna at the age of sixty-five. He acquired a great reputation in 1885 with a ballet *Valses Viennoises*, the music for which was written, or rather arranged, by Joseph Bayer. Gaul wrote several ballets, most of them in collaboration.

CLEVELAND WOMEN OFFER SCHOLARSHIP

The Women's Philharmonic Society has recently announced a scholarship to be given by the society, that includes instrumental and vocal sight reading, harmony, violin, elocution, and drama. The following conditions must be observed by the applicants before the scholarship is awarded: —

1. Applicants shall appear before the committee having the work in charge, and demonstrate their ability.

2. Those applicants whose talents warrant a scholar ship must furnish satisfactory evidence of their financial need.

3. The applicants who have been selected by the committee must draw by lot for the scholarships.

4. The applicants must perform for the professor offering the scholarships and agree to conform to the conditions specified by him. He is to have the privilege of accepting or refusing to receive the applicants.

5. Candidates who have been accepted must become members of the Women's Philharmonic Society.

The applicants for the scholarships will be examined during October. Mrs. Harry Rosenbaum is chairman of the committee in charge.

* *

Elizabeth Muller-Osten, interpreter of Japanese music has been granted the Japanese Red Cross medal by the Japanese Red Cross Society in Tokio in recognition of her artistic activity in the interests of that society.

BARGAINS IN USED WEBER PIANOS

The operatic artists of the great Conried Metropolitan Opera Company returned a number of Weber Upright Pianos to Lyon & Healy; also the recent moving period in Chicago resulted in a number of rented Weber Uprights being returned; in addition to this all of the Weber Uprights taken in exchange for several months past have recently been overhauled in Lyon & Healy's factory and sent to the Warerooms for sale.

The result of these three sources of supply is that Lyon & Healy are now holding a great Weber sale.

Every one knows that the Weber is one of the finest pianos in the world, by many it is preferred to any other. So this Weber sale affords to music lovers a chance to secure a magnificent piano at about the price usually paid for an ordinary instrument. Any one who is interested in a fine piano should not hesitate to write to Lyon & Healy about these Webers. A great many different styles are included in this offering.

Easy monthly payments will be accepted from responsible persons who do not care to pay all cash.

Write to-day to Lyon & Healy for their price list of Weber and other pianos slightly used, that figure in their special thirty-day offer, 28 Adams Street, Chicago.

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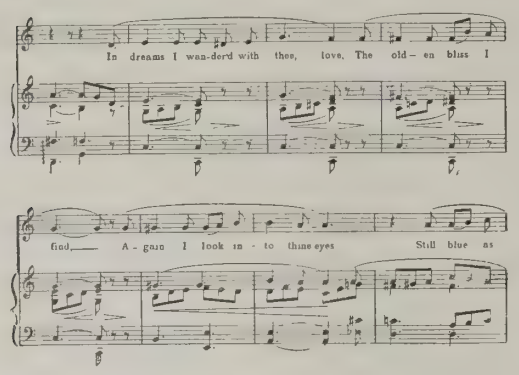
NEW MUSIC

J. C. Bartlett.

In Dreams I wandered with Thee. High voice in C (d to *g*). Also for medium voice in B♭, and for low voice in A♭..... .60

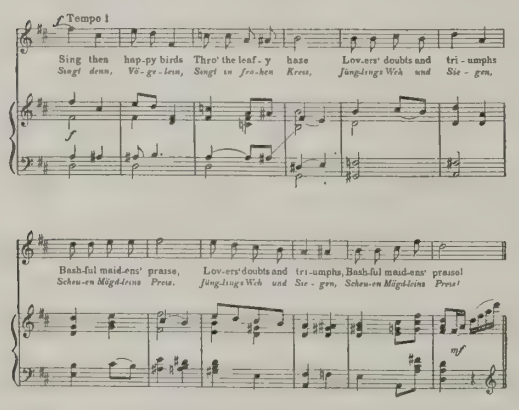
The warmth and tender sentiment of the verses find expression in music of flowing melodic line, and easy but effective modulation. The composer has been successful in writing music which, while pleasing to the average listener, is of a quality to interest the more critical. The touch of melancholy in the song is not displeasing, and may be made the basis of an interpretation emotionally moving. A change to 4-4 meter for the final page is in accord with its broader style and heightened expression. The accompaniment is not difficult, but a careful performance will produce excellent effects. Words by E. B. Currier.



Robert Coverley.

Little Corn-Flower (*Die Kaiserblume*). High voice in D (E to F♯ or *a*)..... .60

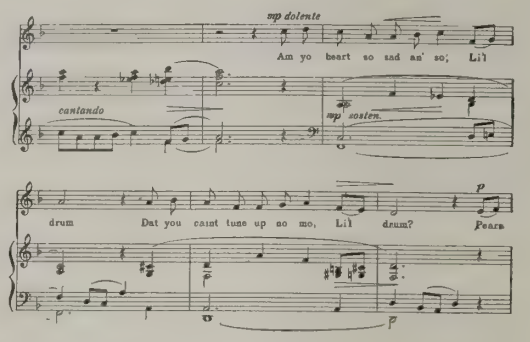
This dainty lyric has a lightness of touch and a grace of style which lend themselves admirably to the display of the average high voice. It is in strophic form, and there are three stanzas, of which the middle one is slightly varied. The piano part is easy and allows the singer the complete freedom necessary to tell the pretty story of the words with fluency, proper emphasis and effective phrasing. In addition to the English text there is a German translation. Words by Mary Frances Goessmann.



M. B. Willis.

Li'l Drum. Medium voice in F (c to D or F)..... .60

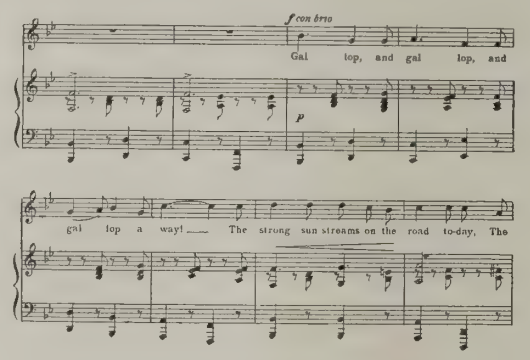
The simple verses, couched in unobtrusive dialect, have a natural and touching pathos whose appeal is irresistible — the "li'l drum" silent, because the little hands which were wont to beat it have been stilled. The musical setting is delightful and shows genuine feeling and power of interpretation. A short episode in the minor relieves the strophic form and gives expression to a heightened emotion. The singer will find the cue to a rendering of the song in the spirit of the words which must be clearly and expressively enunciated. They are by Herbert Flansburgh.



N. Clifford Page.

A Girl in Every Port. Medium voice in C (c to F) .60

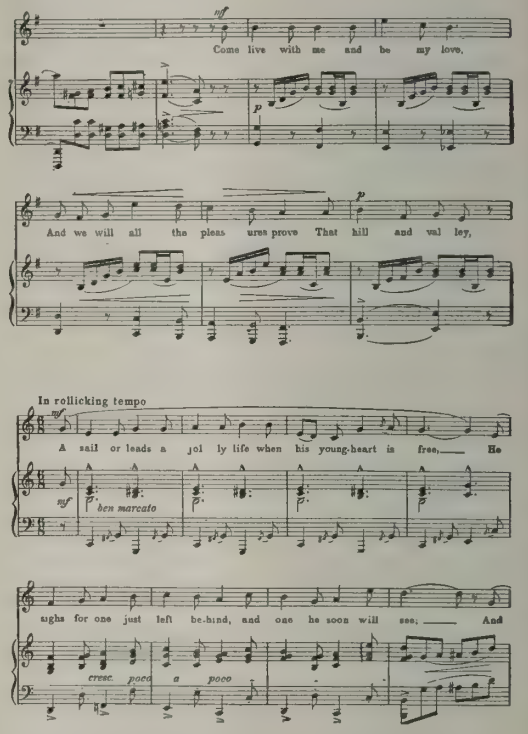
The fickle nature of the jolly sailor-lad is proverbial: here is a cheery hearty song that tells of the victims to his winning ways. There is rollicking rhythm, breezy atmosphere and spirited melody in the three verses and refrain. The song is well-made and singable — very effective for a baritone or high bass, and the words by J. Stevenson are pleasing clean and bright. Altogether a song of unusual merit in the class of good-natured lyrics.



Rubin Goldmark.

The Passionate Shepherd to His Love. High voice in G (d to a). Also for low voice in E♭..... .75

In this fine and musicianly setting of Christopher Marlowe's verses the impetuous spirit of a young lover finds expression in the swift movement and flow of the song, which, though modified by the changes in the thought of the words, never loses its underlying momentum. The song is well-planned and constructed, and, notwithstanding its generous dimensions, is not lengthy, while the effect of brilliance in both vocal and pianistic phrase wins a great effect. The splendid sweep of the phrase at "Then live with me and be my love," repeated at the close, a whole tone higher, forms the natural climax of the song.



Harry Rowe Shelley.

The Ride. Low voice in B♭ (c to E♭). Also for high voice in D..... 1.00

In songs, one no longer confounds length with merit, but as a partial consequence it is difficult to find among modern songs those which have both wide sweep and interest. In this excellent lyric by Mr. Shelley, so full of dash, rhythm and good cheer, the concert singer has a number of some length, yet coherent and with interest well-sustained, and quite worthy of forming the backbone of a song program. It has the advantage of a convenient range and singable phrases, with many a fine virile point of climax. Words by Anna Alice Chapin.

SELECTION BY THE DEAF MUTES' QUARTET
From *Puck*. Copyright, 1906. By Permission

THE MUSIC IN THIS NUMBER

Butterflies. Op. 51. Frederick A. Williams.

A study for piano to develop a fluent, firm technique and general independence between the hands. The first period consists of a melody in rapid right-hand passages, with a simple harmonic accompaniment in broken chords. After sixteen measures the initial theme appears an octave higher, varied, and with considerable elaboration. Another period will be noticed where the left hand has rapid fluent passages, sometimes melodic, but generally suggesting merely the fundamental harmony, the right hand playing attendant chords in varying intervals. The second period in the dominant of the first key (E♭) shows a right-hand melody more or less staccato, the sixteenth groups alternating between the hands. The piece ends with a return to the first theme, which appears in slight variation. The time is rapid, vivacious, and to prove effective the pianist should play it with a firm, elastic touch, accurate rhythm, together with grace and ease of manner. A short biography of the composer will be found on another page of this issue.

Enchantment. Robert E. Austin.

A slow waltz, preceded by an introduction of twenty-four measures. The first period has the melody, slow and sustained in the right hand, which also furnishes a portion of the attending accompaniment. A firm, singing legato is essential. The second page introduces an episode C major, faster in time, more animated, and in fine contrast to what precedes. Observe the accented chords in the right hand. These are important, as the character of this section is dependent upon their proper performance. The *trio* is in E♭, a key remotely related to the original key of G. The sustained right-hand melody suggests somewhat that of the first section, but here it often appears in octaves as well as alternating between the F and G clefs. A ten-measure modulation through G minor to its tonic major brings a return to the first subject, which is but slightly varied, with the closing measures much animated and brilliant. The rhythm should always be well marked and the time generally strict, excepting as indicated.

Pomponette. W. Aletter.

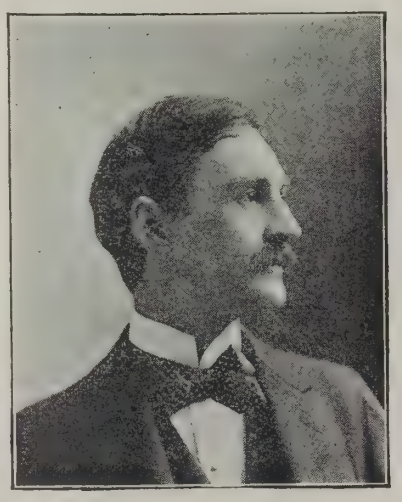
A short *Intermezzo* for piano, in moderate time, with motion. There is a light rapid staccato melody in the right hand, with the left hand employing a simple harmonic bass. This is followed by a new period in G major, and its chief characteristic is its syncopation, which is most effective, and should be carefully studied. In the *Trio*, F major, also appears the "misplaced accent" feature, which is, however, to be played quietly, with much expression. The whole piece is an interesting example, the employment of syncopation, without any suggestion of the so-called "ragtime" effects. The observant student will also find many other characteristics of artistic value.

Dreaming. Gerrit Smith.

The composer has also furnished his own text, which is brief, but expressive and strongly romantic. Effective for contralto or baritone, if sung with a broad, full tone, and in true, expressive manner. The accompaniment generally reenforces the voice portion, and written for the most part in full chords, serves as a firm background for the singer, if the pianist is careful to produce a sustained, singing legato.

Li'l Drum. M. B. Willis.

The text, by Herbert Flansburg, is a kind of a plantation soliloquy, and expressive of a phase of thought common in the Southern negro. The singer should have some familiarity will the negro dialect in order to give this song its proper interpretation. The accompaniment is ingeniously conceived and adds to the musical picture greatly. The wide chords in arpeggio should be practiced considerably that they may be played softly, and with ease. Both pedals are suggested for these chords, as well as for other measures, as for example in brace four, second page. In fact, the pianist can study this accompaniment considerably in many ways with beneficial results.



DR. GERRIT SMITH

Could Roses Speak. Charles Wakefield Cadman.

This is the first of two songs, the composer's Op. 26. The text, by George R. Rose, is expressive in its romantic spirit, and the musical setting, while not difficult, is conceived in a manner that heightens greatly the mood of the poem. The singer will not find many intricacies in the way of intervals or key changes. The subject is brief and repeated, and with careful study in expression can make this song a most successful number in the repertory. The pianist will find many full chord passages and some wide arpeggios in the left hand, which require practice, that they may be played with precision, quietly, yet with a full, sustained tone. The pedal must be used in such measures as the last in third brace, first page, where the fundamental bass is expressed by a grace note.

In an interesting article on Weber by Gehrmann, printed in No. 18 of *Die Musik*, there is an invaluable extract from a letter written by that pathfinder to Kapellmeister Praeger of Leipsic: "There is no slow movement in which there are not passages calling for a faster pace. There is no presto which does not, on the contrary, demand a retarding in various places, to prevent the impression from being spoiled by precipitation." When Richard Wagner wrote his essay *On Conducting*, on which this same doctrine forms the central idea, there was a great outcry among the pedants; but at present the whole musical world (excepting the amusing academic critics) has accepted the doctrine of Weber and Wagner as the cardinal point in musical expression.

CULTIVATION OF A LOVE FOR CHAMBER MUSIC

W. FRANCIS GATES

As a test for the depth of professed love for music any one holds or claims, there may be proposed an analysis of his enjoyment in that particular division of the tone-art known as chamber music. One may be attracted to the opera by its gorgeousness of investure, by its plot and its acting, as well as by its music. He may be drawn to a symphony concert by the wealth of instrumentation there displayed, but the appreciation for that stricter division called chamber music will prove a right for one to classify himself as an ardent disciple of the art.

Chamber music is perhaps the least popular form. It is music in its most serious phase, — not tone at play, but tone at work. I have spoken of the opera; this calls to the aid of music all the sister arts; and if one accepts Wagner's theories, there is found a combination of the best that all art has to say, — the best poetry, the best painting, the best dancing, as well as the best music.

In the field of orchestral music the composer is a tone painter, with no limitations as to the variety of color. He may lay them on with a lavish hand and with the most sensitive ear for combinations of tint and gradations. The whole world of instrumentation is his to use, and frequently this very gorgeousness of coloration, glitter, and sparkle scores to hide barrenness of melodic thought, or logical creative power.

But, in chamber music, such extraneous features are absent. Here music comes nearer its basic elements, and enjoyment in the various subdivisions of this style must be based on an understanding of musical form — on music *per se*. This term is used to designate music participated in by few instruments, and consequently is better adapted to a small room than to a large, — to a chamber, rather than to a large hall.

The form most often used is that of a sonata, which is *caviar* to the general mind for the reason that it is a logical form developed on certain well-defined rules of procedure, — a form embodying the result of deep thought as well as immediate inspiration, and consequently one that requires too much knowledge of the subject as well as mental application for its appreciation to be widespread.

This term, "chamber music," came into use at the beginning of the seventeenth century, and at that time was applied to a vocal solo, with string accompaniment; while the name is still appropriate to that arrangement, the modern use of the term is to specify music written for from three to ten instruments, though performance of music for from six to ten is a rarity.

After the vocal form mentioned came sets of dances and suites, and from all these was evolved the sonata for several instruments, which form, or some modification of it, is still the accepted vehicle for the thoughts of composers who write for this moderate number of instruments.

It is not my purpose to further elaborate on the ramifications of the sonata form or its application in chamber music, but simply to call the attention of the student of music to the fact that a knowledge of and an enjoyment in music of this style is a test of the right of a person to the desired title, "musician." The two styles of concert that attract the smallest audiences are the organ recital and the quartet concert, for the reason stated above of the very intellectuality of the musical offerings therein found. While there is perhaps a valid excuse for the general public not paying its money to hear music it does not understand, there is no such excuse for the musician, professional amateur, or student. Next to the symphony there is no field in which the great composers have created their best efforts as that of chamber music, and to neglect it is as serious an omission as for the aspiring dramatist to omit the study of Shakespeare.

The student should embrace every opportunity to hear trio and quartet concerts, and, if possible, should study the works to be played before he hears the performance. There may be but a limited number that have this opportunity, but these, through the music libraries in the large cities, have a rare opportunity. Others may obtain much benefit from a study of the piano arrangements of the works in sonata form found in the many standard editions now within the reach of all.

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Strange though it may seem, by a roundabout system of logic, the woman who breathes deep and well is the woman whose personality is most likely to charm. The quantity of air we take into our lungs may affect our personalities more than we suspect.

The deep-breathing woman, full-chested and endowed with spirit, has a sparkle in her eye and a glow in her cheek that bespeak health. She is a bright, vivacious, healthy, one might almost say a wholesome, creature—good to look at, good to talk to.

Through deep breathing we gain health because some physical effort is necessary to promote exertion of the muscles that control the lungs. With health of body comes health of mind—a clear mental grasp of things, ready repartee, facility for entertaining and making one's self generally agreeable. Therefore cultivate the deep breathing habit.

Take long breaths wherever you go. On the street when walking, at home by an open window, in the car, anywhere, everywhere. Let the oxygen penetrate deeply, and fill out all the little dormant cells. Help the lungs to forget their languid custom of taking and inhaling half breaths, and to do this arouse yourself into a more energetic way of living.

The woman of sedentary habits can choose no better time for inaugurating the new régime of breathing than her vacation term. Long walks through woods and fields or a tramp through hilly country will awaken the vitalities and do more toward bringing about a condition of healthful rest than many days of idle porch lounging.

Throw the chest out, straighten the shoulders and walk with a free, swinging gait. Let every breath be a deep one, and as you are breathing have the thought "Fresh air" in mind.

SOME REMARKABLE RANGES IN VOICES

One day early in 1770, a card was sent in to a famous singer, then fulfilling an engagement at the Opera House at Parma. The card was that of a capellmeister from a town beyond the Alps; his pencilled memorandum indicated that he was accompanied by his son. In due course both were admitted, for the soprano had heard of them, the former as a musician of prominence and the latter as an infant prodigy. The boy, a lad of fourteen, was small for his years, insignificant in appearance and had nothing to distinguish him from other boys except his eyes, which in moments of excitement flashed and sparkled, often giving the only indication that aught unusual was passing in his mind.

Willing to oblige the child, the soprano consented to give an exhibition of her power and sang a few notes in his presence to show what she could do. Father and son thanked the good-humored singer for her politeness and withdrew to make way for other callers. That night the boy wrote a letter to his sister, in which he jotted down the few notes sung by the obliging soprano. The letter was preserved, and to the chance meeting and the letter it called forth the singer owed her fame, for to oblige a boy she sang the highest notes ever recorded as uttered by the human voice,—B, an octave above what is commonly known as high B.

The boy was Mozart, the singer the great Agujari.

The record for the second highest note is held by Jenny Lind. One of her concert tours brought her to Cincinnati, where unfortunately not a hall or a church was large enough to accommodate the audience, so a pork-packing house was cleared, a portion fenced off as a dressing room, and the seats sold at auction. The first was bought by a tailor. To do honor to this lover of music, the citizens of the city had an arch erected over the seat on which he squatted, legs crossed under him.

When the singers arrived at the hall they were horrified by the odor. The gentlemen of the party wished to turn back, but Jenny Lind said: "No, we have promised to give a concert and we shall do it." Then suppressing her disgust with the aid of humor and a handkerchief saturated with perfume, she went on the stage. The concert closed with *O, gioga che si senti* from *Lucia di Lammermoor*. Just before the conclusion of the aria the songstress burst into one of those cadenzas for which she was so justly famous. A member of her party jotted down the notes, and showed her his notation upon their return to the hotel. As far as she could remember it was correct; its highest note, G, being second only to those sung by Agujari.

The sopranos of the present can also bear favorable comparison with any of those mentioned, save the first two. The voice of Melba easily reaches E♭ on the third line above the stave; Nordica attains C♯, Calvé sings B♭, Gadski sings to D. Eames and Sembrich each easily attain E above, only two notes below the highest note of Lind and four below that of Agujari. Emma Abbot, when at her best, sang to D; Yaw exceeds even this, while Patti, with a voice of no great power, but of extraordinary flexibility and pathos, attained F, one note below the highest of Lind, and it is probable that when at their best each of these could sing one or two notes above her recorded scale.

NOTES

Among the papers of the musician Bizet was found an unpublished opera, bearing the title *Don Procopio*. The theme is comic, and is based on the confusion which results from a similarity of names. The libretto is by an unknown Italian author, and to this the author of *Carmen* has written a masterpiece of comic music graceful, melodious, and full of genial inspiration. The work will be given for the first time next March at Monte Carlo, and the Italian rights have been secured by Ricordi, who will present it soon in one of the large Italian theatres.

* *

The graduating exercises of the Sickner Conservatory of Music, took place in the First Presbyterian Church, Wichita, Kansas, June 12–13. Two very attractive programs were presented; the first being presented by Ada Julia Sickner, assisted by Dorothy Emmert, reader and Laura A. Sickner, pianist. The second was a miscellaneous program by the graduating class.

Although well known in Spain and Spanish South America, the name of Tomas Breton was unknown in Italy until the last Sonzogno competition, when its bearer was summoned from Spain by Sonzogno to act on the jury. It was then learned that he was the director of the Madrid Conservatory, and had written several operas; and now his opera *Dolores* has met with much success in Milan, where it was produced in January. This work had its first hearing in 1895 at Madrid, where its success was enormous.

Tomas Breton was born at Salamanca in the fifties, of very humble parents. As a boy he studied the violin, and at the age of eight played in an orchestra in his native city. Continuing his studies at Milan, he carried off the prize for composition, and won the scholarship at the Academy of Rome. He has written a number of popular songs, and several operas, the prelude to his first opera, *Guzman and Bueno*, being still heard in concerts.

* *

The annual Commencement concert of the Sherwood Music School of Chicago, was given June 14. There were ten numbers to the program which included excerpts from piano concertos by Beethoven, Hiller, Mendelssohn, Saint-Saëns, Liszt, Rubinstein, MacDowell and others.

* *

A ladies' orchestra has been formed in Salt Lake City by Professor Pedersen. The members of the new organization are Olive Shepherd, Mary Rogawsky, Nellie Brown, Lena Levy, Bessie Barnett, Georgie Young, Maud Weimer, Margaret W. Wright, Rosa Brown, and Eva Dunyon.

* *

The Royal Philharmonic Academy at Bologne is holding a competition for a string quartet (two violins, viola, and violoncello), and offers 1000 lire; and states that all composers, Italians as well as foreigners, can compete. The competition closes on 31st of October, 1906.

* *

Leon Van Vliet, the well-known Boston 'cellist, will have charge of the music at Wentworth Hall, Jackson. N. H., again this season. This is the thirteenth season in which Mr. Van Vliet has furnished music for this fashionable hostelry.

* *

Andrea Gailhard, son of the director of the Paris Opera, will shortly have his opera *Amaryllis*, the libretto by Adenis, performed in Turin. Gailhard won the grand prize offered for fugue by the Paris Conservatoire not long ago.

* *

The Norfolk Interstate Branch of the Western Conservatory of Music held its tenth annual Commencement concert in Norfolk, Neb., July 12. A lengthy but varied and interesting program was presented.

* *

The firm of Sonzogno, in Milan, recently offered two prizes of 25,000 and 10,000 lire respectively for two opera librettos. The contest closed January 21, with 565 works submitted.

* *

Gorlitz, Germany, is to have a new music hall to cost $200,000, which will seat two thousand auditors, one hundred and twenty musicians, and eight hundred singers

* *

Max Schillings' music drama, *Moloch*, is to be the first novelty to be presented at the Vienna Royal Opera House. It will be followed by Erlanger's *Polish Jew*.

* *

Dr. Florence Ziegfield has engaged Ernesto Consolo, a European pianist, to succeed Waldemar Lütschg at the Chicago College of Music.

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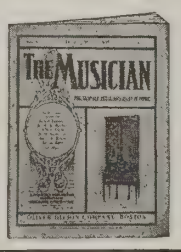
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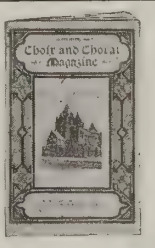

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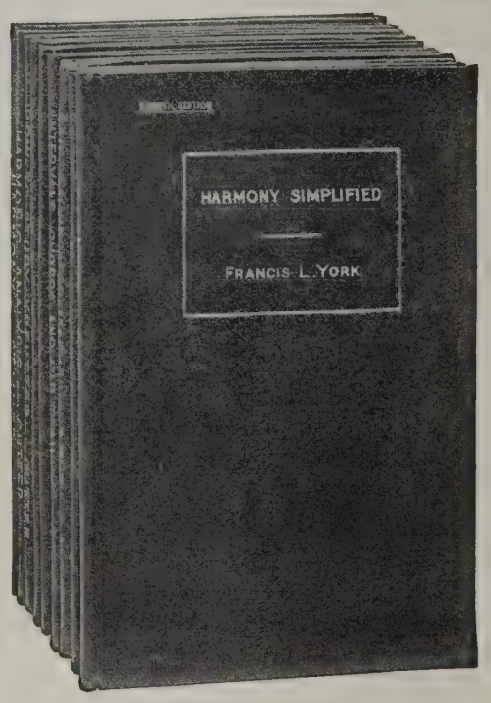

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Dreaming. [B] [c# to D#] 40
(See above.)

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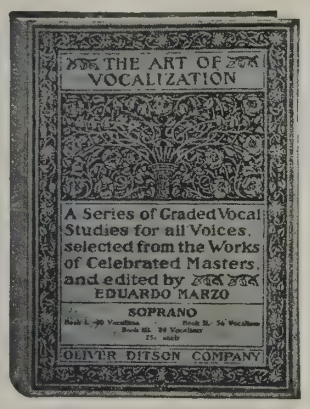

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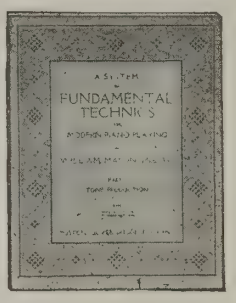

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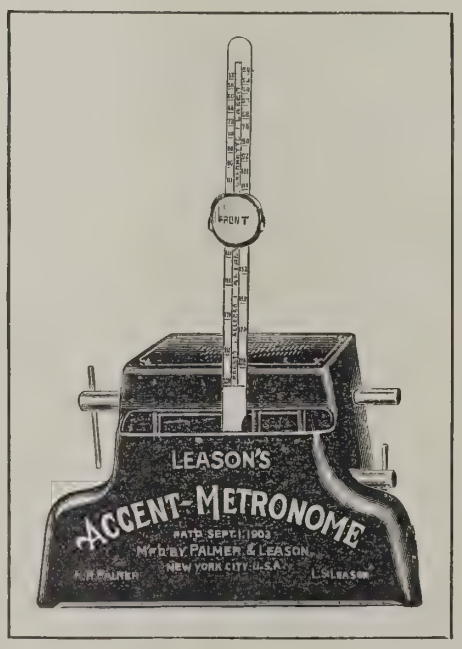

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PIANO

mf

p

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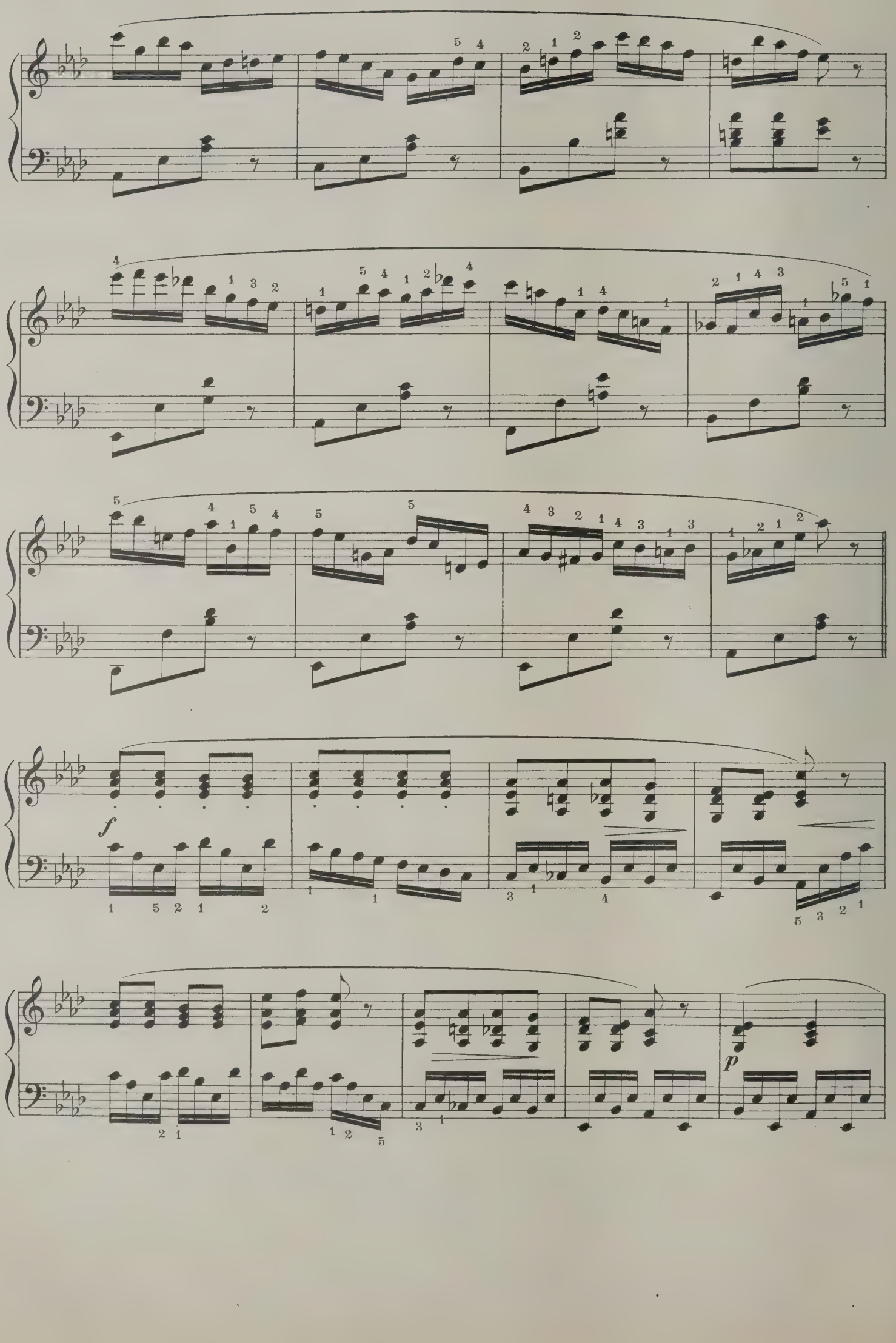
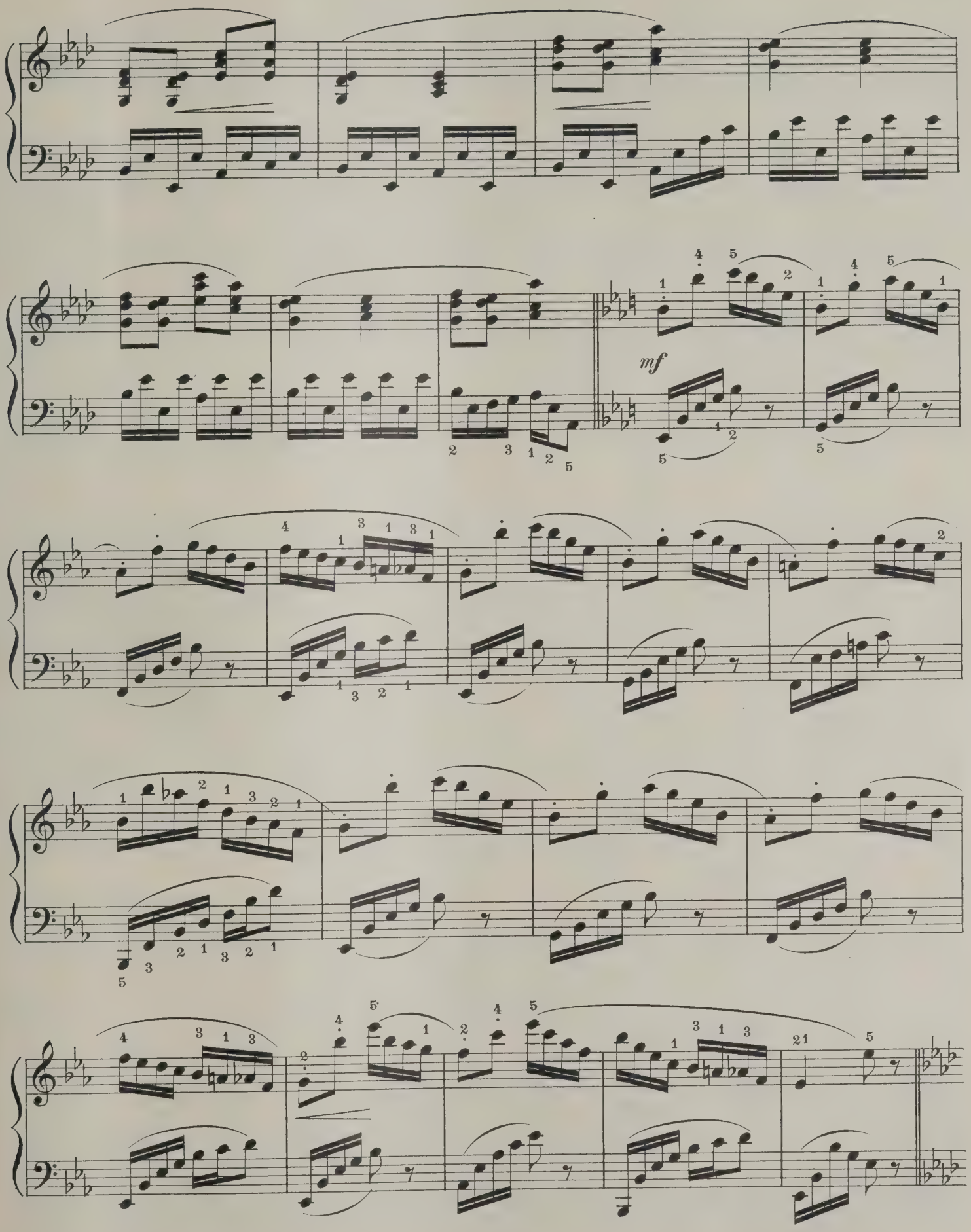

f
p


mf

mf

cresc.

ff

ENCHANTMENT

Valse lente

ROBERT E. AUSTIN

INTRODUCTION

Moderato

PIANO

p

dim.

Tempo di Valse lente

cantabile

p espress.

p

mf

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Grade III

Più mosso

f *f* *mf* *f* *f* *p*

mf *f* *f* *mf* *f* *f* *p*

mf *f* *f* *mf* *f*

f *p* *mf* *mf*

mf *cresc.* *mf* *poco - - a - - poco* *f*

Tempo I

p

p

TRIO

p *espress.*

espress.

mf

molto sostenuto e sonore

mf

ten.

ten.

Più mosso

f *p* *f* *p*

sostenuto

mf

f *p* *f* *p*

sostenuto

mf

cres - - - cen - - - do - - - molto - - - rit.

ff

ff

ten.

rf

Ped. ✻

Animato

p

f *mf*

poco rit.

Tempo I

p espress.

p

mf

cres - cen - do

f rit.

Animato

f

ff

sf

sf

POMPONETTE

INTERMEZZO

W. ALETTER

Allegretto

PIANO

mf stacc.

rit. *a tempo*

f accel.

a tempo

p

f più vivo

Grade III

THE MUSICIAN

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8

5 3 2 1 2 1 2

8

ff

8

rit.

mf

Tempo I

rit.

mf stacc.

f

accel.

p *a tempo*

TRIO

Espressivo

mf

rit.

mf *a tempo*

f

1.

2.

mf stacc.

f rit.

ff

cresc. ed accel.

ff

To Miss Jeanne Faure

DREAMING

(Original Key, Db)

GERRIT SMITH

GERRIT SMITH

Slowly

VOICE

PIANO

p

The day when first I met thee 'Twas in some Spir - it - land, My soul will ne'er for - get thee, Though fate with-hold thine

rit.

rit.

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p *slower*

hand. I wan - der thro' life dream - ing, My

slower *p*

broad, yet with passion *rit.* *slower*

soul goes out to thee As wert thou here in

f *rit.* *slower*

broad, yet with passion

rit. molto *p calando*

seem - ing, Ah! love, that may not, may not

rit. molto *calando*

be!

To Mrs. May Sleeper Ruggles

LI'L DRUM

HERBERT FLANSBURGH

M. B. WILLIS

Moderato e con espressione

VOICE

PIANO

What de mat_ter wif yo' noise Li'l drum? Hit's as

si_lent as de toys, Li'l drum! Top an' bot_tom bust_ed in_ Dust an'

rust am on de tin Whah' de tu_nin' straps have bin, Li'l drum!

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mp dolente

Am yo' heart so sad an' so', Li'l

cantando

mp sosten.

drum, Dat you caint tune up no mo', Li'l drum? 'Pears

p

like I heah you sigh, Lak de ba - by did, an' cry When he

p

kiss, an' say "goo'-bye," Li'l drum!

pp rall.

pp rall.

con dolore

mf

I'se a -

a tempo

mp

p distinto

feel - in' sad my - se'f, Li'l drum! You is all dat I'se got lef', Li'l

mf *p*

espress.

drum! Tears are pat - ter - in' to - day On yo'

pp *espress.*

haid, lak ba - by play Fo' de Lawd tuk him a - way; Li'l

pp rit.

pp rit.

drum!

mp a tempo

Might - y ha'd to tote de load, Li'l

mp a tempo

drum! Plod_din' 'long de lone_ly road, Li'l drum! But de

one dat knows de bes' Gwine to call us up to res'_ Wid de

ba_by on his breas', Li'l drum!

To C. Norman Hassler, Pittsburg

COULD ROSES SPEAK

GEORGE R. ROSE

CHARLES WAKEFIELD CADMAN
Op. 26, No 1

Moderato e con gusto

VOICE

PIANO

pp

I send thee now these ro - ses red, And pray that thou wilt see With - in their per - fumed vel - vet folds, The love which I bear thee. ——— Could ro - ses speak, each

cresc.

cresc.

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flow'r would plead, In love's be-guil - ing tone: "Thou

dim. e rit. *a tempo*

art my Rose of all the world, Oh, bloom for me a -

dim. e rit. *a tempo*

lone." Each rose, that breathes be -

ten. *mf* *pp*

fore thee now, Is la - den down with love. Its in - cense floats from

ten.

ev - 'ry flow'r, And seeks thy heart a - bove. Oh,

cresc.

may I find a ha - ven there, With - in thy heart's em -

cresc.

brace; An al - tar there on which to lie, With -

a tempo teneramente

in Love's ho - ly place!

a tempo

pp

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PUBLISHERS' NOTES

BETWEEN OURSELVES — In the past three years no expense has been spared to make THE MUSICIAN the best and most up-to-date musical periodical in the world. The letter press represents the highest standard of workmanship. The same process is employed in printing the music supplement as in our sheet music editions. The half-tone reproductions of photographs are the work of skilled artists. The paper used is of a uniform high quality.

So much for the mechanical part of the magazine.

A glance at the contents for the past year will prove that the best-known musicians and writers, not only of this country but also of Europe, have been included among its contributors. Do not let us be misunderstood, however, as believing that the mere payment of high prices for the matter that goes into THE MUSICIAN necessarily brings it up to a correspondingly high standard. It requires something more than this; it requires eternal vigilance, thought, alertness, and limitless patience. All these we are applying to THE MUSICIAN, and shall continue to apply in larger and still larger measure.

Most persons like to know about music even if they have not been trained as musicians. They like to be able to talk familiarly about it, to listen intelligently to it, and above all, to understand it. A new composer or conductor, what he looks like, and if a foreigner the pronunciation of his name; a new opera, a new book on music; and practical information by authorities on all subjects connected with music study and music teaching are interesting to every person who loves and patronizes music. The unusual profusion of illustrations in THE MUSICIAN makes the reader familiar with every person or article of importance in music. In wealth of practical, useful suggestion it is unsurpassed.

THE MUSICIAN for the year 1906 is the best existing example of a periodical publication devoted to music. Nevertheless, we have by no means reached the ideal at which we are aiming. For the year 1907 THE MUSICIAN will be better still. You will be interested to note

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William Shakespeare, London

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The Editor

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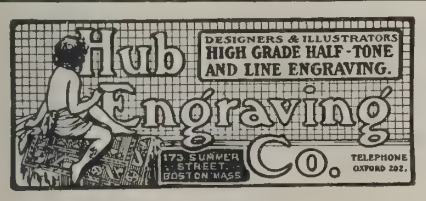

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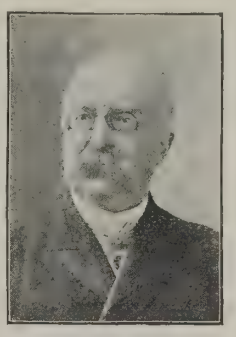

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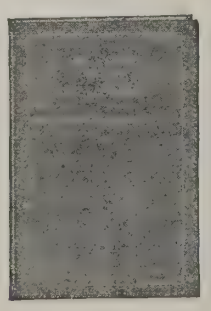

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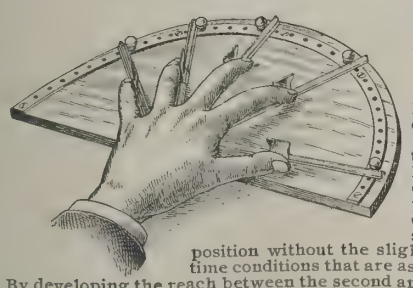

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COMPOSERS' EVENINGS

T. L. RICKABY

Some general phases of this interesting subject have been treated in the two previous chapters and nothing now remains, but the actual programs themselves. The composers to whom I have found it most profitable to devote special programs are Bach, Handel, Haydn, Mozart, Schubert, Mendelssohn and Beethoven. In the case of the first two, I would suggest they divide an evening between them. The result will be a program better balanced with respect to vocal and instrumental numbers. The following may be accepted as a model: —

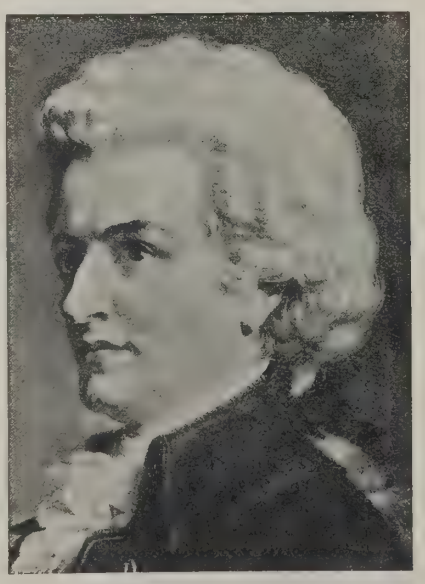
Piano Duet. First organ concerto.....*Handel*
Prelude and Fugue, E♭.....*Bach*
Angels Ever Bright and Fair. Soprano.....*Handel*
Largo in G. Two violins, organ, and piano.....*Handel*
My Heart ever Faithful. Soprano.....*Bach*
"Harmonious Blacksmith." Piano solo.....*Handel*
Gavotte in G minor. Violin and piano.....*Bach*
Minuet (*Sampson*). Two violins and piano.....*Handel*
Waft Her Angels (*Jephtha*). Soprano.....*Handel*
Loure. ('Cello Suite.) Piano solo.....*Bach*
I Know that My Redeemer Liveth (*Messiah*). Soprano .....*Handel*
Prelude in C. (*W. K. T.*, No. 1.) Arrangement by Gounod for voice, violin, piano, and organ.... *Bach*

This program can, of course, be varied by the addition or substitution of the inventions, gavottes, or the preludes and fugues, if the players are advanced enough. Further, there are arrangements for four hands and transcriptions of Bach's concertos and other works. Gounod has arranged the second prelude similarly to the first. The arias *He shall feed his flock* and *O had I Jubel's Lyre* could be used. In fact, two fine programs could be framed from the works of these composers, without making any great technical demands on the performers.

In case of Mozart we can improve somewhat on the above, both as regards greater choice of material and as to the various qualities that go towards making a musical program interesting to the average audience. Mozart's music is melodious and easily comprehended; hence appeals more readily to a greater number of people. The following program will prove very interesting and instructive: —

Minuet in E. Piano, six hands.
Andante Minuet and Rondo. Violin and piano.
The Violet. Soprano.
Rondo in D. Piano solo.
Magic Flute. Excerpts arranged for piano, organ, and violin.
Turkish March. Piano, four hands and three violins.
Voi che Sapete. (Silently blending.) Soprano.
Priest's March. Piano, 4 hands, organ and violin.
Andante (Eighth Quartet). Three violins and piano.
Fantasia, C minor. Piano solo.
Calm is the Glassy Ocean. Trio. Female Voices.
Sonnet, "Mozart's Grave." Reading.
Symphony. (One movement.) Piano, four hands, organ, and violin.

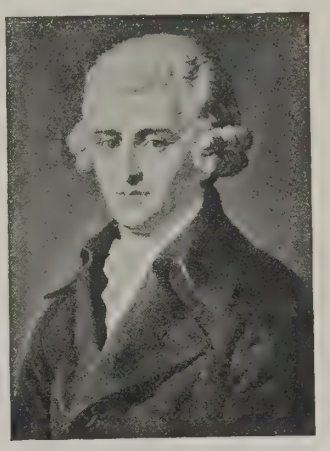
For a Haydn program we have quite an abundance of material — much of it easy and well within the powers of ambitious pupils. The following program could not fail to please an audience and at the same time it is sufficiently representative to be instructive and interesting to music students. There are Haydn albums, from which piano solos may be selected if those given are considered



WOLFGANG AMADEUS MOZART

hackneyed. Most of Haydn's trios and quartets are arranged for piano four hands, and there are two other minuets arranged for piano six hands. If a teacher has the material and cares for that sort of thing, the *Kinder Symphony* for piano, two voices, two violins, and toys is quite a novelty.

Symphony. (Military.) Piano, four hands, and organ.
Serenade in C. Violin and piano.
Gypsy Rondo Piano solo.
My Mother Bids Me bind My Hair. Soprano.
Themes from Symphonies. Arrangement for piano, four hands, organ, and violin.



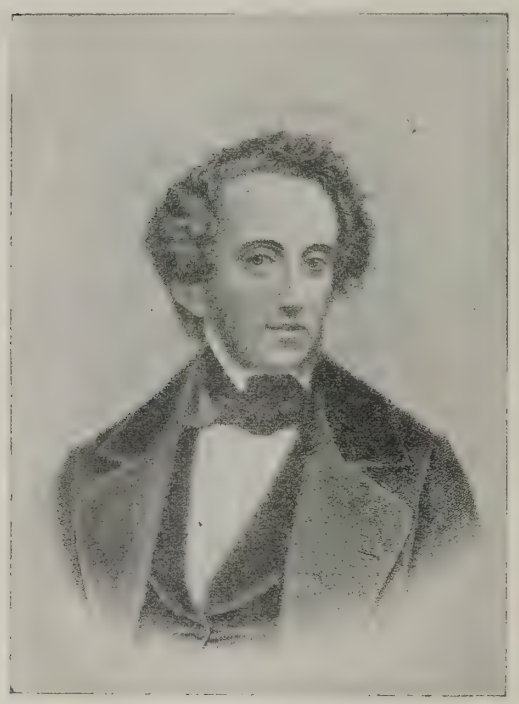
JOSEPH HAYDN

Moto Perpetual. Piano solo.
Serenade. Male voices.
Minuet. (Symphony B.) Piano, six hands. (Arr. by Herbert.)
Sonata, E♭. (One movement.) Piano solo.
With Verdure Clad (*Creation*). Soprano.
Andante. (Seventy-seventh Symphony.) Violin and piano.
(This is the well-known Hymn to the Emperor.)
Andante. (Surprise Symphony.) Piano and three violins.

Mendelssohn is practically a modern composer, and his music is more "grateful" to the majority of people than that of any of the composers already spoken of. The subjoined list of pieces would make a very acceptable and characteristic program: —

Symphony. (Italian.) (One movement.) Piano, four hands.
(*a*) Spring Song. } Piano Solo.
(*b*) Spinning Song. }
But the Lord is Mindful. Contralto solo.
War March (*Athalia*). Piano, organ, and violin.
I Would that My Love. Part-song. Female voices.
Overture (*Ruy Blas*). Piano, four hands.
Nocturne. (*M. N. D.*) Piano, four hands.
Nocturne. (*M. N. D.*) Piano, four hands, violin, and organ.
Lift Thine Eyes. Trio. Female voices.
Wedding March. (*M. N. D.*) Piano, six hands.
On Wings of Music. Soprano.
Rondo Cappricioso. (Op. 14.) Piano solo.
Symphony (*Reformation*). (Last movement.) Piano, four hands.

It must not be forgotten that nearly all the symphonies, trios, quartets, and concertos are arranged for piano four hands, to which it is easy (and very effective), to add an organ part. No violin solo occurs on the above program, but many of Mendelssohn's *Songs without Words* are arranged for violin and piano, and many themes from larger orchestral works can be had arranged this way. For piano solos, his scherzos and caprices are available, and for vocal numbers his two and four part songs offer abundant choice. Of course, if the players are available, a Mendelssohn program ought to have a movement from his piano or violin concertos, but it may not be practicable, and an enjoyable and valuable evening is possible without any of the larger numbers.



FELIX MENDELSSOHN-BARTHOLDY

Schubert is best known by, and is heard at his best in, his songs. Yet his compositions cover a very wide field and there is no difficulty in framing a fine program of comparatively easy music.

Symphony in C. Piano, four hands.
Serenade in D minor. Soprano.
Impromptu in A♭. Piano solo.
Moment Musical. Violin and piano.
Entr'acte (*Rosamonde*). Two violins and piano.
March Militaire. Piano, four hands, violin, and organ.
To Sing on the Water. Soprano.
Impromptu, E minor. Piano solo.
March Heroique, C minor. Piano, four hands, violin, and organ.
Ave Maria. Contralto. Solo.
Symphony, B minor. (Unfinished.) Piano, four hands.

One more program remains for our consideration here, viz., one devoted to Beethoven. It is far from easy to give an adequate program of his works, because the best compositions of this master are most emphatically beyond the average student. Still the numbers given on the following program are not difficult, and with the possible exception of the violin sonata none of them are beyond accomplishment by earnest musicians who have ambition and industry, in addition to some skill:—

Symphony, No. 1. Piano, four hands.
Romance in F. Violin and piano.
Nel Cor Piu Variations. Piano solo.
The Wild Rose. Soprano solo.
Sonata Pathetique. Op. 13. Piano solo.

FRANZ SCHUBERT

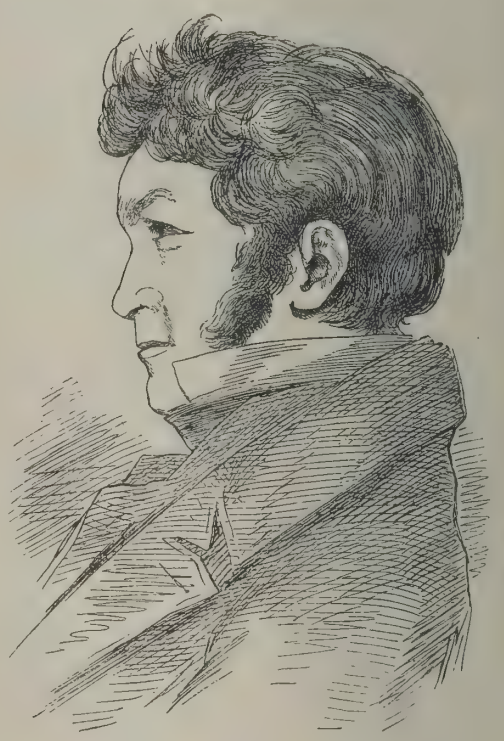
Sonata in F. Violin and piano.
Know'st Thou the Land? Soprano solo.
Sonata. Op. 27, No. 2. Piano solo.
Adelaide. Soprano solo.
Symphony No. 5. Piano, four hands, and organ.

In the Beethoven edition of the London *Musical Times*, a poem on the composer is given, and it is worth a place on a program such as we are considering. In the Mozart edition of the

L. VAN BEETHOVEN

same magazine may be found several beautiful verses which, if read, would make a pleasant addition to a Mozart program. In the last program it is not intended to play the whole of the symphonies nor sonatas, but one movement only. It is a mistake to make a program too long, yet this mistake is more frequently made than any other. A half tone "cut" costs very little money and a picture of the composer should grace the first page of the program, which should contain also appropriate quotations referring to music generally, or to the particular musician under consideration. For instance, a Schubert program might contain his epitaph (by the poet Grilparzer), a verse on Schubert's music by George Eliot, and a quotation from his own letters regarding his compositions. Such passages are peculiarly beautiful and appropriate, and they have a decidedly good effect educationally, no less than esthetically.

My subject has become long drawn out, and more space has been consumed than was at first intended, but my enthusiasm and belief in the particular branch of a teacher's work must be my excuse. Concerts of this kind have been the source of much pleasure and profit to many people. From a general educational standpoint, there is nothing that can successfully take their place. As a source of inspiration to a student



BEETHOVEN
(Julius Schnorr)

they are indispensable. As hinted at in the beginning, the topic is not new, having already received treatment by others. At the same time, special evenings devoted to the works of one great writer are not given as frequently as their importance would warrant. It is sincerely hoped that the present effort will not fail to impress many teachers with the beauty and the utility of such programs, and that in the future the lives and works of these great tone poets will receive greater attention from us who know them so well, and it will follow that in course of time, so far as the general public is concerned, Bach, Handel, Haydn, Mozart, Mendelssohn, Schubert and Beethoven will be much more than they are at present — vague, traditional names and nothing more.

THE TEACHER'S FORUM

THE PSYCHOLOGIC ELEMENT IN TEACHING

FRANCIS H. MORTON

In the days gone by I suppose very few, if indeed any, of the vast army of music teachers had the faintest conception of a question involving metaphysics entering into every department of their teaching. Even in this otherwise enlightened age, there is not more than, say, one per cent of them all who intelligently recognize such an element in a system of tuition. Why this is so is hard to say, because a teacher who is at all up-to-date and progressive can avail of numbers of valuable books and journals which will aid in perfecting, as far as may be, any system of instruction employed. That is to say, there are certain facts fundamental to all methods in teaching. The method that embodies the greatest number of these fundamental truths will therefore be the most enlightened, effective, enjoyable, and progressive.

I think that perhaps the real reason of the deplorable and widespread ignorance regarding the psychologic element in teaching the pianoforte — or other instrument — lies in the failure of professors of all but high intelligence and originality to appreciate the fact that teaching is primarily mental; the action of mind upon mind, reason upon reason. Teachers in general have a fund of knowledge which it is their duty, and, let us hope, their pleasure, to impart to pupils. They are satisfied if they do but know one way of imparting such knowledge, and if pupils chance along who are not amenable to that method, so much the worse for them.

Yet there are some, teachers by the grace of God, who do seem to have an admirable facility in imparting instruction to all and sundry, and manage to get away from routine, seeking for themselves light in a region commonly shrouded in darkness and difficulty, and who finally, after testing their methods, ideas, and theories, vouchsafe some information as authors to those who will diligently read, mark, and inwardly digest what is set forth in such literature.

In this connection it is easy to see the great and good work done by musical magazines, the best of which have on their contributing staff the acutest minds and most fertile originality a whole nation can produce. We cannot doubt that the mightiest factor in the world-wide spread of the most inspired Gospel of Music is the first-class musical journal.

I have often thought that the same generous spirit of "give and take" pervades the ranks of the contributors as should exist between a more or less advanced student and the teacher. If a writer has a good idea, he does not selfishly keep it to himself, but presents it to all for their perusal. But he finds his recompense in what is presented for *his* inspection by other writers.

FRANCIS H. MORTON

Though this is seemingly far from our present theme, there is nevertheless a strong psychic trait here, for the edification of teachers as well as writers of music. If a teacher withholds that which would greatly aid a pupil, through fear of such information spreading out of his immediate circle, he does both himself and the pupil injustice, inasmuch as his mind, by continued pondering on the treasured discovery or information, inhibits the output of mental energy and force that would have brought him additional information and research. Then, too, the pupil feels there is something lacking to aid his progress, and very likely has a lurking suspicion that the teacher could help, as he has in the past, if he would. Thus there is a tendency that places in jeopardy that frank exchange of ideas and thoughts that marked their intercourse at lessons in days gone by.

Perhaps the teacher even has a morbid dread that by giving the necessary information the pupil may really become as proficient as he; that he cannot permit — perish the thought! What a pity an otherwise excellent teacher should so limit himself and his noble work! For by degrees this insidious idea will permeate the instruction given in lower grades, until maybe the solid structure of his former teaching is undermined.

In considering the psychological element in teaching, it should be borne in mind that an instructor has various ways of influencing the one beside him. To begin with, there is verbal work to be done of the utmost importance. A very common fault is that of permitting the voice to assume a monotonous tone. When this occurs, the pupil will almost invariably detect a lack of vitality, and any mental alertness manifested will in time succumb to the deadening influence of the teacher's style. Emphasis laid on certain important words in each sentence and tasteful modulation of the voice would so remedy matters that it would be an easy and natural process for a pupil to respond to this teaching, and remember most of what would be otherwise completely forgotten.

The psychic reason for this is that what is automatically given forth will be automatically received.

Therefore when a teacher, by necessary emphasis and suitable vocal modulation, adds the quality of intellectual interest to his discourse, the student, by the sympathetic force of the teacher, will be aroused to a similar mental attitude, and be correspondingly benefited thereby.

THOSE MINOR SCALES

FREDERIC S. LAW

Most teachers find the minor scale a disturbing element in their work. The idea of the major scale dragging a relative minor after it like a distorted shadow is a bewildering one to most pupils on account of the contradictions involved. Why, they ask, does the minor scale change its form in two or three puzzling ways? — why does it not have a signature of its own, so that it may be recognized? — why must we hear it in order to be able to distinguish it?

There are two ways of regarding the minor mode: first, as a thoroughly independent one; second, as a modified form of its relative major. The first view is generally maintained by instrumentalists, the second by vocalists.

I declare unhesitatingly for the second point of view, not only from mental effect, as the tonic-sol-faists call it, but because of the ease and simplicity of explaining its anomalies. I fail to see how a key can be said to be independent in the sense that a major key undoubtedly is when its intervals can be shifted about, as shown by the various forms of the minor scale; when it continually exhibits a tendency to dissolve into its relative major. That the minor scale is in essence a modification of its relative major seems to me clear, theoretically speaking; that in practice the composer, from the standpoint of convenience, treats it as an independent form, is readily seen. Modern music demands a fixed tonality; hence in the great majority of ultimate changes from minor to major the same key-note is retained, though the transition from a minor key to its parallel major invariably strikes the ear as being more abrupt than one to its relative major. The very feeling of an easily shifted centre of gravity so characteristic of the minor mode is a strong factor in its artistic use; it pictures the sombre, the uncertain — while the major expresses confidence, assurance, triumph. It was this impression of doubtful tonality that led a child to reply, when asked if she could distinguish between major and

minor: "Yes; when it doesn't sound quite right, then I know it's minor."

In teaching the minor scales I find that the following explanation never fails in giving a distinct understanding of their nature and formation. Even young children have no difficulty in putting them together theoretically and in playing them on the piano after the formulæ therein furnished.

More than two thousand years ago the Greeks had a number of different modes where we have but two — major and minor. The scales of these modes began on the degrees of our major scale and had various names, *e.g.*, Ionian, Dorian, Phrygian, etc. The Ionian ran from C to C, the Dorian from D to D, the Phrygian from E to E, and so on. Since no accidentals were employed, it will be seen that these varying scales were in reality pieces, so to speak, of the same scale. They were retained, with modifications, for many centuries by the Church, but, with the exception of the present major (Ionian) and its relative minor (Eolian), gradually fell out of use. The natural or primitive minor scale is a scale formed in this way, beginning on the sixth degree of the major (hence called its relative major) and proceeding without chromatic alteration, as from A to A in the key of C. It is thus said to be the relative minor of the major key which contains all of its tones. The effect of the major second, or whole step, between the seventh and eighth degrees, however, was so unsatisfactory to modern ears that the seventh was raised a half step, thus giving the scale a leading tone, *i.e.*, a tone leading conclusively into the tonic, or key-note, and emphasizing its importance as the generating tone of the key, the point of repose. This form with the raised seventh is known as the harmonic or true minor scale — the only one recognized in harmony. Its effect is strong, but rugged, owing to the wide interval (augmented second) which this sharping of the seventh necessarily made between six and seven. To smooth this over and to make the minor scale easier of execution, especially to singers, the sixth was also sharped, and thus the first step to the melodic minor scale was taken. But it was soon found that another step was necessary. In ascending the scale was perceived to be minor as soon as the third was heard: in descending, however, the first five tones are the same as the parallel major (*i.e.*, the major key having the same tonic), so that the sixth tone came as a disagreeable shock to the ear, which in such case instinctively expects the major, or raised, third. In order to avoid this unpleasant effect the natural minor scale was taken in the descending scale; and thus we have the melodic minor scale, with major sixth and seventh ascending and minor sixth and seventh descending,—in its nature a compromise; smoother, but weaker than the true harmonic minor. It may also descend according to the harmonic formula, *i.e.*, with a major seventh and a minor sixth. In a composition by Liszt, the name of which escapes me, these two forms are used in one and the same scale—a long, descending passage, in which each octave changes from natural to harmonic and *vice versa;* in other words, one octave is played in the natural form and the succeeding one in the harmonic form, which in the next octave changes to the natural form, and so on. When delivered with the requisite bravura it is difficult for any but the most practiced ear to detect the variations in the successive octaves. Such a liberty could hardly be taken in a major key.

The so-called Hungarian scale may also be mentioned in this connection. It is an intensified harmonic minor scale; the fourth and seventh are both sharped, *e.g.*, A, B, C, D♯, E, F, G♯, A. See William Mason's *Romance Etude* — which, as some one justly remarks, is more etude than romance — for a practical application of this scale.

Thus it is seen that there are several forms of the minor scale, varying from each other in different points, but all agreeing in one essential,— that of being built on a minor third; that is, the third is a minor third (a step and a half) from its tonic instead of a major third (two whole steps), as in the case of the major scale. Therefore the correct answer to the question which so often puzzles pupils, What is the difference between a major scale and a minor scale? is: A major scale has a major third, a minor scale has a minor third. The same definition holds good with chords.

A serious difficulty with the minor mode is the lack of a definite signature by which it can be readily recognized. This difficulty does not exist, of course, for the experienced musician, but it perplexes the novice not a little. It has been proposed to meet it by adding to the signature of the relative major a sharp or a natural, indicating the raised leading tone of the minor. This has not met with acceptance, for the very good reason that if adopted it would lead to greater complexity and obscurity. The sharped seventh of the minor mode is by no means invariable, as we have seen; besides, the proposed signature would result in apparent contradictions. The signature for C minor, for instance, would be either the two flats — E and A, or three — B, E, and A, followed by a natural, cancelling the flat on B. I remember seeing a song by Bruckner bearing such a signature to indicate the Hungarian minor, but it was far from being a simplification of that peculiar mode or an aid in reading the key. The training of the ear to distinguish the minor effect from that of the major and of the eye to discover the raised leading tone, the fifth of the apparent signature, are two of the most practical devices to gain the end in view.

To recapitulate: Every major scale has a relative minor scale bearing the same signature, the key-note of which is on the sixth of its relative major. The principal forms of the minor scale are:—

I. Natural minor; no accidentals.

II. Harmonic minor; seventh sharped.

III. Melodic minor; sixth and seventh sharped ascending, natural minor descending, *i.e.*, the accidentals contradicted; sometimes harmonic minor descending.

In teaching let the pupil first play a major scale, then its relative minor in the three forms — natural, harmonic, and melodic. Have him listen attentively to the effect of each, and by the time he has gone through all the keys in this way he will be prepared to write them out in the chromatically altered forms — harmonic and melodic. It is understood, of course, that the major scales have previously been written, so that the student has a knowledge of all the signatures. This is best done by giving him all the tones used as key-notes, enharmonic as well as chromatic, *e.g.*, C, C♯, D♭, D, E♭, etc., — fifteen in all — and having them formed by accidentals without signature. The minor scales are necessarily written with signatures and accidentals used to effect the changes indicated in the above formulæ. It will be seen that this requires complete understanding of all chromatic characters used to raise and lower pitches with their proper contradictions — the double flat excepted — in itself an admirable theoretical drill.

PREDIGESTED THOUGHTS EASY TO ASSIMILATE

THALEON BLAKE

Hope is all right, yet alone it never made a musician. The same can be said of high ideals, with more pointedness, because students too often judge of what their future success ought to be by considering the altitude of their ideals. The plainer, commoner virtues are the real bringers-about of success; for instance, perseverance, industry, resolution, and sobriety both of passions and of appetites.

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A teacher who constantly sharpens his intellect to probe the ignorance of others, and cannot be convinced of possessing deficiencies himself, is rapidly approaching the limit of his usefulness. *Study self* — give part of each day to self-examination.

* * * * * *

Almost all of the great spirits of history were in the habit of communing with themselves. Introspection, retrospection, revolving their projects over and over, alone with their privatest minds. Solitude not only favors intimacy with our spiritual powers, but is essential to any true acquaintance. Be alone, and think — the secret consciousness never flatters, never cajoles, never lies, never bears false witness to vanity. A strong mind must look within frequently; a common one ought to.

* * * * * *

A man who had attended a musician's convention was extolling American musicians. The things not seen impressed him most favorably. "The majority of the men looked like well-dressed, well-mannered gentlemen of more materialistic callings." He should have taken some of them for prosperous business men but for the badges which they wore. This is very high praise, indeed. Long hair and a nervous, distracted look may show a man to be an artist, but such mannerisms are more apt to prove a man to be a freak.

* * * * * *

If I were to pen a thousand letters to young men and women, I should ever insist on the great need to them of literature. If this be a hobby, let it be a hobby: I should be proud to ride it. And it often afflicts me to sadness to discover the lamentable ignorance concerning literature which obtains among practically all art students, an ignorance of which they are not unaware. Why should one who yearns to succeed in some special field of artistic endeavor be so absurdly credulous as to imagine that he can measure the full extent and depth of his talent by ignoring the sister arts which also worship beauty? Why should any novice be permitted by the guardians of his talent to develop so one-sidedly? Diversified interests intensify rather than dissipate true love for our specialty.

Rudolph Aronson has opened negotiations with Siegfried Wagner at Bayreuth for the season of 1907–1908 for a series of orchestral concerts in America, and he has also procured from Maëstro Leoncavallo the rights for the initial production in America of that composer's *La jeunesse de Figaro* an *opera-buffa*, the libretto by Victorien Sardou.

THE COMMONPLACES OF VOCAL ART—A STATEMENT OF THE PHILOSOPHY OF SINGING FROM A MODERN VIEW-POINT

LOUIS ARTHUR RUSSELL

Nature *vs.* Art

Many think that the condition, explained in last issue, is a matter of natural, almost functional action; but it must be borne in mind that the artist has to assume the emotion at least in the initiative of its expression, even though he may finally "enter so into his subject" as to be, as we say, "carried away" by it, in which case it may be somewhat natural, but the more nearly natural the singer or orator becomes, the more likely is he to forget his art, and in this latter case all sorts of accidents are likely to happen, destroying the art work. Even automatism, though never so infallibly established, needs mental control, else at least one item of expression in art, *i.e.*, quality of tone, is sure to be sacrificed. In ordinary life one who is lamenting a lost love, bewailing a perfidious friend, or uttering anathema over a foe, is unlikely to do so in what we would call beautiful tone; on the contrary, the deeper, or at least the more intense the emotion, the more ugly is the voice likely to come from the throat; while with the singer, except in moments when he discards song and lapses into unrestrained shouting or screaming for some dramatic phrase, *in which he wishes to display abject loss of self-restraint*, his greatest care must be that *his voice be allowed its beauty of tone*, and herein enters a subtle thought regarding automatism, which may be expressed as follows: *While automatism controls the local details of art, the mind, perfectly poised under the most strenuous emotional strain, must ever have a calm and infallible control over the automatism, i.e.*, over the complete mechanism! Herein does art find its plane beyond nature's basic laws, and herein does mankind exceed the limitations of the brute. Man can control his impulses and so manipulate the means of expression as to make them express his will rather than his emotions.

The Emotional Effort and Its Source of Power

Intensity of emotional expression is effected by the muscles of the waist and of the back, particularly the diaphragm, which latter, being the strongest muscle of the body, carries its greatest burdens. Emotional expression is the result of force. This force must be counterpoised, else it will fail in expression; it will overstep itself — will "splutter," as we say; the voice will over-blow, and instead of coherent words and sentences, we stammer, mispronounce, jumble the words, and emit disagreeable, often ridiculous sounds, and cut outrageous capers with grimaces, all showing that the emotion has had no "balance wheel"; it "falls over itself," and where intense and serious feeling was to be expressed, the result is generally ludicrous, though sometimes very serious in result; for uncontrolled emotion (passion, hysteria, etc.) results in serious physical accidents, even to the point of death. The singer who attempts to express deep emotion without control of counterpoise will always do something abnormal and ridiculous; every muscle shows the strain, — the face grows red, the eyes seem "a bursting," the limbs stiffen, the neck grows rigid, and the veins stand out in ridges, while the throat will stiffen and fix itself relentlessly. If the climacteric tones come at all from the throat, they are of that quality we know as pinched and throaty, altogether making the singer's efforts painful to the listener, and the great probability is that the voice will not stand the strain, but will "break" upon the high tones.

All this is due to lack of equipoise. For every correct muscular effort there must be a counterpoise, an effort making the balance which supports the process; thus, the inspiratory muscles resist the contraction of the expiratory muscles in all true vocal effort, preventing undue breath pressure against the vocal cords. The more acute (higher) tones, when sung with full power, also require the resisting force of counterpoise at the waist, for otherwise too great a pressure of breath is thrown upon the vocal cords. *All local effort* at the throat is to be avoided; the more powerful or higher the tone and the more intense the emotion, the greater is the requirement for counterpoise at the waist; *the effort, the muscular tension, being down, away from the throat*, which must retain the same freedom as in ordinary speech, as must also the other parts of the organs of speech, — the tongue, jaw, and lips.

Involuntary (Functional) *vs.* Voluntary Effort

While it is difficult to determine many of the centres of automatic action in the singing process, such as are really under mental control, though cultivated to a state of subconscious habit, there are a few centres of activity the processes of which seem to be almost functional and are surely involuntary and free from any local controlling effort whatever.

I know that my views on this subject are among the vocal heresies, but I feel confident that readers with a perfect control of freedom and of equipoise, a keen ear, and as keen power of introspection, all of which conditions must obtain to make an authoritative investigator; any such, I say, will surely learn to know that *all vowel making* is (should be) an involuntary act so far as local muscular control is concerned.

It is already generally admitted that the condition, position, and action of the larynx, in which are the vocal cords and of course the glottis, are involuntary, so much so as to be almost functional in their action when allowed perfect freedom from local muscular tension, either directly ordered by the will, or due to lack of power to "let go."

Breath management for singing or speech is a voluntary act, — first, in its cultivation for art purposes by direct local control; finally by automatic control. *Poise of body* is also a voluntary act, — first, by direct control; then through automatism. The correct condition of *the organs of speech*, the various parts of the mouth and upper throat, etc. (excepting the larynx), are really brought about by voluntary effort, though in some items this is more reflex than direct.

Reflex Tension

By reflex tension, or reflex action, we mean such processes as occur through the direct control of some part or parts away from the centre of action in question. Thus in the artist singer, the opening of the back mouth has grown to be a reflex action, due to the voluntary expansion of the body for breath, and could we induce with the student a perfect freedom of the muscles of the throat and neck at once with a control of the buoyant, firm body, there would be no need ever to teach him to "open his throat," as we say; for this condition is a sure reflex of the correct poise of the body, combined with a correct breathing process and a freedom of all muscles of the neck.

The natural, functional "yawn" exemplifies this. This yawning effort or process offers an excellent opportunity for the study of reflex action, as between the body and the throat.

The Throat and the Spine

And this brings us to a rather deep subject, and one upon which there is much of contrary opinion; *i.e.*, the connection between the condition of the spine and the action of the throat and back mouth.

I shall not attempt to enter into any deep technical explanation of this, but will briefly state the condition. The relations existing between the spinal column and the tissue all about the pharynx, the back surface of which lies practically against the spinal column, are but faintly understood; but that there is a close sympathetic relation between the spinal column with its surrounding muscles, at the back of the neck, and the muscles of the upper throat and back mouth, is certain. The student finds great assistance in bringing about the singer's poise and the singer's sensation when he recognizes this fact, and in his earlier study of muscular control seeks to realize what appears to be a reflex influence upon the throat and mouth, especially upon the soft palate (the uvula particularly), through or from the condition of the spinal muscles.

In yawning, the cervical (neck) vertebræ assume an almost rigid condition, the surrounding muscular tissue contracting very appreciably; through reflex or sympathetic muscular action the soft palate is affected, and rises as high as possible. If we *let go the strain*, the extreme tension of the involuntary yawn, we still have the active influence of the spinal column and the muscles mentioned; but now in what we know as elastic freedom the fauces still remains open, but not in stiffness, the mouth spaces are free and open, allowing for proper exit of the tone as well as for resonance.

Many of the automatic processes at work in singing may be looked upon as reflex, but the condition in these cases is of no particular importance, since they are cultivated locally, and in the final result the automatism carries the specific processes on without attention of the will.

"Let go" while "holding On"

When the student clearly understands the distinction between the voluntary and the involuntary efforts in singing, it will be a very simple problem to learn that we "let go" of those parts which act involuntarily, while we, subconsciously as to the local items and consciously as to the complex process, control (mildly hold on) to the automatic process. Thus we "let go" the throat completely, letting it act as free from our will as if its work were functional; at the same time we control the body, willing it into a certain poise, and we will the back mouth and pharynx to remain open. We "let go" all muscles not in actual requirement, and hold under control such as are needed. We say, however, that practically no part is "let go" to the condition of flaccidity.

The Floating Chin

The floating chin and free tongue are constant watchwords of the new school of vocal culture. The tongue will easily hang free if the general buoyancy of body and a free throat be maintained, but the floating chin is perhaps a more difficult accomplishment. However, this is a simple thing for one who has mastered the thought of relaxation and elastic freedom. *The chin drops down and backward* (the floor seeming to drop into the neck), and hangs there as free and floating as if it had no muscular connection with the other parts of the head. From this inert (or seemingly so) condition it responds upon call to do its part of the singing process, but it must *never stiffen* nor must it ever *interfere*, as is its wont, with the duties of the tongue. If its floor (really the floor of the mouth) stiffens, it affects the freedom of the throat and the larynx and impedes the process of vowel making within the mouth. The whole front surface of the neck and throat from the under jaw bone to the collar bone must be free (feeling soft to the touch); when any part of this surface stiffens (hardens), it affects the intrinsic involuntary muscles of the throat and mouth, and interferes with the freedom of the larynx (and vocal cords). *In enunciation and articulation* the chin has very little to do, and should *never interfere* in the articulation of the tongue consonants. *Try reading aloud* from a book or newspaper with the

teeth together, or if the teeth be too closely set together, place the thickness of a match between them, and notice how little chin action is required in articulation. Cultivate the loose back-dropping, floating chin; it aids the whole oral process and also the freedom of throat.

The Open Throat

When the chin is "*floating*," the *tongue* in elastic freedom, the *soft palate* in active condition (upraised through reflex tension, not locally strained), the *back mouth and throat* will open as we take breath into the lungs. There is much of importance in the sensation of *downward* opening, as if the throat dropped open, down into the neck and chest. This downward opening should prevail from the lips through the entire mouth to the larynx. The tendency to spread the mouth sidewise (crosswise) at any point (lips included) is wrong; it induces stiffness of the muscles, leading also to white, thin tone; while the feeling of downward opening, with broadening at the throat and chest, gives breadth to the tone, and by adding a more sombre hue, the whole character of the voice is made more serious, more artistic. The chin drops downward and backward in floating looseness; the tongue likewise hangs limp in the open throat. Mr. E. J. Meyer in his latest work has aptly expressed this thus — the mouth open "O" rather than " ○."

The Training of the Tongue

Among the many errors of teaching which have so long stood in the way of singers' advancement in art is the thought that correct vowel making is a matter of lip shaping. I have elsewhere entered largely into the discussion of this subject,* and will here only make the statement that vowels are made in the mouth behind the lips, and practically by the mid and back tongue, the lips having nothing to do with the *vowel color*, although some vowels find their focus *at* the lips. *Every shade of vowel color can be readily made and should always be made without interference of the lips.* On the contrary, however, the tongue should be trained to a perfect freedom, so that those infinitely small variations of inner mouth shapes which are primarily due to the position of the tongue, and which give vowel color to speech, may be at the instantaneous call of the will. The tongue is the most neglected of the parts of the apparatus of speech, and when not neglected entirely, it is generally wrongly treated by the singing master and student.

Where can one find vocal students who are not struggling to "*hold the tongue flat.*" Every conceivable device is used to bring about this almost impossible condition, and were it possible, *the condition is not correct.* The absolutely flat back or flat top tongue is practicable only when pronouncing *ah*; all other vowels require other conditions of the tongue. The tongue must be trained to a condition of freedom, not to a condition of flatness, for the flat tongue, except for *ah*, is a stiff tongue, and what we must have for free vowel speaking is a perfectly free tongue, which can shape itself automatically in song as in colloquial speech for all vowels. For this the mid and back tongue need special processes of training, which processes must tend to loosen the thicker parts of this member, and free it not only from the back mouth and throat, but also from the sympathetic action of the lower jaw, which is ever offering its unneeded assistance; and at last the tongue must be so free at the thicker posterior parts as to allow these thicker sections to act unimpeded in vowel making, while the tip surface is engaged in articulating the lingual consonants.

The use of coins or spoon backs to hold the tongue flat is a most pernicious process. *The tongue must be taught to act*, and never should be restrained in any such mechanical way as these or their like. Every shade of vocal color can be easily and properly sounded with the tip tongue held gently between the teeth, and with the lips loosely separated and motionless. An experiment along this line will prove at once the condition of freedom or stiffness of the tongue, which is a most essential condition.

A stiff tongue, whether flat or "humped," will do more to induce a throaty, non-resonant tone than almost any other false condition; furthermore, such a condition never allows distinct articulation or enunciation. If we look well after the back tongue, the tip tongue will take care of itself.

The Open Mouth

We are told that the mouth must be open, and indeed it must; but a great error is often fallen into by the idea that the chin must be dropped extremely. This is not the fact, and its doing is often the cause of inartistic tone quality. The *open throat and back mouth* must be the care of the student; here at the line of and back of the pillars of the fauces is where we want the freely wide-open space, and we should have control over this condition whether the front mouth at the lips and teeth be wide open or close together. The front mouth at the teeth should be loosely open, from three eighths to half an inch, or more in some cases.

However, in practicing for color and for diction, it is well to experiment with the teeth together and also with them far apart (the chin dropped low), so that finally the "middle ground," so often mentioned, and with which is found the greatest freedom and the greatest variety of power, may become the habitual condition.

Some singers find an extremely wide open front mouth an aid in singing the highest tones in coloratura passages; but usually a very open front mouth induces a pinched, closed throat and back mouth. The practice with words for the open throat will be quicker in results if done frequently with the teeth fixed loosely together, making as little as possible of motion with the lips.*

* *English Diction for Singers and Speakers.*

WOMAN'S GREAT FIELD IN THE MUSICAL LIFE

W. FRANCIS GATES

Notwithstanding the fact that woman has had a certain handicap in musical matters, she has furnished the great body of musical amateurs, without which the professional artistic world would have a sorry time of it. In past ages the feminine portion of society had its scope confined to the duties of the household. The woman of the past could cook, sew, and generally look well to the ways of her household, although deprived of the enlightening assistance of a woman's club. Her educational outlook was narrow, yet there is a qualification to be added to this, for the very confinement to home gave opportunity for a study of the arts that the men of those times did not possess.

Later, she came to have enlarged musical opportunities, for the girl always received music lessons, to the exclusion of the boy, and was expected to be musical, while the latter was not, but in our own times, she is thoroughly "emancipated"; she attends the same colleges as her brothers, engages in the same occupations, and enters the same professions.

Woman is welcomed as a performer and is given equal opportunity of representation on programs with the male composers. This leads to the questions, — has she made the most of her opportunities? Is her best field in composition, or is it, rather, in that of a general dissemination of musical interest?

Truly, she has been called the queen of the home; but unsatisfied with this field, as the arts and sciences became open to her, she took a prominent place in literature. In the business world woman has, in some instances, paralleled the successes of men. Why does she not succeed as well in music as in literature? The qualifications are largely the same and some of the requirements are identical. While man has for ages been occupied with war and business, she has remained at home with her virginals and her piano. Certainly this should count for something.

In our own day, the boy is sent to school or the business college, enters the store or the shop, while the girl is placed on the piano seat, — irrespective of which of the two has the musical talent. The underlying reason of all this is that man is expected to become a money getter, and woman a money spender.

From her girlhood days the woman is the one who has the most of that *sine qua non* for musical study and composition — leisure time. The busy man, even though he have the inclination, cannot throw himself into a musical mood in the few moments he has to himself each day. Many women work as hard and as long as the men, but on the other hand, many are idle all day long.

Few women, compared with the great army of men, are in a business life. The great majority have several hours a day at their disposal for such pursuits as they care to follow. I emphasize this point to show that woman in general has time to practice an art, has time to compose music, provided she has the ability. The result of woman's nature, environment, and training is that she is "impressionable, emotional, communicative." A large proportion also have the particular mental elements that go for musical ability, strong sense of tune, time, rhythm, harmony.

On the other hand, the temperament of the average man of the Anglo-Saxon races is unemotional, less impressionable, retiring rather than communicative, modest as to exploiting his own sentiments and emotions. He is square-cut, matter of fact, absorbed in his business, owing to the pressure for money getting. Few can be successful business men through the day and in the evening throw off all taint of the shop or office and metamorphose into the artist.

By this, it will be brought to mind that woman excels man in three essentials, — temperament, opportunity, and musical education. There are a thousand times more women studying and practicing music than men; yes, ten thousand. What, then, is the reason that but a mere handful have achieved more than perhaps an honorary mention? Is it too much to say that the reason is in the narrowness of the view which women take of the musical life and in their propensity to "dabble"?

To put deep emotion into music, one must first have the emotions. To affect a listener deeply, one must first feel deeply; that is, one must have experience in life, must have received its hard knocks as well as its coddlings. To conceive great music one must have heard the creations of the masters in music; to obtain broad ideas, one must travel, observe, meet humanity — not sit at home and practice finger exercises.

By the nature and requirements and purposes of her sex, woman is shut off from much of this active turmoil and rougher experience of life. She has not so deep passions as the artistic man. Her life is more tranquil. She does not, because of her specialized nature and nerve sensitiveness, stand continuous application as well as man.

She is endowed with her own nature, her own walk in life, her "sphere," to use a rather obnoxious word. It is truly her own; man cannot invade it; would not be a success if he did. Woman produces that mainspring that moves the musical world and keeps it in motion — the great body of musical amateurs,— for without this impetus the musical spirit of the world would soon become practically dead. She keeps music alive in the home; she starts her children on the right path that leads to musical righteousness.

Woman, then, has her great mission in the musical world. Though it is not so spectacular as that of man, it is equally necessary. It is as important to have the audience as to have the artist. The one is the complement of the other.

From this it is easy to infer that while woman has done little that is great in composition she is no less filling her place in the economy of musical things. She has not the breadth of experience that makes eminent composers; she has not the continuous application; she enjoys music not as an art life, but as an art pleasure.

Perhaps, when woman becomes so fully "emancipated" that she will need careful examination to distinguish her from a man, she may then equal him in all the requisites for greatness in composition. But will not man pay a great price for his new-woman-composer? Is not she who makes music a part of the home attractions preferable to the successful composer who perchance has lost the homeliness, the sympathy for husband and child, by the absorption into art life which success in this sphere demands?

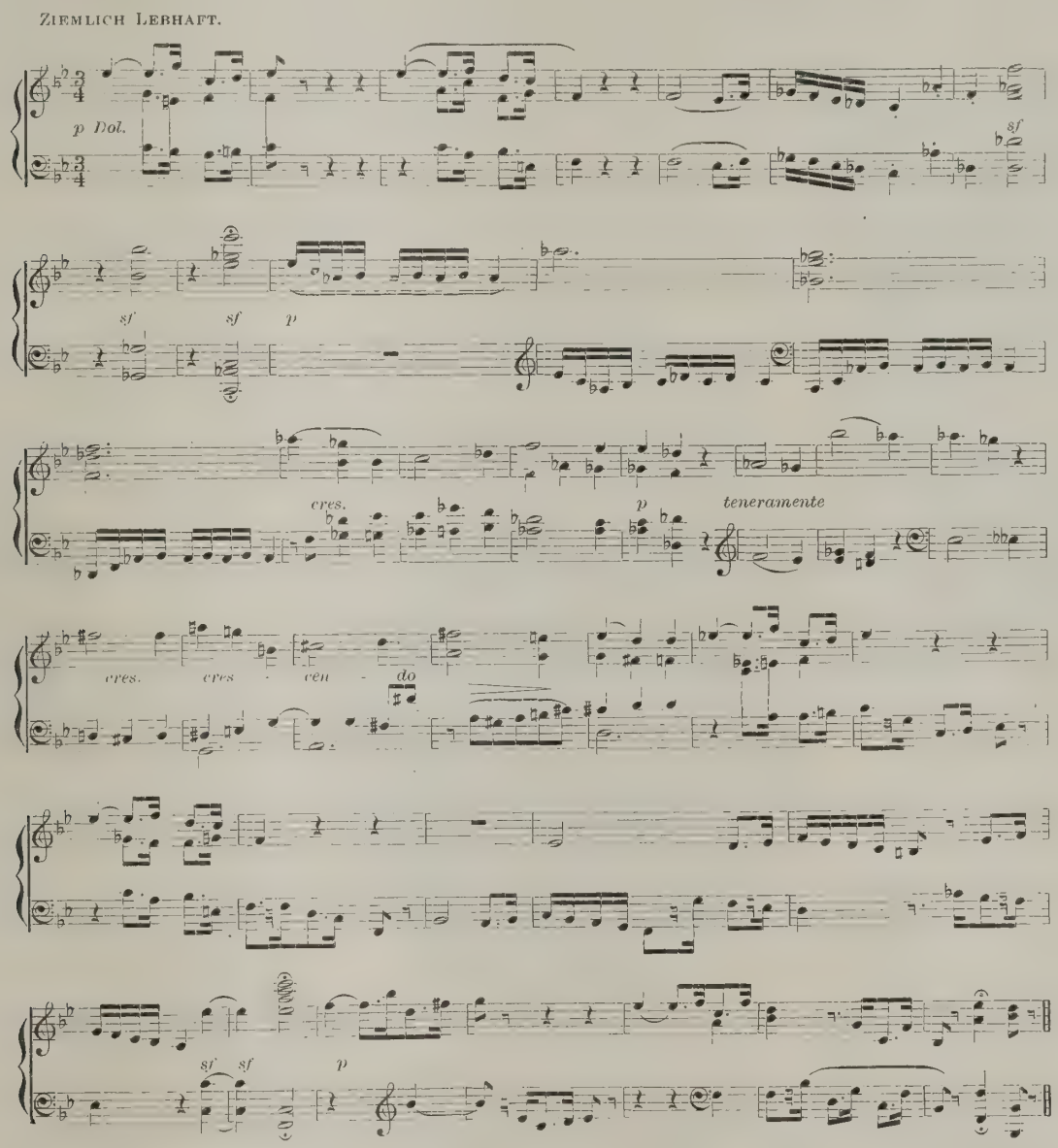
* See *English Diction for Singers* by the author of this paper. Ditson Co.)

A CURIOUS BEETHOVEN MANUSCRIPT

In the *Berliner Allgemeine Musik-Zeitung*, Vol. 1, No. 49, 1824, was published a composition by Beethoven with the title "Aŭf Aŭfforderung geschrieben Nachmittags am 14ten August, 1818, von Beethoven." ("Written by request on the 14th August, 1818, by Beethoven") which is mentioned in the book by Adolf Bernhard Marx, *Life and Works of Ludwig van Beethoven* by and by from the depth of the creative genius and quickly disappearing again, electrical — not lightning yet or like thunder rumbling in the distance. It is not his destination to leave the world like a demon with lightning and thunder — but it is a riddle — boldly given — and the answer is: 'Beethoven!"

Submitting these lines to our esteemed readers, we beg of them to examine the piece carefully, vivace. B major; thirty-nine measures, with portrait of Beethoven (*en pied*). Berlin. Schlesinger: "Interesting because in a few measures are proved the characteristic peculiarities (*in nuce*) of the third period of the Beethoven style [continuing the development of a spirit which will be understood by the coming generation]."

Mentioned also is the composition in Nottebohm: *Thematical List of Printed Works of Lud-*



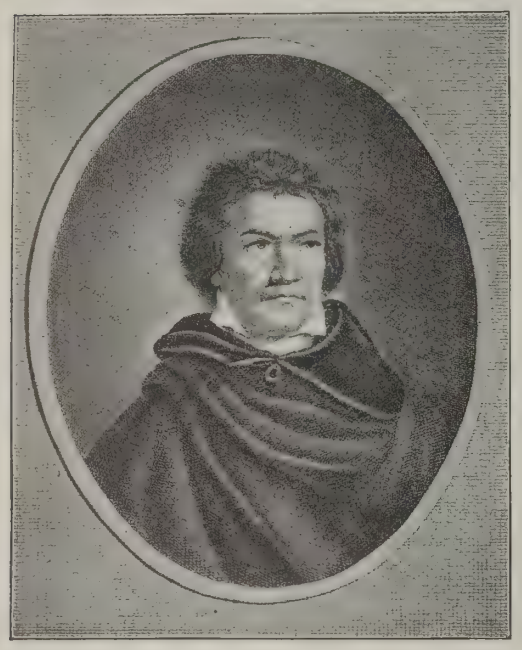
(Berlin, 1878, p. 75), where he says, after treating the so-called *Bagatelles* by Beethoven, as follows: "Much more significant is a small composition by Beethoven, which he wrote on the 14th August, 1818, in the Album of the eminent pianiste Szimanowska by request, *i.e.*, in the moment, printed in No. 49 of the *Berliner Allgemeine Musik-Zeitung*, 1824, later published under the title, *Dernière pensée musicale de Beethoven*, Berlin, by Schlesinger. The whole piece," says Marx, "has only forty measures throughout invention of a moment; everything in it is striking, scintillating spirit, not composed yet in mind, but developing that they may form their own judgment of it and the value of the five opinions mentioned on page 486, keeping in mind, as Sir George Grove concludes, "that Beethoven speaks a language no one has spoken before and treats of things no one has dreamed of before, yet it seems as though he were speaking of matters long familiar in one's mother tongue; as though he touched upon emotions one has lived through in some former existence."

A different explanation is given by Lenz about the little composition in his critical catalog of the complete works of Beethoven, Vol. IV, p. 364: *Dernière pensée de Beethoven* (*pour piano*). Poco *wig van Beethoven*, p. 152, called *Little Piece for Piano*, B major, and in Grove's *Dictionary of Music and Musicians*, 6th ed., p. 273, No. 173.

As this composition is very rare, I expect the readers of The Musician would perhaps enjoy to play and to examine the true copy of it as printed 1824 in the *Berliner Musik-Zeitung*, in which is also added an amusing story about the little piece by some correspondent, perhaps the editor Mr. Marx himself, which, translated from the German, we give as follows: —

" During my visit at the castle Baumgarten, near Prague, I was one day resting in the garden

when my attention was drawn to two young ladies seated on a bench near me, engaged in a lively conversation and examining some papers. I noticed that the papers seemed too large for ladies' correspondence, though too small for fashion magazines. While they were thus occupied, a little boy came running up to them, crying: 'Papa, papa has arrived!' The young women immediately gathered up the papers and hurried away. A minute later, noticing a loose sheet beneath the bench, I reached down to get it and at once recognized a musical composition in the unmistakable handwriting of Beethoven. But the young women soon returned and were overjoyed upon seeing the paper in my hand. One



L. VAN BEETHOVEN (AN UNCOMMON PORTRAIT)
(From an engraving by A. Brückner)

of them — with a face that was beautiful and dark-complexioned, told me that the piece was composed for a lady — entirely a stranger to Beethoven — who had gone to him and insisted upon his composing something for her. The fair speaker went on and told me how she had gotten the composition from the latter for examination. 'I was,' she continued, 'in a controversy with my friend here' — I turned and noticed a beautiful blonde — 'I was very severe with her, because she could not understand why I did not weep while reading those lines.' 'Please don't exaggerate,' cried the other. 'I was only disappointed because you seemed not to comprehend the high spirit of genius, expressing his deep thoughts in these short lines.' Then addressing me, she continued, 'You are apparently an artist, sir, and if so, can probably understand how the genial composer was disturbed and angry at the insistence of his bold intruder. Evidently he was greatly wrought up, but was trying to collect his distracted thoughts — can't you imagine him delivering the sheet of paper to the lady and saying, while endeavoring goodnaturedly to hide an ironical smile: "Your request is responsible for these musical lines!" ' Here the other, laughing merrily, broke in with, 'But, Clara, can't you see how the divine poet-musician and peerless hermit of Vienna expressed his melancholy sadness and how with a significant sigh he handed the paper to the intruder?' Then addressing me, she went on: 'Is it not admirable, how my friend is suffering with him?' I replied that I would not venture to pronounce judgment at such short notice and that one's temperament would naturally influence one's decision. I volunteered to submit the matter to competent judges, thus obtaining, as a reward for my shrewd proposal, a copy of the valuable manuscript. I took the piece to five musicians, telling them nothing beyond the fact that Beethoven had composed it at the request of a young lady. The piece was played twice without any comment, and then without reading the music the following five opinions were delivered. They are given literally, just as they were hastily written:

I

"Beethoven expresses first in a few measures the inconvenience caused by the request of a lady to write something for her in the album, but considering the situation, concluded to liberate himself from the intruder and showing his politeness to the lady, says at last: I always get annoyed by the fair sex.

II

"Beethoven, embarrassed at the request of a perfect stranger, quickly determined to express his meaning that she is an intruder, though still yielding, to oblige a young lady.

III

"What shall I write? I am thinking and musing — but I can think of nothing. Please take my good will for granted and accept the warm feeling expressed in the few lines.

IV

"Do you expect the genius to be at your command? Please let me alone! I see very well the fine web you have woven around me. I wished I could destroy it! but still feel inclined to yield! Is it not the aspiration of the soul for the melodies floating in the distance and attracting it irresistibly? My ardent desire is to receive and associate with those melodies! Although a perfect stranger but still connected by the relation of the soul — do you understand me?

V

"So then you want me to compose something! All right! I will do so. You great people always think it is only necessary to give orders, that your patronizing smile will be our delight and promotion! But listen! How far higher is the standing of the artist, the genius! who rules the world and you with it. Everything, even the most holy things, are open to him — and love! Do you know, what is love? Do you? See now, there is a composition for you — take it!

The Boston *Globe* recently held a voting contest for the purpose of determining the tastes of the Boston public. The readers of the paper were asked to designate twelve selections most pleasing to them. Thousands responded to the invitation and from the selections submitted the following program was evolved, the figures being the number of "votes" received for each selection: Intermezzo, *Cavalleria Rusticana*, Mascagni, 5879; overture, *William Tell*, Rossini, 5865; overture, *Tannhäuser*, Wagner, 5858; fantasie, from *Carmen*, Bizet, 5838; *Dixie*, Emmett, 5811; selections from *Faust*, Gounod, 5784; *Miserere* from *Il Trovatore*, Verdi, 5776; *Spring Song*, Mendelssohn, 5754; overture, *Poet and Peasant*, Suppe, 5746; *Second Hungarian Rhapsody*, Liszt, 5740; *Blue Danube Waltz*, Strauss, 5736; selections from *Lohengrin*, Wagner, 5732.

NOTES

William Harper, the well-known baritone, opened his season early in September at Ocean Grove, N J., singing *Elijah*, the rôle which more than any other has served to place him among the greatest of American oratorio singers. Mr. Harper is planning a tour of the South and middle West.

* *

Rudolph Aronson has signed with Wagenhals and Kemper for a series of International Popular Concerts on the lines of the London Ballad and Promenade Concerts, at the Astor Theatre, beginning November 11, next, when four of Mr. Aronson's European artists will make their initial appearances in New York.

Despite repeated announcements that David Bispham would hereafter devote himself exclusively to opera, arrangements have been completed for him to continue until Christmas under the direction of Loudon G. Charlton. Early in January Bispham will make his operatic début as star of *The Vicar of Wakefield*, by Lisa Lehmann.

* *

Following is a program given in honor of William Jennings Bryan at the Castle of Trevano, Lugano, Switzerland, on August 4, under the direction of Louis Lombard of New York: —

1. The Star Spangled Banner.
2. Moto Perpetuo, Op. 2. Solo played all the first violins. Guido Pelizzari, former violin soloist of the Milan Scala, Concertmeister..... *Nicolo Paganini*
3. Largo..... *G. F. Handel*
4. Adagio from Quartet No. 1..... *L. van Beethoven*
5. (*a*) The Lakes of Lombardy, Op. 37 } *Louis Lombard*
   (*b*) Cubana, Op. 36..... }

* *

Dr. Otto Neitzel, pianist, critic, and composer, who comes to America early in October for a series of lecture recitals on the works of great piano composers, has a life story that reads like a page of the old romances. Otto Neitzel, the son of a village musician in the little town of Falkenberg, near the borders of Pomerania, early exhibited the precocity of youthful genius. His father, the local organist, sought means to introduce the child to the musical circles of Berlin, after having himself conducted his boy's musical education so far as limited prospective allowed. At the age of eight the child was presented to Taubert and to Grell, then the great Berlin authorities in the realm of music.

Little Neitzel, who had never received the least instruction in harmony or composition, was by the sheer genius of his rich musical endowment enabled to perform difficult musical exercises. He received flattering testimonials from Grell, Taubert, and Reis. Later, the child attracted the attention of Carl Loewe, a celebrated writer of songs, whose protection proved of the greatest value and assistance.

Dr. Neitzel will give his lecture recital on musical interpretation in the principal American cities. His program includes a discussion of the meaning of pianistic masterpieces which he illustrates in his own inimitable manner.

* *

Three tours are planned this season for the New York Symphony Orchestra under Walter Damrosch. The famous organization, which is now under the management of Loudon G. Charlton, will start on tour early in October, visiting the larger cities of the middle West with the full complement of seventy-four men and with well-known soloists. The second trip will be a short one — probably for a fortnight in January, the New York season allowing but little time away from the metropolis. In the spring, however, there will be an extended festival tour which will give the Southern cities particularly an opportunity of hearing this splendidly equipped orchestra.

MUSIC HISTORY

(A Graduating Minimum)

W. S. B. MATHEWS

In American music schools, conservatories, colleges, and in private study, the subject of music history occupies a variety of positions, indicating very plainly that nothing is yet established concerning this subject of study, as to how it ought to be carried on, and the lines it ought to follow, in order to produce practical results in musical culture. As the subject is one which has occupied the attention of the writer for many years, I may be pardoned for suggesting certain modifications in existing applications of this study, likely, in my opinion, to lead to better results than we usually get.

As to the variety of positions now held by this study the one most prevalent is that of entire neglect — the vast majority of private students, as well as those of the seminaries, colleges, and music schools, giving it no attention whatever. This is absurd on the face of it; for no matter how little a school may know in definitely formulated knowledge upon a purely literary view of the art to which it is supposed to be devoted, it must at least have cultivation enough to regard the art of music as something intensely interesting to all who have capacity for it, interesting more intensely in proportion to the amount of capacity they have, and an art felt in some way to stand in a curiously intimate relation to the inner life.

Whether music makes people who love it and deal with it moral or immoral, whether it conduces to readiness in other studies or the reverse, whether a man will be a better citizen for having musical culture, a better husband, better wife — all these questions remain among the undetermined; yet all agree that in some way the art of music stands in a peculiarly confidential relation to all who have ears to hear it.

It is also plain enough, as soon as we think of it, that a student might accumulate an untold wealth of historical data in music, such as the dates when composers were born and died, the names of some of their most important works, and the like, and derive from the accumulation no musical culture whatever. How does this come? Simply because it is not a question of a composer being born in such a year and dying in such a year; but of a musical genius of certain endowments, which later comers have recognized as new with him (although prepared by heredity and environment); which endowments combine to give his music a world-wide currency — in other words, tend to make it universally significant and weighty, to all who have the necessary musical cultivation to weigh properly this that he has composed.

Hence, while the personal standpoint is not only plausible and inviting, but even necessary in taking up the progress of the art of music, it finally comes out away from the question of mere dates and times, and becomes a question of qualities, of significance, of the feeling of what the man wrote, the taste of it to the human ear — the cultivated musical ear, the universal ear — for music is an art which does not have to be translated in passing from one nation to another — all civilized peoples being affected by music in similar manners, differing in degree according to the individual aptitudes and cultivation of the listeners. It is plain therefore that music goes deeper than words, and touches something in that great under world of humanity where the Unconscious still holds sway.

Music is also a curious study to the psychologist, because while it operates through the usual hearing apparatus, it appeals to refinements of sensation and great acquired capacities for remembering tonal successions, comparing them and following them out to their logical conclusions, amounting in its net result to a sort of universal language of intercommunication, representation, expressions. It would be a matter of great interest to follow out the steps through which these musical capacities have been developed, and such an inquiry would carry us along a very central path in the history of music. And this will some day be done.

Here I am reminded of some very curious psychological experiments recently conducted by a professor, in which he undertook to call in question the pitches of the degrees of the musical scale, by testing individuals with the intonation of different intervals to see whether they liked them better as the musical authorities say they ought to be or at a slightly higher or lower pitch or compass. Naturally there is nothing in a question like this. While musical progress has been terribly slow, it has been pretty sure; and the scales we now have are logical developments in a way from certain elementary harmonic combinations of exact mathematical determination, no more admitting of being put to vote as to their rightness or unrightness than the question whether twice two is precisely four or a trifle more or a trifle less; according to the sensitive preferences of the listener. If the women were called in to vote upon even the mathematical question, many of them

W. S. B. MATHEWS

would very justly take the ground that to a right-minded woman of sympathetic temperament it really makes no difference whether twice two is four or three and ninety hundredths — or any other esthetic deduction or addition to a beggarly unity. We have passed the time when mathematical or chemical equivalents are put to vote accord ing to the sensations of uncultivated observers. We know that they cannot be. So also it is in music.

The ground trouble with our musical history, where we have it now, is that it is too unrelated to the remainder of the culture. Music stands for something. What is this something? Did you ever try to get a definition of music from a circle of graduate students? If not, try it the next time you have the chance. One will say "a matter of notes"; another that "music is tone," and so on. But of reasonable definition you will get nothing. Suppose you do get a definition of it as "the fine art which by means of tones and tonal forms addresses the soul and heart of man through the ears," and then we go on to try and find out how much of this fine art the graduate student understands. It will almost invariably be found that this graduate cannot follow a simple harmonic phrase to tell certainly the order of succession in key; often can not distinguish between major and minor effects, in short, has no ability to follow musical discourse, in the sense of being able to repeat a sentence which has just been spoken, as any listener can repeat a spoken sentence in a language he knows. In other words, a musical house has been built upon the sands. Whatever noble and distinguished music has been taken up to play or to analyze, has been studied by means of the eye and not by the ear; yet the ear is the musical organ just as truly as the eye is the organ for the plastic arts.

Therefore it is plain that to set a body of students at mastering certain histories of art and certain statements of relative eminence between creative masters, at a stage in their progress when as yet they are not able to distinguish by ear between one composer and another, or even between one epoch and another, is to have skipped over several links in a chain. Inasmuch as the tonal substance of music is innately harmonic, and melodic only as subject to harmony and as in a way an afterthought, it is plain that before we are ready to talk about Bach, Beethoven, Schumann, Wagner, as standing for certain radically different types of musical discourse (certain radically different styles in music), we must first learn to know our styles by ear. Otherwise we are like those who criticize painting, depending upon the annotations to tell us which is the horse, which the house, and which the maiden in the picture.

In other words, although harmony is now almost universally studied by serious students, and counterpoint and fugue frequently studied, neither one is generally carried so far as to reach the ear; yet nobody really knows a fugue intimately who cannot write it out from hearing, provided he can get his instalments short enough to carry in his ear and memory.

Modern music for the pianoforte, — and I speak of this because it is the form of music most generally pursued and easiest to perfect, owing to the profusion of helps one may have, such as cheap copies of music, pianolas to repeat difficult works, many recitals and like, — modern music for the pianoforte rests upon a very few types of style and form. When one knows the fugue, the variation, the sonata, he knows practically the substance of everything the great genius will employ in his moments when he is most expert and least hampered; and if we add to these forms the *Song without Words*, the fantasia, and a few dance forms, we have most that remains. But so far as I know there is no school which brings the student ear into contact with the studies in musical form.

Then when we have the typical forms we ought to have the horizon line of great composers who bound the continent of music. Now the composer story is one with almost innumerable elements. Any of our musical histories contains the names and dates of hundreds of composers who in reality did not make one hair white or black in music, but held down chairs, got themselves elected to the learned societies, and the like, and then decently died and were buried, except when musical history resists the disintegrating processes of nature. What we want first is a skeleton of musical history, a broad skeleton; then a perspective plan of schools, proceeding to closer knowledge.

For instance, suppose that we start out to understand the great leading lines of modern music. Modern music has all been written since A.D. 1700, two centuries covers the ground. It is true that in a way the century before 1700 was very important as preparation; but while they built the staging and worked upon it, it was Bach and Handel, with Rameau and Scarlatti, who produced the first works which still endure — with the exception of a very few unusually fortunate compositions of the earlier composers still possible as examples of quaintness and promise.

Now since 1700 the great central line of music comes down by way of Bach, Handel, Haydn, Mozart, Beethoven, Schubert, Mendelssohn, Weber, Schumann, Chopin, Liszt, Wagner, Brahms — and who else? If we add, it will be Tschaikovsky most likely. Should we desire to impart to this list greater variety, we might

insert after Haydn the name of Gluck, after Beethoven the name of Berlioz, after Weber the name of Marschner, and also, perhaps, the four great Italian representatives, Donizetti, Bellini, Rossini, and Verdi. With this list, we are already *au courant* with the substance of musical history, provided we add to our history a practical knowledge of the representative works of the masters in detail.

As an example of the opposite course from what I am proposing, I will mention a lengthy examination paper in musical history I looked through last year, which occupied so much time in getting ready for modern art, that of the musical history which comes right down to the music we study there was hardly a word. Or look in the musical history itself. Look at the subject of French opera. Out of all the names there, such as Rameau, Lulli, Gretry, Boieldieu, and the like, how many are actually operative now? Very few.

At all events, it is quite certain that the list of composers given above covers those whom it is most desirable for musical students to thoroughly understand, and to understand them by hearing, by sympathetic hearing, loving hearing. And this means after the history as such, or better along with it, the study of their works as literature, first as personal creations, with the glow of the the hero saga in full illumination; and later the study of the literature in its closer relations and dependencies. Among other things I would expect such a study to accomplish, would be to explode that curious notion that Haydn perfected the pianoforte sonata; or that Mozart did, and Beethoven accepted it. Nobody perfected it. It never was perfected. Every great genius who has composed things that it has pleased him to name "sonatas," has done it a little differently, more or less according to the degree of his personal creative power.

The playing machines are going to promote this sort of study very much indeed, because while they are not very sensitive (poor machines), they do play the notes, and you can have the tones in the proper time without wearing out your soul over the finger work. And while any piece well played by a living musical soul is worth many very large pieces machinely ground out, there are times when the machine does a very filling job.

And the long and the short of the story is, that the compass of musical history, affording what I would call a respectable minimum for graduation, should comprise not only the main facts about the composers above mentioned, but also an intimate study of their music, from the standpoint of the genius of each composer and the standpoint of the influence of each composer upon his successors. This is the kind of first-aid knowledge we ought to have.

After this I would very much like that general grasp of the entire study which I have traced in my history, with that fulness of detail upon certain ancient developments. And still later, if one cared to make a specialty of the study, I would add all the schools of opera, the progress of symphony, and the latest developments, the national schools, and the like. Such are the possibilities of this many-sided and widely illuminating study.

The vital principle of all is that what we call musical in history is or should be a history of Music; and to accomplish culture, or even to promote culture, it must begin from the musical standpoint, and go on in the same line. The history of music is the history of the principal steps through which mankind has arrived at instruments of tonal richness, has learned to increase the powers of hearing by practice, and eventually has arrived at a point where the musical successions and combinations of tones begin to speak to the deeper feelings of man, to afford him expression, especially to give expression to that great underworld of surging soul, into which as yet words have entered but passingly and but a little way. Music is therefore one of the richest human documents we have; and the capacity for music one of the most specialized capacities we have; and the composers we call great are those whose genius for tones and tonal logic, added to their great personalities and temperaments, enabled them to open to mankind this vast world of the beautiful.

MELODY TOUCH

MARY WOOD CHASE

In playing a flowing melody, melodic passage, or accompaniment melodic in character, the tone produced must be free from all percussion. The most beautiful tones are those which most nearly approach the tones of the violin or singing voice in their pure singing legato. There is no stroke, but rather a pressure of the keys. An interesting experiment was made by Oscar Raif with a piece of smoked glass placed vertically so that a pin inserted in the hammer of an upright piano action would scratch a line on the glass. A quick, sharp blow produced a crooked, irregular line, while with slow, deliberate pressure, the line was straight. This experiment was made with various pianists and students. In every case, the quick blow, producing the irregular or angular line, was made by those with metallic, unsympathetic touches, while the reverse was true of those possessed of a naturally beautiful tone.

The harsh tone, produced by a sharp, sudden blow or stroke, is caused by the almost simultaneous subdivision of the string into all its parts. Even the smallest and most dissonant of its overtones appear so nearly with the fundamental that a jangling, harsh sound, instead of a sweet, musical tone is produced, the effect being decidedly unpleasant to the musical ear.

On the other hand, by a slower subdivision of the string, a gradual reinforcement of the fundamental by its nearest overtones produces a fuller, richer, and more singing tone quality. A beautiful tone is therefore the result of proper muscular conditions and can be cultivated by every one, old or young. The naturally beautiful tone may remain more beautiful than the most perfectly cultivated tone, though without an acquired conscious control the student possessing a natural singing touch might lose some of its original beauty in striving for brilliancy and power.

The pressure or melody touch calls into play both the flexor and extensor muscles, though differing from the stroke in their use.

In the *stroke*, the extensors are first contracted to lift the finger, then immediately relaxed when the finger is dropped, either with or without weight or flexor contraction. In the *pressure* touch the fingers are not allowed to drop. They are *pulled down* by the flexors, with a steady *resistance* of the extensor muscles. If, at any point in the descent of the finger, the extensors are suddenly relaxed, the result will be a blow instead of pressure, even though less heavy because coming from a lesser distance. In the pressure touch, the greater the contraction of the flexors, together with the resistance of the extensors,* the broader will be the tone. For less tone, less contraction and resistance is needed, but there must obviously be a slight contraction for even the most pianissimo tone.

Ball of Finger

In the pressure touch another set of muscles is also brought into play; namely, the extensor and flexor muscles of the first and second phalanges of the fingers. These are often overlooked by great artists, who use the same finger action as for all passage work, plus the resistance of the extensors in the *back* of the hand. The tone produced thereby is a negatively good tone, not sharp and brilliant, but also not the luscious singing tone natural to some and highly cultivated by others. In melodic work, each of the extensor muscles in both the back of the hand and fingers should be contracted to raise the finger with the tip nearly parallel with the key, though still curved, instead of pointing vertically downward. The corresponding flexors obtain the pressure by pulling the finger in at each joint with a steady motion, until the base of the finger presses the key down. The weight of the arm is again of utmost importance. The result will be a singing tone of breadth, depth, and velvety quality.

To illustrate: relax the arm so that the weight rests on the supporting finger, raise the next finger high from the tip (Plate VI). Imagine a strong elastic band fastened

PLATE VI

to the tip of this finger and stretched to the back of the wrist; pull the finger down with strong, *continuous* contraction of the flexors, until the key is pressed (Plate VII). A full, round, singing tone will be the result.

The greater the control and strength or perfect development of these muscles, the fuller, rounder, and more beautiful will the tone become, a tone capable of a range from the tenderest pianissimo to the most passionate fortissimo, but always beautiful.

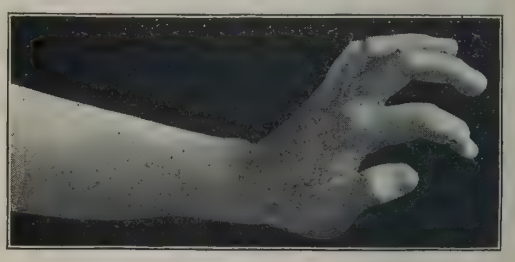


PLATE VII

Thumb Action

If the foregoing ideas of muscular control and exercise have been properly understood, there will be little difficulty regarding the thumb. This clumsiest finger of the hand has double work to do; not only to drop either by stroke or pressure in its natural five-finger position, but to take its place *under* the hand, ready to play after any of the fingers.

PLATE VIII

Like all of the other fingers it must be *curved* at its first joint and raised high, with the thumb muscle between the thumb and hand. This muscle is used to raise the thumb as are the extensors on the back of the hand in raising the fingers. The principle of relaxation, instantaneous or gradual, of this thumb extensor muscle, is the same for either thumb stroke or pressure as with the fingers. To

* If the extensor resistance is too great, the flexor contraction is so nullified as to produce a weak, uncertain tone, and stiffened conditions are the result.

nb into readiness to play after the other ..ding right hand or descending left hand), ..xor thumb muscle is contracted so as to bring ..b underneath the fourth or fifth finger and ..ing the hand (Plate VIII).

It will thus be seen that if the hand is held straight with the keyboard, the thumb cannot reach its key without extreme effort, unless the wrist is turned out. Therefore to save time and extra motion, *the hand should be kept turned out from the wrist.* This will keep the *thumb always over its key* (Plate IX). For the thumb stroke, when thus under the hand, the thumb *extensor* muscle is used. This it will be noticed is precisely the opposite principle from both finger strokes, and also the thumb stroke in five-finger position.

PLATE IX

THUMB RELAXATION

As the thumb is the heaviest finger, and also by reason of its position under the hand it most naturally tends toward stiff conditions, the greatest importance lies in developing *lightness of stroke.* For this, the same methods are used as with the fingers; *no contraction of the extensor* (in the other fingers, the flexors), but simply the *complete* and *instantaneous relaxation* of the *flexor* muscle, which has been contracted to raise the thumb up under the fourth finger. When this muscle is relaxed, the thumb drops with its own *natural weight* upon the key, and carries the key down with it, producing a pianissimo tone. If the hand has been held level, not tipped toward the fifth finger, the thumb will drop with the *tip of the nail* on the edge of the key with the *first joint well curved* (Plate IX).

The greatest tendency and the one which clings longer than all the other thumb faults is the contraction of the extensor muscle in the *middle* phalange of the thumb (Plate X), thus straightening the thumb in its misplaced endeavor to be of service and help the flexor to perform its very simple work of relaxation. When the thumb is under proper control, it is as though one had discovered a long-sought Truth, so simple and free do all the motions become.

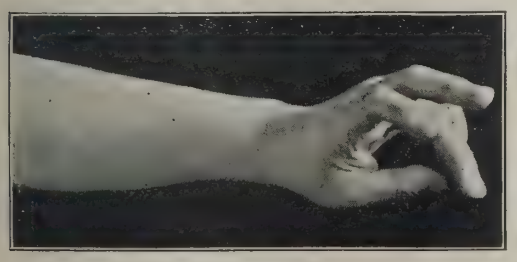


PLATE X

PASSING OF THE HAND

The difficulty of passing the hand over the thumb, contrary to passing the thumb under the hand (conditions

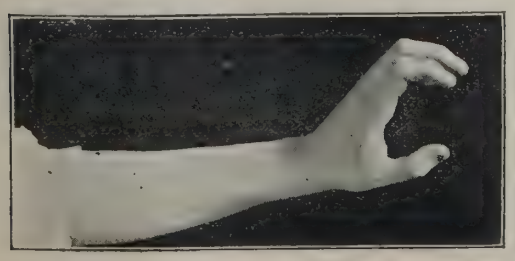


PLATE XI

which occur in all passage work of scale or arpeggio character), calls into play the *same flexor thumb muscle,* which draws the thumb under the hand. *In the thumb action, the hand remains stationary, the thumb moving under; the reverse is true, when the hand passes over.* In the latter case the *thumb* remains stationary (Plate XI), but the *hand is drawn into place* by the contraction of the *same* flexor muscle (Plate XII). Care must be taken to keep the thumb curved, as a straight thumb means the contracted extensors of second and third phalange, or stiffness, caused by resistance to the necessary contraction of the flexor which draws the thumb under, or the thumb over.

If the hand is straight with the keyboard, the fourth finger will have to move the distance of four keys to its next position.

Place the left hand over the five keys from F to C, with the thumb on C. The fourth finger being over G, must in ascending pass to D, a distance of four keys, while the finger can scarcely reach D without turning the wrist. If, however, the wrist is kept turned slightly outward, the fourth finger is brought over B by gradual contraction of the thumb muscle, while the second and third fingers are being played, making a distance of only two, instead of four keys to be traversed, with the added advantage of no intervening wrist motion. and also of easily reaching the key.

PLATE XII

The conclusion is natural that a more fluent and even scale and arpeggio can be played by a slightly outward curved wrist, the arm moving out and in from the elbow freely without resistance, as the hand passes up and down the keyboard.

TOUCH

The principal touches are *legato, staccato,* and *portamento,* with subdivisions of *legatissimo* and *non-legato, mezzo staccato* and *staccatissimo, marcato,* and *vibrato.*

LEGATO means bound together, the tones touching like pearls strung together, neither run into each other, overlapping, nor yet detached or separated. *The vibration of one set of strings must continue until the next commence to vibrate.* So long as a key is held down, the strings which have been set in motion by the hammer belonging to that key will vibrate in unison.

A key, a hammer, three strings, and a damper are the mechanical combination for tone production in the modern pianoforte. As the key is pressed down, the damper rises, leaving the strings free to vibrate. The depression of the key also throws the hammer against the strings, setting them in vibration. The hammer, after striking the strings, flies back, allowing the strings, from which the damper has been removed, to vibrate. If the tone is to be shortened, the key, released, allows the damper to fall on the strings. This stops all vibration. In this way, if one key is held *down,* and the damper *up, until the next key is pressed,* or until the next strings are set in vibration, the result is tones bound together, or in musical terminology, *legato.* Therefore the legato touch is necessarily the finger action which holds down one key until the next is played. If the first key is held over the second, two sets of strings are vibrating simultaneously, or overlapped. On the contrary, if one key rises before the next one is played, the damper of the first stops the vibration of its set of strings before the next begin to vibrate, and the tones are therefore detached. It is thus clear that the *one finger must rise as the next one falls.* If it rises before, the tone will be detached, no matter how slightly; if it holds over the other, the tones will be overlapped.

SUBDIVISION OF LEGATO

The two subdivisions of legato are LEGATISSIMO, or clinging to one key after the other is pressed, that is, overlapped or very much bound together, and NON-LEGATO, or not bound together, raising one finger before the next is played. In non-legato the finger remains on the key until just before the next is played, detaching, but not taking away, half or more of the value of the note.

The signs used for these three tone qualities are for *legato* ⌒; for *legatissimo,* either notes of overlapping values, or the abbreviation, *legatiss. Non-legato* is frequently represented by notes without a slur or by the word *non-legato.* Composers and editors are, however, sometimes negligent by omitting slurs from legato passages, so that the character of both composition and passage in question must frequently be taken into consideration, to determine the degree of legato desired.

(To be continued)

GET INTERESTED

W. F. GATES

With many young people work is synonymous with drudgery. Every task is a Sisyphian load to be shirked if it may, and carried if it must. The reason that work thus becomes drudgery is that there is not with the labor that saving salt of interest. As a matter of philosophic fact, the one thing that makes life worth the living is work, and the abnormal individual who has no pleasure in the creation of anything under the heavens, save his own species, has not the right of life.

Interest in work is the element that keeps it from being drudgery. Why do thousands of wealthy men labor at their businesses and professions after a competence has been obtained? Because of the enjoyment they have in obtaining results, the satisfaction in each day's occupations and successes.

All the great composers, with possibly one exception — Rossini — have continued their work to the edge of the grave. While poverty was a spur in younger days, doubtless wealth would have made little difference in maturity. Several achieved a fair degree of wealth, but they knew no drudgery. Love for the art had extracted the sting.

In this, the lesson for the student is easy to find. If one can get up a personal regard, so to speak, for each task that comes before one, the lubricant is supplied that will keep the wheels moving until the task is conquered. Love for work is seldom carried to too great an extreme. That is an extreme that most people do not have to fear.

There is a modern bit of slang that says, "Get busy." A better one would be, "Get Interested!" Then the matter of being busy will take care of itself. For the student who is interested will find no lack of work or of desire to conquer his tasks. If necessary, create the interest by artificial methods. The wise teacher will do that and the wise pupil will help him. Soon there will be no necessity of extraneous aids. Work is its own cure, if but the matter of enthusiasm be present.

Get interested!

SHALL I KEEP MY PROGRAMS?

J. L. PRICE

There are few musicians, amateur or professional, who have not had moments of deep despondency, wondering how many persons in the average audience really understand what they are hearing, — a state of attention produced by that often-heard remark, "I like music, but I can't remember the names of things." One can see that this grievance is not altogether groundless if he remembers how often he is surprised at the ignorance of competent performers regarding the literature of any instrument but their own. The singer does not feel obliged to know who wrote for the 'cello or the organ; the pianist, if not an accompanist, does not see why he should know violin music, or, for that matter, orchestra music, except as related to the accompaniment of piano concertos. If the case stands thus among musicians, what must it be amongst the laity? Very deplorable, indeed, one is compelled to say, when an intelligent woman tells you that a talented kinsman of hers is composing something for string quartet, "a concerto, she thinks it is." This is as bad as calling an etching a water-color, or a statue a bas-relief, and yet it is the sort of thing that is done every day.

Obviously there should be a remedy, and that remedy is to be found easiest in the printed program, — in the question so often heard in the gilt foyer after the concert, "Shall I keep my program?"

The solution of the difficulty lies in the proper use of the program. No program is so long that it cannot be assimilated by an average mind in the pauses of a concert which are usually spent in the study of adjacent millinery. The range of concert music is not so wide, thanks to the demand for music at once serious and pleasing, that programs do not begin to repeat themselves in a very short time. Any violinist will tell you how put to it he is for variety of solos to suit in his tour of the "provinces." If the average concert-goer, who may be assumed to attend from twelve to twenty concerts a season, reads his program carefully, he need not be surprised on reading such items as Concerto in D minor, Wieniawski, or Ballade in Ab, Chopin, to remember that he has heard that concerto or ballade before, and with a little effort to recall the place and performer.

Two or three years of such practice should make one fairly well acquainted with the staples of concert music, and less likely to call a sonata a symphony or an overture a string quartet.

A very natural objection to this plan is raised by people who say they cannot "tell one tune from another." This is not so serious as it seems, for those who can carry a sheaf of definite melodies away from a concert are very few. There are more, perhaps, for whom, after an interval of a day or two, these melodies sort themselves out; but even these keep only a small proportion. Only now and then, in the case of a man whose profession is music do we hear of one who, like a great piano teacher, went home after hearing Liszt's *Dies Irae* and "played all he could remember of it." One cannot expect to remember such complicated harmony and rhythms unless a professional: if he does remember, it is probably an accident. He is more likely not to. But it is surprising how soon, if one remembers the name of a piece of music, he will recognize the sounds, if he has ever heard it before.

Granted, however, the case of him who actually can *not* "tell one tune from another." There is still a means of recognition.

There is an enormous amount of symbolism in music. And the mind has, I think, an instinctive tendency to visualize sounds. A man who makes no pretense of understanding music said not long ago that the passage in the *Pathetique* Symphony of Tschaikowski, where the bassoons sound "Ba-a-a-a!" made him instantly think of a man who had bitten into the core of life, found it rotten and was rejecting it. This is surely an adequate enough interpretation for a layman. To use the same symphony for another illustration; it is easy to compare a long crescendo of violin tones, a higher, tenser strain, to the approach of madness. The strain becomes intolerable, holds an instant too long, then, as if something had snapped inside the brain, there is a downward howl of violins and madness reigns in the wood-wind. If you will recall the melody to which Liza Lehman has set the quatrain,—

"Strange, is it not, of all the myriads who
Before us pass the door of darkness through,
Not one returns to tell us of the road
Which to discover we must travel too!"

it will be to remember that the lilt of the rhythm sounds disagreeably like a taunt; as if some one had maliciously put the unanswerable question, and sneered, "What are you going to say to this?" This sort of interpretation, any such means of identifying compositions, is bound to be a purely personal matter, for as Tolstoy has pointed out, it will scarcely be the same for two persons, or even the same for the same person twice in succession, though one will remember the picture he had at the last hearing. In its simplest manifestation, this means of remembering compositions may amount to no more than that a Chopin nocturne may mean to one a strip of moonlighted water and a rocking boat, or it may reach to the dignity of philosophical conceptions in a Beethoven symphony. It is, nevertheless, a mental pigeonhole by which we may recognize compositions once heard.

If concert-goers would attend to a few such details, soloists and orchestras might soon be performing to much more appreciative and enlightened audiences, might feel a much closer bond of sympathy and understanding with the public, and be more generously rewarded for the toil and sacrifices of their profession.

"Sonata Tragica"

(To E. A. MacD*)

J. D. LOGAN

Dreamer in tones, whose mellifluous music wrought,
As Connla's Harp in Keltic days of yore,
With captive spell, must we hark nevermore
The melody thy wistful spirit caught
From land and sea and sky and every spot
Of Beauty ineluctable, before
The dumb, obscure, appalling Night closed o'er
Thy senses' pearly ports and left thee naught
Save vacant visitings? Ah, Dreamer, though
The gods have veiled thine effluent phantasy,
We are thy homagers, forever thrall
To thy sweet song and music magical
Of winsome Woodland voices, and the low,
Sad, poignant pulsings of the far-off opal Sea!

*It was the very Greeklike belief of MacDowell that nothing is so sublimely awful as "to heighten the darkness of tragedy by making it follow closely on the heels of triumph." This he has accomplished in his first Sonata (*Tragica*), and fate has ironically transposed to the life of its composer the cruel and tragic drama of his own music. — JAMES HUNEKER.

A SOUTHERN SINGER

The voice of Will S. Hays, the sweetest singer of Southern songs, is nearing the time that it will be hushed forever. On January 29 he celebrated the seventy-fourth anniversary of his birth, says the St. Louis *Republic*.

There is in the entire Southland, perhaps, no better-known man than Col. Will S. Hays, the veteran river editor of the Louisville *Courier-Journal*, and friend of every man, woman, and child in the Blue Grass State.

From the pen of this gifted man flowed such famous melodies of the olden time as *Mollie Darling*, *Keep in de Middle ob de Road*, *Shamus O'Brien*, *Evangeline*, *Old-fashioned Roses are Sweetest*, *Nora O'Neill*, *Little Old Log Cabin in the Lane*, *I'll remember You*, *Love*, *in My Prayers*, and a multitude of others that are still sung in every land where there is a written language.

"Every one of my songs," said Colonel Hays, "means something. There was a reason for its being written. Of course *Mollie Darling* had the greatest vogue. There was a time when it was sung everywhere in America, and I have heard it in England, France, Germany, Italy, and Spain.

"There is a very pretty little story connected with the writing of this song, if you care to hear it.

"I was taken very ill with pneumonia at Pittsburg.

"My attendant was an Irish girl named Mollie. She was a bright, sparkling, rosy-cheeked creature, just from the Emerald Isle, and she never seemed to weary of ministering to my wants. A hallman on the same floor was an Irishman, named Pat. It was not long until I learned they were sweethearts.

"One evening the doctor told me if I were real good, the next morning he would be willing for me to leave my bed and go down to dinner. I was delighted, for I longed to see the river, and hear the splash of the buckets as they doused into the waters. It was dark, but the lights were not lit, and the door of my room was open. Directly in front of my door was a big, deep window, and in this Mollie and Pat were sitting. They thought me asleep, and I suppose I ought to have been.

"I heard Pat whisper, 'Do you love me, Mollie darlin'?' Mollie made no reply, and only nestled closer. 'Let your answer be a kiss,' whispered Pat.

"There was a slight scuffle in the window, and then they went away. But all through that night the words kept running through my mind, 'Do you love me, Mollie darling? Let your answer be a kiss.' I was still weak and nervous, as would have been expected of a man who had been as sick as I was. Then I began to hum the very same tune that countless thousands have since hummed and sung.

"In the morning Pat assisted me to dress, and then Mollie came in to tidy up the room a bit. I sat down at the washstand, and scribbled off the song in its entirety, music and all, as I had composed it in bed. I said nothing to Pat and Mollie. They took me down to breakfast, and all the old river men and my other friends were glad to see me. Then as we arose to leave the table I asked them to step into the parlor, and specially requested that Pat and Mollie, who had been so good to me, go with us. I said I longed to sing and play something and I wanted them to hear it.

"Everybody went along, and I sat at the piano and played and sang *Mollie Darling*. It made a hit with the company, and everybody crowded about to congratulate me. The last was Mollie. She leaned over my shoulder, her face as red as the rose, and whispered, 'An' did yez hear th' answer I gev him?'

"At New York I had no trouble in disposing of the songs I had written, and was standing talking to the proprietor about the batch I thought I would be able to grind out for the next season. A poor old Irish woman entered, begging money with which to bury her dead child. It was a pitiful story, and I turned to the proprietor and suggested that he give me $25 for *Mollie Darling*. I played it over for him and he agreed. I passed the money over to the old woman, and she showered blessings upon me, and said she hoped the song would be under the special patronage of all the saints.

"The song was published and it lay upon the shelf till I came next year. The publisher remarked that I had sold him something like a gold brick. This touched my pride. I knew the song had merit, and I resolved that my judgment should be vindicated. A famous minstrel was playing at one of the theatres. He had sung some of my songs and we were good friends. I asked him as a special favor to sing *Mollie Darling*. He did so, and I led the orchestra.

"Within a week the entire edition had been sold, and there were so many orders for it that it was put on the press again. Everybody on the street was whistling it. Since then, millions of copies have been sold, and the publisher made a fortune out of that one song. I did not get a cent out of it."

A LETTER TO A YOUNG MUSICIAN

W. D. ARMSTRONG

Position at the Piano

The much-discussed question as to whether one should use a chair or stool depends upon conditions: you have doubtless observed that nearly all the great pianists use a chair. When the whole compass of the instrument is demanded, a stool is not satisfactory; you feel that you must be securely and firmly seated. The stool and bench are necessary articles of furniture—the latter is especially useful in duet playing; but in solo work you will preferably use a chair. Then the back has the sensation that there is something to support it, and you may lean against it when practicing. All the comfort you can get while going through your daily technique will be of great value to you. There are piano chairs made with a spiral screw and adjustable back which answer the purpose admirably.

Years ago, when your grandmother played, there was quite a ceremonial gone through with. She usually played in the evening, just at dusk. For the young people in the neighborhood it was a sort of dress occasion. All arrayed in their best clothes, they quietly took seats in the parlor. Not a word was said, not even a whisper; it would disturb the performer, and above all, it would be a breach of etiquette. The dear old lady had to be fixed just so,—there was the brown silk dress, the arrangement of the curls about her forehead, and a certain ring placed on a certain finger. Then she would screw the stool up high, be seated, draw the elbows up to the waist as tightly as possible, hands and wrists stiff; and not the slightest motion of her body would there be. To-day we have gone to the other extreme, relaxation and devitalization, in order that the most difficult music may be played with the least amount of vital force.

A young lady was very anxious to have the late Hans von Bülow hear her play, so he set the time for her to come. She selected a rather easy number for her first effort, and got through with it in fairly good style, but made a tremendous amount of work of it. Von Bülow in his brusque way said, after listening attentively, "Fräulein, you play the easiest pieces with the greatest of difficulty."

Physical culture has done much toward developing bodily control. When you come to play in public you will be taught how to make your stage entrances, and seat yourself at the instrument gracefully.

It would be well if you observed this important fact at the outset, and try walking across the room easily and naturally. When at the piano raise the arms to the height of the shoulders, letting them fall, perfectly relaxed, to the sides, then raise the hands, letting them fall in the lap. Further, as you are inclined to hold the head rather erect, it might be well to feel the same freedom in the neck. This rule will help you much. *Avoid all stiffness.* Anton Rubinstein said, "There are no harsh tones in music."

The most graceful line is a curve, and the strongest form of masonry is the arch, so you are advised to keep on the tips of the fingers for both grace and strength. The thumb demands a somewhat different position, having the function of a pivot, supporting the hand while it crosses. When you come to play octaves, you will then keep it curved toward the first finger, that is, if you have a wide stretch, so that you will not strike more than the one key.

In the time of the old masters—Buxtehude, Bach, and their predecessors—the thumb and little fingers were not used. When playing on the very first keyboards attached to organs, the keys were broad, some four to six inches; the performers struck them with the fists. Later on the flat hand was used, and finally the five fingers. So you see we have progressed from what was most awkward and clumsy to that which is most graceful and artistic. The following are some of the opinions of the world's greatest teachers and musicians:—

To obtain great execution, combined with fulness and variety of tone, all stiffness must be avoided; suppleness of the wrist, and elasticity in the pliancy of the fingers is indispensable. — Sigismund Thalberg.

We must play with the fingers bent, and the sinews free from all stiffness. — Emanuel Bach.

If we hold our fingers stretched outward, so as to be almost straight; or, if we play with our nails, we shall draw but little tone from the instrument. We must strike the key with the fleshy part of the tips of the fingers; the hand held in its most natural position.—Kalkbrenner.

Unbecoming habits should be carefully avoided, as holding the face too close to the book, biting the lips, nodding the head to mark the time, opening or distorting the mouth; as they are prejudicial to health, and contrary to gracefulness of demeanor. — J. N. Hummel.

The player should possess such control over his fingers as enables him, by the weight and pressure of their extremities, to produce every shade and gradation of tone, from the most delicate to the most powerful. — I. Moscheles.

THE LIFE OF BELLS

Comparatively few people know that ringing a bell ruins it. That is, a bell has a definite length of life, and after so many blows will break. A 900 pound bell, struck blows of 178 foot pounds of force, broke after 11,000 blows. A 4,000 pound bell broke after 18,000 blows of 350 foot pounds force. A steel composition bell weighing 1,000 pounds broke after twenty-four blows of 150 foot pounds, but its makers said it was calculated for a lighter blow.—*Korea Daily News*.

ANSWERS TO QUERIES

Mrs. T. J. W., Douglasville, Tex.

1. There is no species of measure that is affected to a greater degree by the tempo, than is 6–8 measure. In slow tempo (as, for instance, in the Largo movement of Beethoven's *Seventh Sonata*), it is a pure example of *triple rhythm*, with three distinct beats in each group — precisely like 3–8 measure; there are, of course, two of these 3–8 groups in each measure, and therefore there is an accent upon the first and fourth beats; but each eighth note is a full "count," and the metronome mark refers to these beats. In rapid tempo, on the other hand, 6–8 measure is really a *duple rhythm*, representing two beats (quarter notes), divided into triplets; it is fundamentally 2–4 measure. An example of this kind occurs in the last movement of Beethoven's *Third Sonata*. The rapidity of the tempo reduces the two "accents" of 6–8 measures to the two fundamental beats of 2–4 measure; the metronome marks should properly refer to these two triplet-quarters, and they generally do. In the same manner, 9–8 measure is very likely to contain three fundamental quarter beats (3–4 measure) divided into triplets; and 12–8 a similar triplet division of 4–4 measure. Compare Mendelssohn's *Songs without Words*, No. 26, with Nos. 19, 17, 13, and 7; also compare No. 3 with Nos. 18 and 21, and compare No. 6 with No. 2; also compare No. 22 with No. 28, and both with the Adagio movement of Beethoven's *Eleventh Sonata* (Op. 22). The composer frequently resorts to this expedient of writing 2–4 measure under the mask of 6–8, or 3–4 as 9–8, simply to save the trouble of marking the triplets; but the player must be able to detect the subterfuge, and interpret accordingly.

2. In "phrasing" a melodic sentence in 6–8 measure, it is extremely unlikely that each group of three eighth notes would be detached; surely not unless there were definite indications, not only in the manner of slurring, but in the character of the piece. As a rule, composers place the slurs so hastily and carelessly that they are not to be relied upon; the player should be so familiar with the structural conditions (the "form") of music, that he can depend upon his own judgment and experience in determining the correct phrasing and fulfilling the composer's real intention.

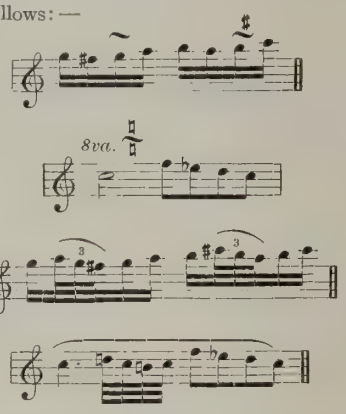
3. It is not an invariable rule that the last note in a phrase is to be played staccato. There are no "invariable rules," especially not in music, whose laws and distinctions are so infinitely subtile, and whose contents so imaginative and flexible. It is necessary, surely, to present a clear impression of the structure, and to render the author's purpose as intelligible and convincing as possible; and it is, therefore, a law of interpretation that the cadences must be made recognizable. This is usually done by detaching the end of a phrase, or section of any kind, from the beginning of the following one; but whether this is to be done by shortening the final tone of each member or by some other means more delicate and discriminating, — only the cultivated judgment of the player can decide.

M. F. McC., Buffalo, N. Y.

In order to remove the confusion that has arisen in your mind by two contradictory definitions of the "large half step," let us take this simple view of the case. There is no doubt of the fact that F♯ lies a trifle *lower* than G♭. Now, if you calculate the distance upward from the tone F, which interval will be the larger — the chromatic half step from F to F♯, or the diatonic half step from F to G♭? The answer to this is the answer to your query. It is evident that the chromatic half step is the smaller of the wo.

Teacher, Toronto, Can.

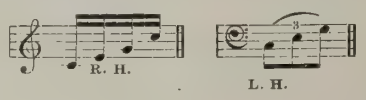
The passages from Beethoven's rondo are generally played as follows: —

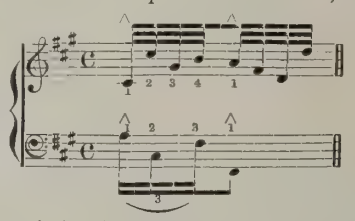


J. F. W., Ashland, N. Y.

1. The information you seek concerning the compass and tone of the pianoforte about 1840 is given in detail in Grove's *Dictionary*. There, or in any history of the pianoforte (Fillmore's, Weitzmann's, etc.) you will find more complete answer than can be given here.

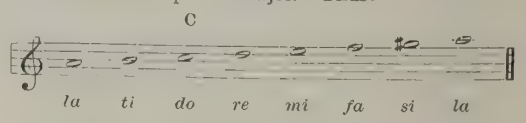
2. The eighth *Prelude* of Chopin contains, throughout, a rhythm of three notes against four. This is, naturally, a somewhat difficult combination, — which can scarcely be acquired by calculation, — as two notes against three can. The best, and probably the only, way is to drill each hand separately, very thoroughly. Play the following figures with alternate hands: —



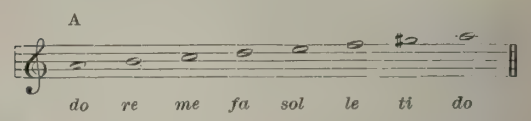
Play four beats of the first figure with the right hand, then four beats of the second figure with the left hand, — using the metronome (about 92), so as to obtain absolutely uniform beats. After doing this about eight times, play each figure only two beats, and then only one beat; and finally play the two together. Gradually quicken the tempo. Also reverse the figures, giving the triplet group to the right hand. When you have learned to combine the figures, you will be able to practice the *Prelude*, thus: —

Practice each hand separately, counting eighth notes ("one-and"); use different rates of speed, but preferably rapid tempo. Do not attack the second measure until you are perfectly sure of the first one. Finally, play it as it is written, holding the first and seventh thirty-second note in the right hand.

T. R., Portland, Me.

It has always been customary, until very recent years, to use the same syllables for the major and its relative minor scale, — for example, for C major and A minor. That is, the first step of A minor is called La, with reference to the sixth step of C major. Thus: —



But recently attempts have been made to establish the correct theoretical relation between major and minor, and to use Do uniformly for every first step, whether the scale is major or minor. Thus, for A minor: —



It is very difficult, indeed, to determine which of these is the best; probably it will have to be left to thorough practical tests. There is absolutely no doubt about the relation between A minor and A major; they have the same key-note, and are, consequently, exactly the same key. The minor scale contains a purely external alteration of the major (the lowering of the third and sixth scale steps), that affects what might be called the color ("mode"), but not the frame or body of the key. A minor *is* A major; it has, in reality, no more to do with C major than with any other of its related major keys. Its intimacy with C major is owing merely to its close *resemblance* to the latter. But this resemblance is of great importance, practically considered, simply because it gives the vast untutored multitude of music lovers (the legion of superficially cultivated amateurs) a very convenient and reliable clue to the problem of key-relation; it enables them to perform, at least, one change of key with ease, and thus throws a ray of light upon the difficult process of modulation as a whole. This is so significant an aid that it may be unwise, and may prove to be impossible (for a time, at least), to take it away from the music student, by insisting upon the correct theoretical manner.

It is not "right" to begin A minor with the syllable La, and use the C major series of syllables for the A minor scale; but it is such a help to the weak and helpless that it is possibly "wiser" to do it. The theoretically correct method may, in time, be found to be just as easy as the prevalent La method; it may be that we older musicians find the latter easier, merely because we learned the solmization of minor in that way, and cannot easily unlearn it.

It is sometimes argued that the Do method for minor is not desirable because it inflects Mi to Me (third step). This argument is valueless, because some of the C major syllables have to be modified for A minor in every case, excepting only in the descending melodic form. For the correct seventh step of minor (G♯), the inflection Sol-Si is necessary; and for the raised sixth step (F♯) Fa becomes Fi.

THUS SPAKE RICHARD STRAUSS

Some of Richard Strauss's remarks at a rehearsal of his sensational opera, *Salomé*, at Prague, have been put on record by a member of the orchestra and printed in the Leipziger *Nachrichten*. At one place he stopped the orchestra and said to the players: —

"Gentlemen, that must sound very sweet — must smack, as it were. Imagine yourself eating a luscious pear which actually melts on the tongue."

Such moments, however, were rare. On the whole, he showed that he regarded the orchestra as the prime factor.

"No consideration for the singers! In this opera there is no consideration," he explained at one place. The passage was repeated more vigorously. Then came a place where the trombones and trumpets added to the din. Again Strauss interrupted them: —

"Children," he said, "that is too gentle. We want wild beasts here. This is no civilized music; it is music which must crash. Go to the zoo and listen to the wild beasts there. That's the way it must sound." — *Musical America.*

Ellen Terry has written the following bit of sentiment to the students of the Leeds Dramatic College: "I have been asked to say a word to you. If I say one word, it will be 'Work.' If it were two words, I should say, 'Be patient,' and if it were three words, 'Don't be vain.'"

EDWARD LLOYD

J. PERSSE-SMITH, MUS. DOC.

To write a full account of the musical career of Mr. Edward Lloyd would practically mean the compilation of a history of British music belonging to the last thirty-five years. This task, however interesting in itself it might be, is quite outside the scope of the undertaking which I have in hand. I shall endeavor to confine my monologue on the greatest English tenor of this generation to what I know of his personality, and of his position and achievements in the realm of his art.

It is a truism to reiterate the dictum that "opportunity comes to every one." But if an additional instance were required in order to confirm the veracity of that ancient saw, such could indeed be well found in the circumstances which opened the door of fame to the subject of this article.

The stewards of the Gloucester Festival of 1871 were hastily summoned to meet, just two days before the opening of the celebration. The notice was marked *most urgent*. In haste, accordingly, from all points of the compass, those responsible for the success of the undertaking rushed at the bidding of their secretary, to be dumbfounded by the news that (the late) Mr. Sims Reeves had, at the last moment, declared his unwillingness to undertake the solo tenor music of the *Matthew Passion*. What was to be done? The part, as every one knows, is impossible to an ordinary singer, and the Festival, of which the *Passion* was the *pièce de résistance*, was to begin in two days! Presently a gentleman spoke. He said that he had attended service on the previous Sunday at St. Andrew's, Wells St., London, and that he had heard a solo tenor who, he thought, had the very voice for the rôle in question. The speaker happened to be a person generally regarded as a reliable judge in matters musical, and the immediate result of his remarks was the despatch of a lengthy telegram to (the late) Sir Joseph Barnby (then choirmaster at Sir Andrew's), asking him for the *name and address of his tenor soloist*. That gentleman at once sent the desired information. As a consequence the following telegraphic correspondence took place: —

"MR. EDWARD LLOYD: —

"Can you undertake all principal tenor music for entire Gloucester Festival; if so, state terms.

"THE SECRETARY, *The Close, Gloucester.*"

In a very short time came this reply: —

"FESTIVAL SECRETARY, *The Close, Gloucester:* —

"Shall be happy to undertake all principal tenor music for entire festival. Terms, thirty guineas."

What happened at that historic Festival is matter of musical history. Edward Lloyd came, was heard, and conquered.

The reign of Sims Reeves as an indispensable was over; and his supercession on the occasion by his younger and more gifted rival appears to have been the first phase of his decadence.

The effects as regards Edward Lloyd were immediate and astounding. Press and public were of one mind as regards the merits of the new tenor, and literally within a week his fortune was made. This was but the beginning of a career of success, which has probably never been equaled and certainly has never been surpassed by any singer of British birth. For more than thirty years he has appeared at all the leading festivals and concerts of the better class; and his unique position may be safely said to be well deserved. His voice is of most pure tenor quality, enormous in range (extending easily to the C), of light timbre, but of extraordinary carrying power. He is infallible as a musician; and I do not think that the slightest "slip" was ever recorded against him.

To those who have heard Edward Lloyd sing, my description of his voice will be perhaps fairly well recognized. But Edward Lloyd, the man, is not such a familiar figure. In contradistinction to most other vocalists he possesses a most attractive individualism. Perhaps his most salient characteristic is a sort of sturdy independence quite unusual in an artist. He was once "commanded" to sing before the late Queen at Windsor. He curtly telegraphed to Her Majesty's majordomo: "Terms, fifty guineas." Of course he was never "commanded" again.

In spite of all his success and the flattery he has received, he remains what he was originally, — a quiet, unaffected English gentleman, modest, sensible, and eminently business-like. He has a very lively sense of humor, and whenever he came to sing in Dublin under my conductorship, his first remark was always, "Any new stories, Joe?" On one of these occasions we were holding the orchestral rehearsal for the *Faust* of Berlioz. At one point of the score the composer makes use of a weird instrument called the tam-tam (the sound of which reminds one of a cross between a frying-pan and a tin kettle). The player thereof came in late, but apologizing, said that "it would be all right at the concert." Edward Lloyd thereupon whispered to me, "To-night it will not be tam-tam, but you will say damn-damn."

Speaking of him from the conductor's standpoint, I never met a singer (except Charles Santley) as anxious to secure a perfect artistic result at rehearsals. Repetition is no trouble to him, and a conductor could have no more valuable ally than the great tenor. On one occasion we were rehearsing the well-known *Cujus Animam*. I whispered to Lloyd, "Just hum this; I do not want to tire you out." He answered, "I should like us to do it as we shall in the evening," and he thereupon sang out as though for his life.

Edward Lloyd has now occupied the public attention for nearly forty years. A few years ago he temporarily retired. The old fascination, however, came upon him and he returned to the platform. When asked his reason for so doing, he laconically explained that "Pig-breeding was much more of an art than singing." His "staying power" is to be accounted for by the fact that he has lived carefully, regularly, and conscientiously. He is a most moderate smoker, drinks nothing stronger than beer, and is quite a bigot in regard to the matter of retiring to bed at eleven every night, and at ten when not fulfilling an engagement. On one occasion in Dublin he gave serious offence to the then chairman of the Dublin Musical Society, Sir Richard Sankey, by refusing an invitation to supper after a concert. Even Sir Arthur Sullivan (the conductor for the nonce) appealed to him in vain. On the other hand, in his own beautiful house at Tulse Hill, London, he was always the soul of hospitality; and his private generosity is as great as it is *little known*, or spoken about.

Edward Lloyd presents all the physical attributes that one looks for in a singer. Of medium height, with a broad, deep chest, and an appearance of perfect health and strength, he might be mistaken for a first-rate oarsman, or Rugby quarterback; and it is difficult to detect in the outward man any traces of the sixty and odd years that have passed — oh, so lightly! — over his head. We are still looking longingly for the man who is destined to replace him; and that man, whoever he may be, will have a very arduous task before him. Let us hope that he will prove equal to it. — *The Violin.*

SENTENCE SERMONS

Slander is the coward's sword.

Little sins open the doors to large ones.

Activity is the best amen to any prayer.

Things unreal are foes to righteousness.

The best way to win men to God is to be a man.

The currency of kindness is cash in any country.

Suspicion is the substitute of the slothful for vigilance.

An optimist is a man who never stops to open a sandwich.

It's no use calling people to happiness in a sepulchral tone.

Only a destitute age counts being rich as the greatest virtue.

The sunshiny man drives all the moonshine out of his religion.

There is no virtue in the innocence that only fears the wrong.

It's not always the saving man who has most chance of salvation.

It takes more than the ability to say "dear sister" to make a real saint.

The practice of righteousness will cure your propensity to regulate others.

Preaching on the dangers of money often has its first effect on the collection.

You will always find the poorest player wears the most professional clothes.

In the religious game the fans always want their pictures taken with the pennant.

There is no virtue in the Sunday that makes children say, "I wish it was Monday."

Half the problem of keeping in the right road is solved if you will keep within your revenues.

The Bible is a good time card, but a man makes a mistake when he tries to use it for a ticket.

No man is called to the glory of dragon slaying until he has learned to do the little kindly deeds. — HENRY F. COPE *in Chicago Tribune.*

IN THE MORNING

Having always arisen in a state of buoyant health — unless I had done something the night before to deserve a worse fate — I have been disagreeably surprised recently to learn how many human beings there are who arise with a disgust for themselves and the world, a distaste for all human society, and a positive grouch against everything in general.

Needless to say, such a condition is neither healthy nor normal. Sleep ought to rest one completely. If you arise without a feeling of having rested, you have been overtaxing yourself. If the condition has been going on long, it means that you have never had the strength essential for the performance of your duties, which are consequently tiring you beyond your powers of recuperation.

It may be that you did not as a child inherit or acquire the needful strength for the world's work. It may be that you were not properly nourished as a child or that you have not been eating proper food since. Food fads must be responsible for a great deal of misery and dyspepsia for a great deal more.

I know of one person whom nature distinctly intended to be fat, who made life miserable for years by trying to keep thin. At last an acute attack of illness taught him that he had better be fat, and he has been better and fatter from that moment.

Some rules will do a great deal. Be certain, first of all, that you sleep quite enough. Many a person has accumulated a set of regular habits, including fixed hours for rising and going to bed, which deny him proper rest. It is better to sleep too long than too little, no matter what the moralists, from Mother Goose up, have to say.

When you arise take a sponge bath as cool as you can bear it with entire comfort. This will do wonders for your circulation. Then seek the open air where it is as pure as possible and take deep inhalations of it for minutes at a time.

If possible, combine this with a walk before breakfast. Then eat enough; don't be satisfied with mere alleviation of the pangs of hunger, but eat enough to enable you to do your work properly until luncheon time. The walk will not only give you an appetite, but better your digestion.

At luncheon, if your work is sedentary, and after business hours are over, spend as much time as possible in the open air. Sleep with all the air you can get into your room. — WALLACE RICE *in Chicago Tribune.*

Spontini's once famous opera *La Vestale*, was revived at the fêtes of Béziers, August 26–28. There was also a celebration in that city September 2, in honor of Saint-Saëns' seventy-first birthday, in which the composer took part, together with violinist Johannes Wolf and pianist Louis Diemer.

* *

The Thomas Orchestra will give a Beethoven anniversary concert in Chicago next season, on which occasion Josef Lehvinne will play the piano concerto in E♭, Op. 73.

The Musician

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THOMAS TAPPER, Editor

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MUSIC AT THE UNIVERSITY OF CALIFORNIA

Dr. J. Fred Wolle, professor of music at the University of California and director of the University Orchestra (of fifty-two performers), has given a series of concerts during the summer at the Greek Theatre. The following program is illustrative of the series: —

Overture: Nature ..... *Dvorak*
Pastoral ..... *Bach*
Symphony: In the Forest ..... *Raff*
Evening in the Mountains ..... } *Grieg*
At the Cradle ..... }
Overture: Spring ..... *Goldmark*

The orchestra has its string quartet known as the Minetti Quartet. This organization has also given concerts at the Greek Theatre. The program of its first concert follows: —

1 Quartet in C major ..... *Mozart*
2 (*a*) Serenade ..... *Haydn*
(*b*) Traumerei ..... *Schumann*
(*c*) Minuet ..... *Boccherini*
3 Quartet in D minor, Op. 75 ..... *Bazzini*

The University of California has placed its music department in the hands of a man who dreams and accomplishes. And we possess another notable music centre in America.

CORRESPONDENCE

The article entitled *The Music of the Israelites,* in the August MUSICIAN, was written by Alexander Henneman, of St. Louis.

* *

A LETTER FROM NEW SOUTH WALES

Our music-educative methods are totally dissimilar to your undoubted schemes (Tapper's *Course,* etc.). The English and Local Music Colleges (examinations) are very prominent and play a great part in destroying the music trade. For instance, there are nine boards operating, and the music of each candidate must be purchased in book form for each grade with the respective college imprimatur. Just imagine the thousands that pass (chiefly girls) and teach for pocket money at a miserable fee! Then there is a strong class that give virtuoso pieces to mere children. Concerts exhibiting this madness are of frequent occurrence. The clipping enclosed is one of the latest and will bear me out. Imagine Liszt's *Ninth Rhapsody,* and Tschaikowski's *Concerto* played by children.

To the Australian's ideas (which are well welded to the above) America is associated with ragtime and an extraordinary prejudice exists. My opinion is that with your (American) grand forward movement and galaxy of artists you must within a few years well-nigh rule mankind (musically). After reading your columns and in conversation about music, when Professor Paine, Chadwick, and others are mentioned, they think I am joking. From this picture you will perceive that it is economy to the hilt to live.

THE CLIPPING

"A number of wonderful child-prodigies appeared. There was Miss Vera Dickerson (second piano, Miss Dickerson), a child with flaxen curls and tiny hands, who somehow played a Liszt *Hungarian Fantasia* so as both to amaze and amuse—a prodigiously precocious little pianist. Master Tuckwell, the smallest boy we have seen on a music-stool, apparently three years of age, who played Gottschalk's *Last Hope* like a musical box liable to 'run down.' Miss Betty Tuckwell, probably six or seven (the ages should be stated on the program), who proved capable of playing a Chopin *Impromptu* correctly and with expression; Miss Hazel Doyle, an older girl, whose aptitude for the instrument was shown in Saint-Saëns' Etude No. 6, *En forme de Valse;* and Miss R. Wolstenholme, an advanced student, who showed executive talent in a transcription of Saint-Saëns' weird *Danse Maccabre.* All these clever young people were cheered to the echo."

GRADING VIOLIN PUPILS

The following query from a reader of THE MUSICIAN will undoubtedly interest many other readers. Opinions upon this question will be welcomed.

Editor of THE MUSICIAN:—

In your opinion, is it advisable to *grade* violin pupils similar to public school methods as is done in other studies, I believe, in some Seminaries and Conservatories?

When this is done, how should the work be adjusted or divided? What do you advise as the first instruction book to be used with the average beginner, and should not the pupil be ready for Kayser at the end of two years, the work to be continuous and pupil to practice not less than an hour a day?

A somewhat detailed answer will be much appreciated. I am an old teacher, but feel the need of new ideas.

Thanking you in advance,
VIOLIN TEACHER.

* *

Editor of THE MUSICIAN:—

Dear Sir: In the June MUSICIAN I see mentioned a want for an American Anthem.

If any Eastern Society offers a prize for a National Song will you please let me know?

DRAMATIC EDUCATION SOCIETY

F. R. Benson, of whose endeavors in producing the Shakespearean plays at Stratford-on-Avon the New York *Evening Telegram* has printed an account, sends from London the prospectus of his Dramatic Revival Society, the ultimate hope of which is to make of Stratford a sort of Beyreuth, where once a year the pilgrims may come to hear the rarely heard plays of the master.

The following is the prospectus: —

Object 1. —To facilitate and encourage amateur dramatic representations throughout the country, especially in villages by the villagers themselves, in schools by the scholars, for purposes of education and recreation.

Object 2. — To establish a central office for the purpose of

(*a*) Keeping records of all amateur dramatic societies and their performances.

(*b*) Collecting for its members information as to plays, acting versions, scenery, dresses, music etc., and assisting in procuring the same at a reasonable cost.

(*c*) Putting its members into communication with suitable professional artists and coaches, whenever their assistance might be desired.

In this way it is hoped that the society will be able to do much

(*a*) To provide instructive and intellectual recreation for rural districts.

(*b*) To popularize among the English people the dramatic masterpieces of all times and countries.

(*c*) To assist in the revival and production of mysterie, moralite, lyrical and poetical plays.

(*d*) To encourage dramatic experiments of untried authors.

THE MENACE OF MECHANICAL MUSIC

JOHN PHILIP SOUSA*

Sweeping across the country with the speed of a transient fashion in slang or Panama hats, political war cries, or popular novels, comes now the mechanical device to sing for us a song or play for us a piano, in substitute for human skill, intelligence, and soul. Only by harking back to the day of the roller skate or the bicycle craze, when sports of admitted utility ran to extravagance and virtual madness, can we find a parallel to the way in which these ingenious instruments have invaded every community in the land. And if we turn from this comparison in pure mechanics to another which may fairly claim a similar proportion of music in its soul, we may observe the English sparrow, which, introduced and welcomed in all innocence, lost no time in multiplying itself to the dignity of a pest, to the destruction of numberless native song birds, and the invariable regret of those who did not stop to think in time.

On a matter upon which I feel so deeply, and which I consider so far-reaching, I am quite willing to be reckoned an alarmist, admittedly swayed in part by personal interest, as well as by the impending harm to American musical art. I foresee a marked deterioration in American music and musical taste, an interruption in the musical development of the country, and a host of other injuries to music in its artistic manifestations, by virtue — or rather by vice — of the multiplication of the various music-reproducing machines. When I add to this that I myself and every other popular composer are victims of a serious infringement on our clear moral rights in our own work, I but offer a second reason why the facts and conditions should be made clear to every one, alike in the interest of musical art and of fair play.

It cannot be denied that the owners and inventors have shown wonderful aggressiveness and ingenuity in developing and exploiting these remarkable devices. Their mechanism has been steadily and marvelously improved, and they have come into very extensive use. And it must be admitted that where families lack time or inclination to acquire musical technique, and to hear public performances, the best of these machines supply a certain amount of satisfaction and pleasure.

But heretofore the whole course of music, from its first day to this, has been along the line of making it the expression of soul states; in other words, of pouring into it soul. Wagner, representing the climax of this movement, declared again and again, "I will not write even one measure of music that is not thoroughly sincere."

From the days when the mathematical and mechanical were paramount in music, the struggle has been bitter and incessant for the sway of the emotional and the soulful. And now, in this, the twentieth century, come these talking and playing machines, and offer again to reduce the expression of music to a mathematical system of megaphones, wheels, cogs, disks, cylinders, and all manner of revolving things, which are as like real art as the marble statue of Eve is like her beautiful, living, breathing daughters.

Away back in the fifteenth and sixteenth centuries rebellion had its start against musical automatics, Palestrina proving in his compositions that music is life, not mathematics; and Luther showing, in his sublime hymns for congregational use and in his adaptations of secular melody for the church, that music could be made the pouring out of the souls of the many in one grand, eternal song. From the days of these pioneers, all great workers in the musical vineyard have given their best powers to the development of fruit, ever finer and more luscious, and in the doing have brought their art near and nearer to the emotional life of man.

The nightingale's song is delightful because the nightingale herself gives it forth. The boy with a penny whistle and glass of water may give an excellent imitation, but let him persist, he is sent to bed as a nuisance. Thunder inspires awe in its connection with nature, but two lusty bass drummers can drive you mad by what might be called a fair reproduction of Jove's prerogative. I doubt if a dramatist could be inspired to write a tragedy by witnessing the mournful development and dénouement of *Punch and Judy;* or an actress improve her delineation of heroic character by hearing the sobs of a Parisian doll. Was Garner led to study language and manners of the orang-outang and his kin by watching the antics of a monkey-on-a-stick?

It is the living, breathing example alone that is valuable to the student and can set into motion his creative and performing abilities. The ingenuity of a phonograph's mechanism may incite the inventive genius to its improvement, but I could not imagine that a performance by it would ever inspire embryotic Mendelssohns, Beethovens, Mozarts, and Wagners to the acquirement of technical skill, or to the grasp of human possibilities in the art.

Elson, in his *History of American Music,* says: "The true beginnings of American music — seeds that finally grew into a harvest of native composition — must be sought in a field almost as unpromising as that of the Indian music itself — the rigid, narrow, and often commonplace psalm-singing of New England."

(*Continued on page* 500)

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UNDER THE CHESTNUT TREE

Between Friends

Playwright. — "Yes, my production had a wonderful first night. You should have heard the thunderous applause."

Friend. — "Didn't have to hear it, old man. I see your hands are all blistered." — *Chicago News.*

* *

Dangerous Proceeding

Dore. — "How is it the play you gave was not so well attended as the one you gave a while ago?"

Dolly. — "Well, you see we went around and sold tickets to all our friends for the first performance, and — er — after that we had no friends." — *Judge.*

* *

That's So

"Why do you suppose the dog howls so when I play the organ, Mr. Jinx?"

"A dog cannot be taught to conceal his feelings." — *Houston Post.*

* *

No Competition

"What do you consider the most memorable occasion in your career?"

"Once, at an evening performance," answered the great tenor with emotion, "all the boxes were occupied by mutes. I shall never forget that night." — *Minneapolis Tribune.*

* *

His Vain Wish

"When he gets a chance to stand up and sing to an audience he seems to be perfectly happy."

"Not perfectly happy. He can't help wishing that he was part of the audience, so that he might applaud himself."

* *

It pays to Tip

Jean Gerardy, the well-known 'cellist, at a dinner in Philadelphia praised American wit.

"You are all witty," he said. "From your millionaire down to your gamin you are quick, nimble, and sparkling in retort.

"Your gamins' wit is sometimes cruel. It caused a friend of mine to flush and mutter an oath one day last week in New York.

"My friend, in a hurry to catch a train, ran out of his hotel toward a cab, and a ragged little boy opened the cab door for him and handed in his valise.

"He gave the boy nothing. In his hurry, you see, he forgot.

"The disappointed urchin smiled sourly, and called this order to the driver: —

"'Nearest poorhouse, cabby.'"

* *

Cause and Effect

Child (pointing at conductor). — "Mama, why does he strike that woman?"

Mother. — "But he is not striking her."

Child (pointing at singer). — "Then why does she screech so?" — *Musik für Alle.*

* *

Made Him Welcome — Not.

Joe. — "I'm afraid Miss Hinton doesn't appreciate my company."

Fred. — "What reason have you for thinking such is the case?"

Joe. — "Why, every time I call she plays *Home, Sweet Home* on the piano before I have been in the parlor ten minutes." — *Punch.*

Pride

Several of the most popular singers receive the same fee from the companies that manufacture the talking machines that are so popular nowadays. The highest sum is $2000 yearly as a retainer and a large share of the gross receipts from the sale of the records. All records of the noted singers sell for the same price. But an agent came to the company the other day with a strange request from a prima donna.

"Madame wants to know," he explained, "whether or not you won't raise the price of her records just a little higher than any of the others. You can make it only a quarter more if you like, because it is not on account of the money. She only wants them higher that the public may know they cost more than any other singer's."

Strangely enough, this appeal was not granted. — *Musical America.*

* *

Post Mortem

At a prominent conservatory in Chicago one of the questions put at a recent examination was, "What is a dirge?" and one boy wrote as answer, "A song a man sings when he is dead."

* *

There's a Reason

It is said that musical composers live longer than persons engaged in any other occupation.

Yes, they get used to their music, but other people cannot.

* *

Bad Weather

Sally Schreecher (at the piano). — "I'm afloat! I'm afloat!"

Her Father. — "By Jove! You'd soon be capsized if you were met by such a squall as that." — *Tatler.*

* *

Favorite Songs

Miss Skreecher. — "What sort of songs do you like best, Mr. Suphrer?"

Mr. Suphrer. — "The songs of the seventeenth century."

Miss S. — "How odd! Why do you prefer them?"

Mr. S. — "Because nobody ever sings 'em nowadays." — *Cleveland Leader.*

* *

Mixed

Bowles. — "His wife is very accomplished. She can cook or play a piano with equal facility."

Baly. — "That is an accomplishment! I never heard of any one cooking a piano."

* *

Five Dollars a Seat

Hix. — "Did the grand opera make you weep?"

Dix. — "No. I did my weeping at the box office when I bought my tickets."

* *

Humor of Whittier, Quaker

The poet Whittier was color blind and unable to distinguish red from green. One day, when out walking with a friend and deeply engaged in conversation, Mr. Whittier approached too near for safety to a place where blasting was going on.

The danger signal was shown, but neither Friend noticed it until a workman, violently waving his arms and shouting, leaped before them and warned them back.

"I didn't see the flag at all," said Mr. Whittier's companion.

"I saw it," rejoined the poet, with a twinkle in his eye, "but I thought it was in honor of St. Patrick — thee knows my defect. I can't tell Erin from explosions, except by the harp!" — *Youth's Companion*

* *

Natural Conclusion

"It's my daughter," said Mrs. Nexdore, "who plays the piano. You've heard her?"

"Well," replied Mrs. Newcome, with great self-restraint, "I've heard the piano."

"Yes, my daughter Mary is very musical."

"Ah! you have two daughters, then?" — *Catholic Standard and Times.*

* *

Acme of Saddest Sounds

The saddest words of tongue or pen
Can only make me laugh;
I do not weep until I hear
My neighbor's phonograph.

* *

At the Musical

Miss Steele Ayres (the composer.) — "Do you know the *Barber of Seville?*"

Mr. R. Agthyme (who writes coon songs). — "No. I shave myself."

* *

How True

Teacher. — "How many kinds of poetry are there?"

Pupil. — "Three."

Teacher. — "What are they?"

Pupil. — "Lyric, dramatic, and epidemic." — *Cleveland Leader.*

* *

A Drawing Card

"I am going to open a new theatre, and I wonder what announcement I ought to hang up at the door to attract the public?"

"You might try: 'Admittance free.'" — *Translated for Tales from Le Rive.*

* *

Not for Him

First Actor. — "I thought your next tour was to have been through South Africa."

Second Actor. — "It was, but the company struck. One of them had read that an ostrich egg often weighs two or three pounds." — *Life.*

* *

The Musical Union.

Mother. — "Nellie, why didn't you practice your piano lesson? I said I'd pay you five cents an hour for it."

Nellie. — "Because papa gives me ten cents an hour for whirling around on the stool without making any noise."

* *

Musical Note

Modern Composer. — "Have you heard my latest one-act opera?"

Friend. — "Not yet. Comic?"

Modern Composer. — "No; baby grand." — *Puck.*

* *

We Trust the Latter

"Miss Jingleby is either very grouchy or very considerate of one's feelings — I don't know which."

"Two widely different propositions, I should say."

"I don't know. I asked her to sing for me, and she absolutely refused." — *Cleveland Leader.*

THE-CROSBY BROWN COLLECTION OF MUSICIANS' PORTRAITS IN THE METROPOLITAN MUSEUM OF ART, NEW YORK

FRANK H. MARLING

One of the most remarkable collections of portraits of musicians in the world is to be found in the Metropolitan Museum of Art. It is the gift to the museum of Mrs. John Crosby-Brown, whose magnificent collection of musical instruments was described in part by the writer in THE MUSICIAN a few months ago. The number of pictures is close upon four hundred, but there are among them no ordinary or conventional specimens. With the exception of a photograph of Sir John Stainer, donated by Lady Stainer, they consist entirely of engravings, etchings, and lithographs. Many of the engravings are rare and of unusual beauty, embracing examples of the choicest works of such masters of the delicate art as Bartolozzi, Edelinck, St. Aubin, and others. They have been selected from a large mass of available material with admirable judgment, the controlling ideas of the donor being the artistic interest of the prints and the representative character of the subjects. The collection is therefore exceedingly interesting and valuable from an historical point of view, as the whole story of the art for over four hundred years past is traversed in its succession of the portraits of its devoted followers.

There is in most of us a more or less active sentiment of hero worship. Whether it is logical and dignified or not, we like to see the features of those who have made a stir in the world, either in person, or through the medium of the picture. It is a help to the student to know what "the masters" looked like, and it is a perfectly natural and laudable curiosity which is satisfied by such a rich and fascinating roll of musical worthies as this. As we go on from one to another portrait, through the various epochs of the art, coming every now and then to one of the great giants of the past, we gain a freshened interest in its story and a heightened impression of the attractiveness and varied character of its many-sided development. Not the least interesting feature is the record of the changes of costumes in the successive generations of musicians, which the portraits so graphically present. The quaint old wigs and picturesque habiliments of the early days are faithfully reproduced, showing the gradual evolution of dress throughout the centuries until it reaches our own comparatively prosaic and conventional day. The collection is unusually catholic and comprehensive in its scope, for we find included composers of every school, singers, instrumentalists, and all kinds of performers of both sexes, and of all nationalities, and last but not least, musical theorists, critics, and writers. And it is also a reflection of both the great and the humble, in music world-renowned composers like Bach or Beethoven elbowing persons of their day who have long since been forgotten by the busy world. It is a pleasure to mention here the very useful handbook or catalog to the collection, compiled under the direction of the donor, by Miss Clara Buffum. This was the outcome of a remark of a visitor who on looking over the pictures was overheard to exclaim: "How I wish I knew something about these people!"

This person doubtless expressed the feeling of many visitors, and the handbook is for these an invaluable companion to the collection. The present writer is greatly indebted to it in the preparation of these articles, and gladly acknowledges that without it they would have been very difficult to write. It was not an easy task for its compiler to strike the happy medium between too long accounts of the musicians for practical purposes and those which would be too brief for adequate information; but it has been successfully accomplished, and it is gratifying to know that distinguished foreign scholars, whose expert knowledge of the subject gives high value to their critical opinion, have expressed their approval of its skilful editing. None but those who have done similar work know how much time, painstaking research, and study are needed to set forth the information in its proper form. It is indeed a kind of musical biographical discovery in concise form, and as it sold for a small sum, it is well worth owning, even if the purchaser can never visit the museum. It would be extremely difficult to form such a choice collection as this at the present time, as a considerable number of the portraits would be sought for in vain. During its formation a diligent and persistent search was carried on in European and American print shops, especially for those which were necessary to fill gaps in the collection, nearly all of which were happily secured. More need hardly be said to prove that in this collection we have something of great moment and interest for the music lover, and one well worthy of the detailed description which these articles propose to give of it. Many who cannot visit the museum will be deeply interested to hear of its contents, and to examine the reproductions of its treasures which will be displayed each month in the pages of THE MUSICIAN. In the museum the pictures are mounted on hinged frames all attached to a central column, and can thus be most conveniently consulted by the visitors. They are arranged in chronological order, so the description in these paper will follow the same plan.

No. 1. JOSQUIN DESPRES

It is fitting that the first portrait of the collection should be that of Josquin Despres, generally accepted as the leading composer of the fifteenth century, one of the most famous masters of the great Netherland school, and the immediate predecessor in musical history of Lasso and Palestrina. The portrait shows a smooth-shaven, somewhat ascetic monkish face, surmounted by an Eastern-looking turban or hood. This picture originally appeared in a book published by Peter Opmeere at Old Antwerp in 1591, and is supposed to have been a copy of an old picture of the composer in the cathedral church of St. Gudule, in Brussels, which no longer exists. It was afterward reproduced in Van der Straeten's *La Musique aux Pays-Bas*, published in Brussels in 1867. A copy of this volume is in the Newberry Library in Chicago. The inscription underneath is "Josquinus Pratensis," a Latinized form of his name, which is given in several different ways by the historians of the period. Despres is called by a noted American critic "the first real genius in the history of modern music." The best account of him is that written by F. J. Fetis in a prize essay in 1828. The most reliable authorities give the date of his birth as 1450, in the province of Hainault, probably at Condé. In early life he was a choir boy in St. Quentin, and as a young man the chapelmaster there. He studied at Tours with Ockeghem, the most noted contrapuntal master of that day, and soon became possessed of all his master's wonderful learning.

Later on, we find him at Rome, attached to the papal court of Sixtus IV, and regarded as the most noted musician of the day, maintaining that title undisputed for over sixty years. At various times in his life he held appointments at the respective courts of Hercules of Ferrara, Lorenzo of Florence, Louis XII of France, and the Emperor Maximilian I. His last years were solaced by the enjoyment of church preferment at Condé, where he died in 1521. His epitaph is to be found in the choir of the church there. He was the first composer who endeavored to make contrapuntal ingenuity a means and not an end, and can in consequence be said to have inaugurated a new era in music. As a striking example of the curious musical exercises of the time, he is said to have twice set to music the genealogy of Christ. He is credited with the invention of many scientific refinements, which were at once adopted by all composers and perfected by Palestrina and others, and was the first who wrote regularly in more than two parts.

No. 2. MARTIN LUTHER

The sturdy form and features of the great German reformer, Martin Luther (1483–1546), appear in his doctor's robes in Picture No. 2. The massive jaw and deep double chin are specially noticeable. Although his name is chiefly associated with the great religious movements of the sixteenth century, his services to music were not few or insignificant. It is of keen interest to us to know that the great man was an ardent lover of music, had a fine, deep, singing voice, and performed well on the flute and lute. He greatly improved the church service of his day by shortening and simplifying the music of the mass, and employing the vulgar tongue more frequently. But the greatest of his musical achievements is his establishment and encouragement of congregational singing. He edited and adapted numerous hymns, and though it is now denied that he actually wrote the tunes credited to him, he did much to make them known to the common people. In the first Protestant Hymn Book, issued in 1524, four of its eight hymns were his. These Protestant hymns were immensely popular, and helped greatly to spread the Reformation. The grand chorales, with their noble words set to stately music, severely simple, still survive to our day, and have lost none of their grandeur and impressiveness. We are told by his friend, Johann Walker, that Luther set to music several Gospels and Epistles, inventing the tunes on his flute. A very human touch is given to his character by his habit after supper of singing motets and hymns with his children and friends. He wrote a short tract in praise of music and a musical poem entitled *Frau Musika*. His greatest hymn, *Ein feste Burg* (*A Mighty Fortress is Our God*), was sung over his grave, and is still in use all over the world.

No. 3. GIOVANNI PALESTRINA

No name in the early history of music stands higher than that of Palestrina, who is called the greatest composer of the Catholic church. He was born at Palestrina, near Rome, in 1514 or 1515, and died at Rome in 1594. Of humble parentage, his early days are obscure, but it is generally believed that he was a pupil, when young, at Claude Gondimel's school in Rome. He began his professional career in 1544, and in 1551 he was made "master of the boys" at the Capella Guilia, at the Vatican. In 1554 his first book of masses was issued. He was afterward, for a time, the musical director at the Lateran, and from 1561 to 1571 held the same post at the Santa Maria Mag-

giore. In 1571 he took charge of the music at St. Peter's, where he stayed till his death. His name has been famed in history as the saviour of church music, but the romantic legend about the Council of Trent and Palestrina's *Mass of Pope Marcellus* has been proved to be without foundation. He enriched every part of the Roman Ritual with music, his works including ninety-five masses. The most widely known of his compositions are the *Stabat Mater* and the *Improperia*. His style is characterized by grace, sweetness, and devotional exaltation. In the picture we note the long, slender nose and the high forehead. The uniform or coat which he wears is handsomely decorated with lace. This is a French engraving.

No. 4. Hans Gerle

Hans Gerle's name is unknown to the present age, but he was famous in 1523 as a maker of violins and lutes, and for his proficiency as a player of the latter instrument. He also published several works of great historic interest and value, including a *Guide to Violin Playing*. He died in 1570, at a ripe old age. The portrait shown was taken in 1532, at Nuremberg. It presents a very precise and proper looking individual, with a roll of music in his hand.

No. 5. Cristofero Morales

The name of this gentleman with the curly hair and beard is Morales, a Spanish composer of the sixteenth century, born in Seville, and a member of the papal choir of Paul III in 1540. He was esteemed most able of the Spanish musicians at Rome in the period immediately before Palestrina. His music bears evidence of his training in the Netherland school of counterpoint, and is said in addition to show a native Spanish fire and spirituality of its own. He was a very devout churchly composer, despising all worldly music, looking with anger on those who in his eyes applied their God-given musical powers to frivolous and objectionable uses. His compositions for the papal chapel, including masses, magnificats, motets, have been sung for over three hundred and fifty years in the Roman church, and are still performed at the present day.

No. 6. Claude Goudimel

One of Goudimel's greatest claims to fame is the fact that he was the teacher of Palestrina at Rome about 1535. His birthplace was Besançon, about 1505, and a curious circumstance in his career is that he was at one time a music publisher in Paris, in partnership with a book and music printer there named Du Chemin (about 1555). This was only for a short time, however. No composer seems to have attained prosperity as a publisher, the artistic temperament not lending itself happily to the successful conduct of business. A sad interest attaches to his death, as he was killed at Lyons at the time of the great massacre of St. Bartholomew's Day, Aug. 24, 1572. A controversy has arisen as to whether he was a Protestant or Catholic, and the question has never been decisively settled, many believing that he was murdered through the plotting of jealous rivals. His compositions were nearly all for the church, — masses, motets, etc., — and possess an individual charm and grace of style. They are written in imitative style and with extraordinary correctness. His reputation as a teacher has obscured his merits as a composer, few instructors having ever inspired so many great pupils. There is some doubt as to the authenticity of this portrait, but some good authorities maintain that it is his. It is not beautiful; the gaunt features and dishevelled locks, with small chin whisker, give the composer an anxious and not over good-natured expression.

No. 7. Orlando di Lasso (or Lassus)

There are no less than three portraits of this noted composer, described as "the last of the great Netherland composers, and next to Palestrina the most eminent master of music in the sixteenth century." He was born at Mons, about 1520, and died at Munich in 1594. Tradition has it that he had such an exquisite voice as a boy that while he was a chorister in the Church of St. Nicholas he was kidnaped on this account several times. In 1541 we find him the successor of Rubino as director of the choir at the Lateran, Rome, where he stayed for eight years. After travels in England and France, he made Antwerp his home, and the last years of his life he was director of the court chapel at Munich, under the patronage of the Duke of Bavaria. His closing days were clouded by profound melancholy, the result of overwork and prolonged mental strain. He has been called the most prolific composer of any age, his works exceeding two thousand in number, and the most noted of them being his setting of the Penitential Psalms. In music of all kinds, sacred and secular, he reveals equal clearness of harmony, melodic invention, and fluency of progression, which are the wonder and admiration of scholars to the present day. His contemporaries well dubbed him "The Prince of Music." Picture No. 7, taken when he was sixty-seven, makes him look the prosperous courtier and gentleman.

Nos. 8 and 9

Two other portraits of Orlando de Lasso, evidently reproduced from the same original, with slight variations. The huge frilled collars of the period are much in evidence in these pictures.

No. 10. Melchior Neusiedler

This gentleman with the shaggy beard, the large frame, and general appearance of a lusty soldier rather than a refined musician, distinguished himself in his day as a lutеist, or lute player and composer. He did much to improve the lute, a favorite instrument of that time (the sixteenth century), and issued two books of music for it in Venice in 1866. Most of his life was spent at Augsburg, but he died in 1590 at Nuremburg, where he is said to have been born early in the sixteenth century. The border of the portrait claims attention as a specimen of the illustrator's art. The four corners reveal an infant child, a figure of death with grinning skull in the act of hurling a javelin, and two female figures with musical instruments.

No. 11. Philippe de Monte

An old-fashioned helmet-like cap, giving him a military aspect, surmounts the head of this celebrated contrapuntist, who was born at Mons (Belgium) in 1521, and died at Vienna in 1603. He was capellmeister to the Emperor Maximilian at Vienna in 1568, and later to his successor, Rudolf II. His compositions include madrigals, songs, and sacred music, which were highly esteemed in his time. He was treasurer and canon of the cathedral at Cambrai, and is supposed to have been a friend of Orlando di Lasso. The Latin sentence beneath proclaims in fitting terms his name and titles.

No. 12. Siculus Baptista

Nothing is known of this musician except that he was a well-known player of the lute. This portrait is described in Gerber's *Lexicon der Ton-Kunstler*, published in 1790, which gives, however, no particulars about his career. He seems to be playing an instrument like the zither.

No. 13. William Heyther

The first Englishman included in this collection. Born in Middlesex about 1563 and died in 1627, being buried in Westminster Abbey. A chorister and afterward lay vicar at Westminster Abbey, and in 1615 made a gentleman of the chapel royal. He founded the musical lectureship at Oxford in 1626, and was made doctor of law music by the university. He appears to have been a generous patron of music and donated some of his musical instruments and other treasures to the Oxford Music School. This portrait represents him in his doctor's robes, and is taken from the original in the music school at Oxford.

No. 14. Guillaume Costeley

A Scotch musician, born in 1531, and after settled in France, where he was organist to Henry II and Charles IX. His home was at Evreux, where he died in 1606. He composed songs and other pieces and a treatise on music, and was a prominent figure in the musical life of his day, entertaining musicians at his own home. The stern and bluff profile is not a characteristic artistic type. Note the elaborate ornamentation of the border, with violins, harps, etc.

No. 15. Sethus Calvisius (or Kallwitz)

This gentleman with the large ruff and the long, pointed beard had a romantic and varied career, being at various times musician, astronomer, and chronologer. He was born in Thuringia in 1556, and was the son of a laborer. So great was his poverty that he had to sing in the streets for money, but through pluck and perseverance he contrived to get a musical and general education. He attended the universities of Helmstedt and Leipsic, in 1580 became music director of a church in Leipsic, and later director of the Thomas Schule there. He was an able theorist, and his works are still authorities as to conditions of musical instruction in his time. He died in Leipsic in 1615. In his portrait we notice he holds a book on chronology, with antique metal clasps, and observe the costly fur cloak. The Latin motto round the oval mentions his occupations, — astronomer, chronologer, musician, poet.

No. 16. Adam Gumpeltzhaimer

A very formidable name for a musician, who seems to have been a very accomplished scholar and to have led a peaceful life. A church composer and pupil of the monk Jodocus Enzmuller, he was born in Bavaria in 1559 and died at Augsburg in 1625. For six years (1575–1581) he was employed by the Duke of Wurtemberg, and was after cantor in Augsburg. He was also a writer on theory, revising, editing, and writing many learned works. In his grasp is a four-part composition, with the old-style clefs of that epoch.

No. 17. Hans Leonhard van Hasler

An interesting circumstance about this composer (born at Nuremberg in 1564) is the fact that he was the first composer of German birth who obtained his musical education in Italy, as before his time, for close upon two centuries, the Netherlands, the great musical training school, had supplied all the European countries with musicians. He was the eldest of three sons of his father, the town musician of Nuremberg. He studied at Venice for some years under Andreas Gabrieli, as fellow pupil of the famous musician, Giovanni Gabrieli, whom he is said to resemble in the style of his compositions. For many years he was connected with the court of Emperor Rudolf II, and was made a nobleman there. Later was appointed to the elector of Saxony's court, and died of phthisis on a journey. He ranks as one of the founders of German music. His compositions are numerous and comprise many styles. This engraving pictures him as standing in a church building. In the background we descry a medieval organ with old keyboard and pipes.

No. 18. Georg Hager

A meistersinger and shoemaker in Nuremberg in 1646. The inscription under the portrait indicates that he was a disciple of Hans Sachs, who lived from 1494 to 1576, but he was not born early enough to have been taught by him. In his own time he was a useful and practical leader in musical affairs, being active as a song writer and in arranging melodies, besides originating many

proverbs and sayings. He published a number of song collections, and the portrait shown herewith formed the frontispiece to several of them. The latest portrait appeared in 1770, showing him at the age of eighty-two. The beard is parted in the middle, after an old fashion. The two clasped books and a quaint ink bottle with quill pen are typical specimens of the furniture of the time.

For the sake of economy of space, we have not reproduced a group of photographs from No. 19 to No. 32, but these happen to be largely obscure musicians, and it is deemed best to deal mainly with those who have greater claims to our attention.

No. 33. Jean Baptiste Lully

Born in Florence in 1633, died in Paris in 1687. Taught to play the violin and guitar by a monk. He was poor, and took a position in the household of Mlle. de Montfrensier, a cousin of Louis XIV, in Paris. The story goes that he was playing the violin to the servants in the kitchen one day when a count overheard him, and he was made a member of the private band of the grand demoiselle. But he was shortly dismissed, having had the temerity to write a humorous satire on his mistress. He later joined the king's private orchestra, and though penniless and obscure, made himself known through his songs and dances. He speedily gained in royal favor, showing unusual ability as dancer, stage manager, and originator of ballets and operas. His influence on French grand opera extended for over a century. He excelled more as a dramatist and theatrical manager than as a musician, though he had a considerable gift of melody. His operas are formal and artificial. In character he was energetic, haughty, irritable, and overbearing. His death was the result of an abscess caused by striking his foot with his baton in excitement when conducting. This engraving is a beautiful specimen of the art, and the fine old flowing wig and rich robes of the composer are strikingly brought out.

No. 34. Lully (as an older man)

No. 35. Lully (a smaller copy of No. 34)

No. 36. Giovanni Antonio Manara

This stout, jolly-looking gentleman, seated so comfortably in his chair and so evidently enjoying the music he is making, was a Dominican monk attached to a convent in Bologna. He was undoubtedly a very ardent musician, as we learn that he was one of the earliest members to join the leading musical organization in Bologna, called the Academie des Philharmoniques, and received the honorable title of prince of that society in 1668. His birthplace was Venice, in the year 1638.

No. 37. Johann Daniel Rosen and Nicolaus Rosen

This picture, showing two musicians playing on their instruments, is unique and interesting as showing the style of the instruments of that day. It is to be regretted that nothing can be learned about them except from the inscription which gives their names, as above, and states that the first was a crown violinist in 1679 and the second a crown player of the fagott, born in Lapland, who came to Nuremberg in 1679. It is surmised that they were traveling musicians, who were attached to the court of some ruler, and were visiting Nuremberg at that time. The fagott is a German name for the bassoon. The players appear to be father and son. The father's instrument is of gigantic size. Both have the peculiar dress of the period.

No. 38. John Blow

A prolific English composer, mostly of services and anthems for the church, born in 1648, probably in London, and died there in 1708. At twelve a chorister at the Chapel Royal, and later studied with Dr. Christopher Gibbons. Was chosen organist of Westminster Abbey in 1609; was superseded by Purcell in 1680, and was reappointed in 1695.

No. 39. Nicholas Cosimi

This is the picture of a noted Italian violin player born in Rome late in the seventeenth century, and thought to be a pupil of Corelli's. He lived in England for some years after 1702, and while there issued some solos for the violin, which he dedicated to the Duke of Bedford. He returned to Italy and died there. This portrait is a rarely fine large engraving, one of the largest in the collection. The face and figure stand out with unusual clearness and brilliancy. The violinist is shown in a standing position, with his beloved violin and bow in his hands. It is a dignified and graceful pose. It adds greatly to its interest that the picture was painted by the famous Sir Godfrey Kneller, the greatest portrait painter of his time, who painted so many court beauties and no less than nine reigning sovereigns. The engraving is by I. Smith, and the date 1706. The violin shown must have been a very choice one, perhaps a Stradivarius, as it brought a very high figure in England after his death.

No. 40. Jean François Lalouette

A pupil of Lully's and a very distinguished violinist in his day. Born in Paris in 1751 and died there in 1728. He was a violinist in the operatic orchestra which Lulli* conducted in Paris, and later became its leader himself, remaining there till 1684. He also occupied church positions at Rouen and in Paris. He wrote many motets for full choir, and also some pleasing ballets, etc. His picture bears a strong resemblance to a divine, with the clerical looking bands in front of the gown. The student is impressed by the mobile and intelligent features. He has some kind of a scroll in his hand, and might be about to deliver a sermon.

No. 41. Arcangelo Corelli

Corelli is called one of the first real virtuosi on the violin and a classical composer for this instrument. He was born in 1653 at Fusignano, Italy, and died at Rome in 1713. After traveling in Germany and living in Munich, he lived in Rome, where he was under the patronage of Cardinal Ottoboni, with whom he made his home. He had a charming personality and was greatly admired by the most select Roman society, his concerts being the most notable musical affairs of the day. He also gained great fame as a teacher, pupils coming to him from all quarters. A melancholy interest attaches to the last years of his life. He did not succeed in pleasing the taste of the King of Naples, who wished him to enter his service, and he returned to Rome, smarting keenly with mortification. A new violinist, Valentini, had seemingly superseded him in popular favor during his absence, and Corelli, under the erroneous impression that he was neglected, became so disheartened that he went into a decline and died soon after. He laid the foundations of good violin technique, and systematized the science of bowing, while his compositions for the instrument are still classics. The elaborate Latin inscription sets forth in sonorous phrases his virtues.

No. 42. Another Picture of Arcangelo Corelli

Is a good specimen of engraving, being the work of a noted engraver, I. Smith, and painted by H. Howard. Note the beautifully shaped tapering hands and the unusually small wrists.

No. 43. Agostino Steffani

A well-known composer, esteemed especially for his chamber duets, which mark a notable stage in musical history. Born in 1655 at Castelfrano, Italy. Died at Frankfort in 1730. Was a soprano singer at St. Mark's, Venice; studied and settled in Munich, serving as court musician to the elector there, and becoming court organist in 1675. He was ordained a priest (Abbate of Lepsing) in 1680, and after this became more of a diplomat and courtier than a musician, in which capacities he made a brilliant success, receiving many rewards and honors. Handel succeeded him as court musical director. He brought out in his time twelve operas and, besides other compositions, a theoretical work on the principles of music. The portrait shows his elaborately embroidered coat, and behind him the abbot's cap or mitre, the insignia of his office.

* Often written Lully.

No. 44. Gabriel Deslondes

This personage has quite a monkish appearance, and the reader will not be surprised to learn that he was a brother of the Dominican order of the Roman Catholic Church in Paris. He was born in 1654, and wrote music for the church. The high esteem in which he was held by his brethren is revealed by the quaint inscription under his picture, which has been translated as follows: —

Desrochers has been able to engrave the face of Deslondes,
But who can reproduce his great virtues.
Thomas for our altars made the office divine,
But Gabriel has engraved its note on brass.

No. 45. Henry Purcell

Purcell is generally hailed as England's greatest composer. Born in London in 1658; died there in 1695. His life was spent in London, where he engaged in many musical activities. He composed with great acceptance over thirty works for the stage till 1680, and is credited with the establishment of the present form of English opera. He also wrote many songs and odes of great beauty. His stage music is as dramatic and more melodious than that of his model, Lully, and his sacred works found an eager student in Handel. He was organist of Westminster Abbey for a number of years, and was buried in the north aisle there. His tablet shows his reputation among his fellows: "Here lyes Henry Purcell, Esq., who left this life, and is gone to that blessed place where only his harmony can be exceeded." His church compositions are of a very high order and reveal him as an original melodist and a master of form, harmony, and all contrapuntal devices. Sir George Grove says: "He is the most original and extraordinary musical genius that our country has ever produced." His chamber works surpassed those of his predecessors and contemporaries. His death, after a lingering illness, at the early age of thirty-seven, is thought to have been due to consumption. This portrait was engraved by T. Holloway from an original picture by the celebrated portrait painter, Godfrey Kneller, which was originally in the possession of Dr. Charles Burney, the famous author of the *General History of Music*, in four quarto volumes.

No. 46. Henry Purcell

Another portrait is taken from an old English periodical called *The Universal Magazine*, for which it was engraved. It bears the curious old imprint, "Printed for J. Hinton at the King's Arms in Paternoster Row."

No. 47. Sebastien de Brossard

This benevolent-looking old man, with the mild, genial countenance, bespeaking a peaceful and loving character, was a priest and was master of Strassburg Cathedral from 1689 to 1698. In 1700 he was made grand chaplain and musical director of the cathedral at Meaux. He was a pioneer among musical editors, having compiled the first musical dictionary issued in the French language and the earliest dictionary of the kind in any language, with possibly two exceptions. This was about 1702. His musical library, an exceptionally large and valuable one, was left by him to Louis XIV. He was born in 1660 and died in 1730.

No. 48. André Campra

The most distinguished French operatic composer between Lully and Rameau. Born in 1660 at Aix, France. Died in 1744 at Versailles. Served as musical director at several French cathedrals, and finally settled in Paris, where he became master of music at Notre Dame. He gave up this post to devote himself to operatic composition, bringing out eighteen brilliantly successful works, and finally gaining the leadership of the Royal Orchestra

in 1722. He wrote ballets and light music for the Versailles court. The face bears an impenetrable expression. One wonders what manner of man he really was.

No. 49. Joseph Meyer

This worthy was a professor of music and later of law and history at Gottingen in 1695. He was born at Perleberg, Prussia, in 1661, and died at Gottingen in 1686. The type suggested by his face is that of the rigid formal and scholastic professor, very prim and particular, and a great stickler for forms. It is not perhaps surprising to learn therefore that he attacked the church cantatas coming into vogue in his time, and carried on a vigorous controversy on the subject with his contemporary, Mattheson. This engraving was done in Zurich in 1756. The design under the picture is delicate and artistic, the border around the inscription including a violin and organ, a harpsichord, musical manuscripts, etc.

No. 50. Gottfried Reiche

A celebrated trumpet player, born in Weissenfels, Germany, in 1667, and a resident of Leipsic. He composed twenty-four pieces for the cornet and three trombones, called *Quartricinia*. The picture is a striking one. The performer, with his cloak carelessly thrown round him, stands with his beloved trumpet in hand ready to give a blast at any moment. In his left hand is a piece of music. The loose collar at the neck gives him rather a Byronic appearance, which is, however, offset by the practical shrewdness of the old man's face.

No. 51. John Christopher Pepusch

Born in Berlin in 1667, a poor Protestant clergyman's son, he was self-taught in music. He afterwards was an official of the Prussian court and studied theory there. He found his way to England after being in Holland, in 1700, and was engaged at Drury Lane Theatre, first as violinist and later as accompanist and composer. He brought several Italian operas with English words. He founded the Academy of Ancient Music, and was organist and composer to the Duke of Chandos, a famous patron of Handel's. In 1713 he was made doctor of music by Oxford University. For many years he directed the music at Lincoln's Inn Fields Theatre. He married a singer, Margarita de L'Epine, whose fortune of $50,000 was instrumental in freeing him from financial difficulties. He composed dance pieces and other light compositions and several theoretical works. He was buried in the chapel of the Charter House, where he was organist from 1737 till his death. His features have rather a hard, uninteresting expression.

No. 52. François Couperin (called "Le Grand")

Pianists will be specially interested in this picture, as will appear later. Born in Paris in 1688, died there, 1733. A very able organist in his day. He was organist of a famous Paris church, St. Gervais, in 1696 and 1701. Louis XIV made him his chamber musician and chapel organist. His two daughters were excellent performers on the organ. He wrote much for the harpsichord, including a method for it. A complete edition of his piano works, edited by Dr. Chrysander, has been published by Augener of London. Dr. Chrysander says, "Couperin is the first great composer for the harpsichord, and he stands, therefore, at the commencement of the modern period, and must be regarded as clearing the way for a new art. He had Scarlatti, Handel, and Bach for pupils. His works are notable for their treatment of musical form, and Bach follows him in his treatment of dance forms. This picture is a fine, clear-cut profile, quite a little gem in its way and cameo-like in its effect.

No. 53. François Couperin

A half-length, full-face portrait shows the composer sitting at a table with music under his hand. His dress is handsome, the coat being notable for its style and the beautiful lace at the wrist. We say on looking at him, "This is a resolute, determined man, master of himself and of the occasion."

No. 54. Gabriel Vincent Thevenard

A famous opera singer, born in Orleans, 1669, died in Paris, 1741. Little is known of his life. His picture is probably in the costume of some operatic character, with the picturesque black cap with its great white feather. We can imagine his mouth slightly open, as if about to break forth into some soul-stirring operatic melody.

No. 55. Richard Leveridge

Another theatrical singer, famous for his deep and powerful bass voice, born 1670, died 1758, lived in London all his life, sang in numerous operas at Drury Lane and other theatres. For nearly thirty years he sang at masques and pantomimes. At the age of sixty his voice was still in such good preservation that he offered to sing against any man in England for a wager of one hundred guineas. He composed some operatic music and several songs. In his old age (he lived to eighty-eight) he was maintained by the generosity of his friends. History records that he was of a convivial disposition and kept a coffee house in Covent Garden, though in the picture of him painted by Fryer, and engraved by Pether, he looks as sober as a judge. He is doubtless beating time with his right hand, with a song in his left. His closely buttoned coat contrasts strongly with the flowing robes of most of the other notabilities we have been reviewing.

No. 56. Louis Marchand

An organist and composer, born at Lyons, 1669, died at Paris, 1732. He was organist in several noted churches, and at the French Court in Versailles, but incurred the displeasure of the king and was exiled from France. In Dresden he was pitted against Johann Sebastian Bach in a musical competition and, as might have been expected, was defeated by the great master. Returning to Paris, he gained great vogue as a fashionable teacher, receiving remarkably good prices for that period; but with the improvidence of his class his money was all squandered, and he died in the most needy circumstances. His publications comprise three books of piano pieces and a book of organ compositions. Those for the piano possess real merit. It is a good-humored, kindly face, and the owner evidently is proud of the star which decorates his breast.

No. 57. Domenico Scarlatti

Born in Naples, 1683, died there, 1757. A severe and solemn countenance this, worthy of a New England divine, with its snowy white hair and atmosphere of dignity and decorum. He was noted as a harpsichord player, and a most engaging story is told of his meeting Handel at Rome and competing there with him in a musical duel at the piano and organ. Scarlatti, in the judges' verdict, was the equal of Handel as a harpsichord performer, though Handel was superior to him on the organ. He brought out a number of his own operas, which were well received. The year 1715 finds him in Rome as the director of music at the great St. Peters. He was of a wandering disposition, living in London, in Lisbon, in Madrid, and at Naples at various times. His sonatas are especially commended, and he is regarded as the originator of the modern technique of piano playing.

No. 58. Jean Philippe Rameau

Born in Dijon, 1683, died in Paris, 1764. A name of high repute in the musical world as the founder of the real science of harmony, and also a distinguished organist and composer; played the clavecin at seven, traveled in Italy with an operatic troupe, was organist in Paris, Lille, and Auvergne. Most of his life was spent in Paris, and he was successful there as an operatic composer, his works being popular for more than thirty years. His magnum opus, *Castor et Pollux*, was produced in 1737. The king favored him highly, and gave him the post of Court composer of Chamber Music, and a title of nobility. His great fame now rests on his theoretical works, of which he published a number. These contained novel theories, and he was soon recognized as the leading theorist of the time, his instructions being eagerly sought for. This half-length picture shows us a man who looks as if he had gone through many sufferings and trials, and had endured many privations and hardships. There is a strange effect of light and shade on the countenance which may be symbolical of the composer's own experience. It was painted by G. Gregory.

No. 59. The Triumph of Rameau

A characteristic and unique composition in the highly imaginative and allegorical style of the period. It depicts the composer's musical victories. He is represented as standing in a chariot of ancient form, drawn by two gentlemen who may possibly typify defeated rivals. He has his baton in hand and appears to be conducting from a score on a stand before him. Over him is poised an angel in the act of placing a wreath of immortelles on his head. Two of his friends are seated in the rear of the chariot and it is followed by a procession of happy people blowing horns, playing violins, etc. The chariot has just passed through a triumphal arch, and the population at the side of the road is absorbed in wonder and admiration at the unwonted sight. It is to be regretted that no artist's name is attached to this.

No. 60. Rameau. (A profile view of the composer.)

No. 61. Marcellus or Marcello

Born in Venice, 1684, died there, 1750. A distinguished Venetian gentleman, a patron of music and the fine arts, whose home was a social centre for gifted musicians, artists, and scholars. He had musical talent himself and published some compositions for the violin and flute. The illustration apparently represents two sides of a medal — a profile head of the composer on one side and on the reverse a tree with fruit attached and the motto, "Miscentur in Unum."

No. 62. George Frederick Handel

The life of Handel is so familiar that no extended biographical account is necessary. This composer, one of the greatest musical geniuses this world has ever seen, was born in Halle, Germany, 1685, and died in London in 1759. After serving as organist at Halle, he won honors in Berlin as a player of the organ, and lived in Hamburg. Several years (1706-1709) were spent in Italy, in composing dramatic and sacred music. After a year in Germany he settled in London in 1710, where he remained almost continuously till his death. The long story of his plucky efforts to succeed in writing operas is well known. In 1740 he began the composition of the immortal oratorios, which culminated in the *Messiah* in 1759. His popularity and repute continued for many years, though the end of life was saddened by blindness. He was buried in Westminster Abbey. His works include twenty-three oratorios, over forty operas, church music songs. This is a fine old-fashioned print depicting him as a much younger man than the better-known ones. Under the medallion portrait is a figure of the composer cast as a statue, and portraying him in the act of conducting.

No. 63. G. F. Handel

This portrait is from an old English periodical called *The Universal Magazine*. It bears the inscription, published by Harrison & Co., July, 1794. The painting is by T. Hudson. The printed matter is a short biographical notice, describing him, "as the greatest master of music the world has ever known."

No. 64. G. F. Handel

The composer is here shown in three-quarter length picture with a piece of music in his left hand. It is a noble portrait and the grand and massive dignity of the man comes out with telling effect. The painter Hudson and the engraver Bromley have combined in this to give us a worthy presentation of a great personality. This particular engraving was made for Dr. Arnold's edition of Handel's work published on Oct. 22, 1789.

(*Continued from page* 494)

Step by step through the centuries, working in an atmosphere almost wholly monopolized by commercial pursuit, America has advanced art to such a degree that to-day she is the Mecca toward which journey the artists of all nations. Musical enterprises are given financial support here as nowhere else in the universe, while our appreciation of music is bounded only by our geographical limits.

This wide love for the art springs from the singing school, secular or sacred; from the village band, and from the study of those instruments that are nearest the people. There are more pianos, violins, guitars, mandolins, and banjos among the working classes of America than in all the rest of the world, and the presence of these instruments in the homes has given employment to enormous numbers of teachers who have patiently taught the children and inculcated a love for music throughout the various communities.

Right here is the menace in machine-made music! The first rift in the lute has appeared. The cheaper of these instruments of the home are no longer being purchased as formerly, and all because the automatic music devices are usurping their places.

And what is the result? The child becomes indifferent to practice, for when music can be heard in the homes without the labor of study and close application, and without the slow process of acquiring a technique, it will be simply a question of time when the amateur disappears entirely, and with him a host of vocal and instrumental teachers, who will be without field or calling.

Great Britain is experiencing this decline in domestic music and the English press is discussing it seriously in its editorials. A recent writer in the London *Spectator* dwells at considerable length upon the prevailing condition, and points to the novel as a sign of the times. The present-day fashionable writer of society fiction, he declares, does not find it necessary to reenforce his heroine with vocal accomplishment, "as in the good old days." He ascribes the passing of home performance, both vocal and instrumental, to the newborn love of athletics among the maids of Albion, together with the introduction of the phonograph as a mechanical substitute for amateur performances.

He believes that the exclamation of the little boy who rushed into his mother's room with the appeal: "O mamma, come into the drawing-room; there is a man in there playing the piano with his hands," is far less extravagant than many similar excursions into the domain of humorous and human prophecy. He states from observation that music has been steadily declining in Great Britain as a factor in domestic life, and that the introduction of machine-made music into the household is largely helping to assist in the change.

While a craze for athletics may have something to do with the indifference of the amateur performer in Great Britain, I do not believe it is much of a factor in this country. It is quite true that American girls have followed the athletic trend of the nation for a long while; at the same time they have made much headway in music, thanks to studious application. But let the mechanical music-maker be generally introduced into the homes; hour for hour these same girls will listen to the machine's performance, and, sure as can be, lose finally all interest in technical study.

Under such conditions the tide of amateurism cannot but recede, until there will be left only the mechanical device and professional executant. Singing will no longer be a fine accomplishment; vocal exercises, so important a factor in the curriculum of physical culture, will be out of vogue!

Then what of the national throat? Will it not weaken? What of the national chest? Will it not shrink?

When a mother can turn on the phonograph with the same ease that she applies to the electric light, will she croon her baby to slumber with sweet lullabies, or will the infant be put to sleep by machinery?

Children are naturally imitative, and if, in their infancy, they hear only phonographs, will they not sing, if they sing at all, in imitation and finally become simply human phonographs—without soul or expression? Congregational singing will suffer also, which, though crude at times, at least improves the respiration of many a weary sinner and softens the voices of those who live amid tumult and noise.

(*To be continued*)

PLAYING IN TIME

P. S. Gilmore and J. Thomas Baldwin were great friends, and both contributed largely to the success of the Boston Jubilee, in 1872.

Gilmore's band was engaged to play at Worcester on one occasion, and while the band was at the station, Gilmore discovered that the band parts of a march, dedicated to a Worcester dignitary, and to be played there, were missing. Baldwin knew where to get the parts and offered to obtain them.

He procured a carriage, drove rapidly to the house where they were copied, rushed to the station just in time to see the train passing out with the despairing face of Gilmore in the rear car. Nothing daunted, he ran down the track, saw a "pilot engine" just ready to start. "Where are you going?" shouted Baldwin. "Worcester," was the reply. He tumbled in the cab, gave an explanation to the engineer, and Baldwin and the band parts were on their way to Worcester.

At South Framingham, the train with Gilmore stopped for passengers on the track while the pilot engine kept on its way. When Gilmore landed at Worcester, he thought he saw a ghost as Mr. Baldwin stepped up to him and said, "Here are the parts, Mr. Gilmore."

A YOUNG VIOLINIST

A story in the Chicago *Tribune* says that, Napoleon Goflen, a cripple boy, whose chief amusement is playing "by ear" on a rickety little violin, won fast friends when he played for the Major Club not long ago.

The Major Club is an organization of Englewood young women for the furtherance of charity work in that suburb. At the last meeting of the season the club decided to give Napoleon a musical education. Besides that, Napoleon is to have a long outing this summer at the club's expense.

Napoleon can walk now, but he couldn't before he won the friendship of the young women. Their first aid to the little cripple was to buy him a high-heeled shoe and leg brace that made it possible for him to walk. In a quiet way the club has furnished clothes and helped many poor children. Among other things it has furnished a room in the Englewood hospital and fitted up an apartment in the day nursery in 65th St.

AMERICAN SCHOOL CHILDREN

According to the report of the Commissioner of Education for the fiscal year ended June 30, 1903, there were in the United States at that time 22,655,001 children between the ages of five and eighteen, of whom 18,187,918 were enrolled in public or private schools or colleges, or in special institutions of a more or less educational character. Thus, during the period mentioned, more than 22 per cent of our entire people were at school or college, and their education cost for that one year $251,457,625, or $3.15 per capita of population. To-day our educational system is even larger, and the expense of maintaining it is greater still. — *North American Review*

STORY OF MISDIRECTED ENERGY

Frances, a girl of thirteen, was destined by her mother to be a fine musician. While still a little child, she was taught to read the notes and her tiny fingers were placed on the keyboard. Year in and year out the child was obliged to practice, and she acquired a measured amount of skill, but her playing was wooden and spiritless. In despair, her mother said to her: "What do you expect to be when you are grown up?"

The girl sighed. "When I am grown up, mother, if I have a house of my own, the first thing I shall do will be to order the piano chopped up for kindling wood. I want to be a doctor."

As time passed musical studies were dropped, and duly Frances went to the medical college. At last she was allowed liberty to grow in her own proper direction. She is a successful physician, treating nervous disorders with rare sympathy and understanding. — *Woman's Home Companion.*

NOTES OF THE MUSIC WORLD

Hugo Heermann, violinist, and Ernesto Consolo, pianist, will be leading members of the teaching staff at the Chicago Musical College this coming season.

* *

The London Queen's Hall Orchestra symphony concerts for the forthcoming season will take place on November 3 and 17, December 1 and 15, January 19, February 2 and 16, and March 2.

* *

In Milan a large volume of Verdi correspondence will shortly be published.

* *

Subscriptions are being solicited to raise funds for a monument to Richard Wagner in Vienna.

* *

The Thomas Chicago Orchestra is to give a concert at Toronto, Canada, March 12, 1907, in conjunction with the Schubert Choir of that city.

* *

The Munich Conservatory had 346 students last season, and Wurzburg had 280.

* *

The Apollo Club of Chicago will give its concerts this coming season, December 24–27, (repetition) February 11, April 15. Handel's *Messiah*, Elgar's *Dream of Gerontius*, Liszt's *Psalm XIII*, and Bach's *St. Matthew Passion* will be the works presented. Harrison M. Wild will again direct the society.

* *

Camilie Erlanger's opera, *The Polish Jew*, will be produced in Vienna early next autumn.

* *

The Dresden Opera House gave 288 performances last season, Leipsic had 86, and Stuggart 147.

* *

Brussels will hear Strauss' *Salome* next season and Mathieu's *Queen Vashti*.

* *

A valuable gift has been bestowed upon the Museum of Prague by the Bohemian Joseph Sedirva, manufacturer of wind instruments in Odessa. It consists of a collection of sixty-three wind instruments, showing the evolution since the middle of the eighteenth century to our times and includes a new instrument, invented by the donor. To this collection was joined a collection of special applications to make the sound stronger, and the whole was accompanied by a check of 300 crowns to cover eventual expenses.

It was only a short while ago that a public subscription raised 100,000 francs within a few days for a monument to Gounod. After all expenses had been paid, there was 3300 francs left, which the committee and the family decided to distribute among young musicians. The recipients this year, chosen by vote are: Jean-Louis Hûré, Henri Büsser, and Paul-Camille Philipp.

* *

The musical staff of the Paris opera comprises over 400 persons, including 50 soloists, 100 chorus singers, 106 orchestral players, 140 dancers, three orchestral conductors, eight choral conductors, and a large number of supers; and the administrative staff is not less numerous, consisting of, in addition to the director, a general administrator, a general secretary, an under-secretary, a property master, two archivists, two librarians, a chief accountant, a cashier, a general manager, a stage manager, and a vast army of sub-controllers, clerks, engineers, attendants, and other subordinates of all kinds.

In all some 1200 or 1300 persons are on the regular payroll, while, in addition, there are, of course, hundreds more — painters, decorators, copyists, costumiers, and so on — who draw their incomes indirectly from the same source. No wonder that even the huge annual subsidy of $160,000 hardly suffices at times to make both ends meet. The highest possible takings for a single performance are $4600, but this figure is rarely reached. The average receipts per night are about $3250, and as the cost of each performance amounts to about $4000, the necessity of the subvention to keep things going is obvious.

ORGAN DEPARTMENT

THE DECADENCE OF ORGAN BUILDING

H. A. CAPARN

Once upon a time, before the days of Apollo and Orpheus with their lyres, the great god Pan hacked and hewed with the hard, bleak steel at the patient reed as he sat by the river. Somewhere about the same time, or perhaps earlier, one Tubal Cain gained an imperishable reputation as the father of all that handle the harp and organ. Ever since then, up to only a generation or two ago, the organ has been developing as a musical instrument. But nowadays we have changed all that. The organ seems to have reached its apogee as a musical instrument, and to be rising (or falling) into a mechanical instrument.

Let it be understood that the organ referred to is a pipe organ only.

Any one who goes into the organ loft in pursuit of art with a zealous and complaisant organist or organ builder, will be shown, first, the pneumatic or electric attachments, and the combinations and complications of manuals, pedals, and innumerous stops. He will see rows of stop handles or ivory parallelograms fly back and forth into groups, seemingly by their own intelligence, at the touch of a button. Then he will hear all the solo stops one by one, with and without the tremulant, and be told about the ten or twenty inch pressures. Then various combinations of stops will be exploited, odd enough to almost attract the attention of the audience, and make them wonder mildly what is coming next. Then he will hear the full organ with all the couplers, octave and suboctave, not to show how lucidly and impressively four-part counterpoint can be proclaimed, or how every corner of the building can be filled with mellow and majestic sound, but how much noise can be made; how the atmosphere can be rent without being pervaded. But of the Diapasons and the lessening ranks above them for which Bach wrote his fugues, and of the tender and unobtrusive stops by which one can hear such endless coloring given to the repetitions of a psalm tune in an English cathedral, one hears probably nothing. He will be taken behind the scenes to see certain rows of metal tubes or cables, and perhaps be told that by their means the organ can be played two or three hundred feet away. Then come the machinery for filling the bellows, and many explanations concerning water-power and gas-power and horse-powers. Thus he will depart in envy and admiration, and a possible determination to get up a subscription and go one better at his own church. So he has had a feast of Art. He has asked for bread and received a stone. This would not matter much did he not think that he has received the bread.

If such be the professional conception of the organ, what can be the popular conception of organ playing? It is even such as the people have learned to expect, and can most easily learn to like. A strongly marked melody on a solo stop, a bit of showy execution on the choir organ, a march tune or some startling progressions on the great organ, seem to the average audience to fill up most of the measure of solo organ playing. As this kind of performance is not only easiest to listen to, but easiest to execute, it is no wonder that a style and degree of playing should be commonly heard on the organ that would not be tolerated on any other instrument. How many organists have been through a course of special training such as a pianist or violinist must undergo to gain even a hearing before an ordinarily critical audience?

It is an unhappy thing for the survival of the organ as a musical instrument that it has certain attributes that lend themselves to abuse more than any other means of producing ordered sound. It is probably the most difficult of all instruments to play like a master, yet it is the easiest of all to play a little so as to produce pretty effects. It lends itself to imitation more readily than any other, and is in consequence becoming more and more a machine for making poor simulations of every instrument in the orchestra. The last and most fortuitous use of an organ is as an imitative instrument, though this is the first and surest way in which it is abused. Imitations of trumpets, flutes, and clarinets on the organ are sufficiently close to be obvious, but imitations of voices and strings come perilously near the absurd. A conductor would not admit the best of them into his orchestra instead of the real instrument. All these things are fit and valuable in their places, but merely degrade the organ when set in the front rank of its powers. The danger to a proper understanding of organ building and playing probably lies in the effects of such stops as Vox Humanas, Clarinets, and Oboes being looked on as substitutes for the several instruments, instead of merely their analogies. Now the fact is, the organ is not an imitative instrument. It can no more imitate an orchestra or orchestral instrument than an orchestra can imitate an organ. It justifies its existence by being something to itself, apart from, and inimitable by anything else, no less than any other instrument for which musicians have written. The expense and trouble of its construction are repaid, not by a succession of travesties of solo instruments and by the mechanical devices by which they are brought under control, but by the round and mellow tone of its Diapasons, the unity and polyphonious character of the Diapason superstructure, the weight of the pedal tone, the solidity and pervasiveness of the whole, and many other things, of which these, however, are the chief; but these things are becoming of less and less repute, and respect is had to valves and pistons and pressures and ear ticklings. Pure musical tone is no longer regarded, and instead we have raspiness and stridency to startle the dull appetite like musical cayenne pepper. Perhaps the organ, like the violin, has reached perfection, beyond which nothing is possible. Perhaps, like the violins of Cremona, the voicing of flue pipes could no farther go than Father Smith and Renatus Harris; and builders never at rest in search of improvement, have spent the energy of their hands and brains in bettering the machinery of that old-fashioned Father Smith, which really did not amount to much. If they would only have remembered to imitate merely his artistic qualities, like the successors of Stradivarius, we might have music mills that were really noble structures, and would need no more apology than the orchestra of Theodore Thomas. As it is, the organ seems to be degenerating as an instrument of music, while it advances as a machine and a maker of noise; so that its best votaries, hearing it decried as an unemotional engine by those who cannot be affected by its best and quite peculiar powers, cannot for conscience's sake defend it with the uncompromising vigor that the true organ deserves.

There are certain temperaments that are affected by the tone of the organ in a high and quite unique degree. To such the organ would have a musical value that nothing could replace, if there were no solo stops and no electric attachments. When they are reproached by people superior to everything but a *Götterdämmerung* orchestra or the piano technics of an intense foreign gentleman, the strength of whose fingers, like Samson's, lies in his hair, they console themselves by reflecting that Bach, Handel, and Mendelssohn wrote for the organ and loved to play chiefly on it. There is no doubt that they had real musical temperaments, however they may have misapplied them. The temperament that is affected by the organ in an emotional degree is probably rarer than that similarly affected by any other instrument; so the false organ building flourishes, while the true fades for want of appreciation. And it may be, after all, that the organ is essentially a musician's instrument, and caviar to the general; that its true and most valuable voice can only be heard by the elect and learned.

Lest these general remarks should be taken too particularly, it may be well to observe that all organs and their players have not been attacked by such strictures as have been made or implied. If any feel hurt by them, it is hoped that the reminder of principles obvious enough when pointed out, may more than make up to them for a temporary injury to their pride.

When organ building is looked on again not merely as an art, but as a fine art; when the first and best attention of builders who are real musicians is paid to the voicing of the pipes, the general quality and balance of tone, the acoustics of the building and the scale of the whole instrument in relation to it; when the screams of the mixtures are subdued and the sweetness of the soft stops is looked to before the piercing quality of the loud ones; we may hope for the organ a place in musical art unique as the violin, important as the piano. And a new literature for it will appear — when a man shall arise great enough to write it.

CORRESPONDENCE

WILLIAM HORATIO CLARKE

Rambling Extemporization

J. S. — "Many church organists are in the habit of indulging their limited flights of fancy, which they term 'little thoughts of my own,' in their humble way of expressing their time-worn routine of chords, sequences, and cadences in their voluntaries from Sunday to Sunday. They begin their incoherences in one key and ramble into another without any regard to rhythm or form. The chromatic scale forms a ladder to ascend and descend upon with a turn on the middle round, and a bird-like trill on the highest round. The modulations are arrived at through a sequence of sevenths, with plenty of hesitating diminished sevenths, generally taken on a bass of sharp four of whatever key the voluntary or involuntary is being radiated. As a musical auditor, I have been compelled to listen to these vapid soarings until my heart is sore with such senile effusions, when there is such an amount of good and appropriate organ music to be obtained everywhere which would be so acceptable to all. An organist who assumes to inflict such meanderings, instead of giving us the inspirations and educated thoughts of musicians who have written for the noble instrument, is not worthy to hold a modern position where there is any intelligence. I am a pianoforte teacher, and do not desire to officiate as an organist, but know what good organ music consists of, and how it should be played."

Separated Organs

M. C. — "I would like to know what the effect is to the organist who plays an organ which has one half at one end of a church and the other part at the opposite end, one hundred and twenty-five feet distant, with the keyboards that distance from the farther part?"

Comments. — You can work out your own calculations. Sound travels at the rate of eleven hundred feet per second. The tones of the remote part of the organ with electric action would reach the ear of the organist about one tenth of a second later than the pipes nearest the console. In slow music this would not be detrimental to the effect as he would hear it. It would be the same relatively to persons near the remote division. To those located midway in the audience-room, the effect of both sections would be simultaneous, just as it would be to the player if the console should be placed in the centre of the room. The laws of acoustics are inviolable, and there is no mechanism which will cause both divisions of an organ thus located to sound to all persons in the room at the same time, although the tone is produced instantaneously in both divisions of the instrument. An organist who, by means of electric action, plays the instrument at the opposite end of a large hall, does not enjoy his own performance, for the tone is heard by him as much later than his touch on the keys as is required for the sound to reach him.

Coupling the Pedal Section to the Manuals

C. T. L. — "There is one coupler which I have never seen in use but once or twice. It is a coupler for playing the pedal pipes from the manuals. In the first instance, it was applied to a small two-manual organ with direct tracker action, with one Pedal Stop, a 16 ft. Bourdon, simply for the lowest octave. On account of the large pedal valves, it made the touch too heavy for the manual action. In the second instance, a large one-manual organ was built for an Oratorio Society, and the pedal stops were manipulated by an upper manual with pneumatic action, in addition to the regular pedals. It occurs to me that sometimes this would be a very valuable stop in an organ of three manuals, especially in four-hand organ music, in which it is very difficult to execute a good pedal part on account of the position of the two players. I would have this Pedal Coupler attached to the Choir Manual and extend for thirty notes, but have the action so arranged that if a chord should be played within this range, only the lowest note would act upon the pedal pipes. This would give an organist an unusual opportunity of studying very elaborate music which he has not time to perfect singly, by having an advanced pupil play the treble and alto, and he taking the tenor and pedal part, or the right-hand player could take the three upper parts and he the pedal part. Fine registration effects could also thus be produced by two players."

Comments. — This is a good and practical suggestion, and is worthy of consideration.

Memory Taxation in Registration

K. B. C. — "In looking over the specifications of large modern organs, I am impressed with the idea that the multiplicity of accessories adds to the taxation of the memory without producing adequate results. Many of these oblige the organist to retain in mind combinations which have no clear indications, which is detrimental to freedom of musical interpretation. I think that builders and organists are running to extremes in the multiplicity of mechanical intricacies which the rendering of the music does not require. It is certain that listeners who are not organists, and who do not understand stop combinations, are no more impressed by the music which they hear, produced with the use of such complex arrays, than by listening to the direct manipulation of knobs by a versatile organist who is an adept in so skilfully weaving in his tone coloring that his changes are artistically made, and aid in interpreting the music with the proper expression. I have seen large organs with arrays of miniature stop-knob combinations, and in observing many concert organists who are touring in their professional engagements, have noticed that they have no use for them in their programs. They generally use the plain stop-knobs and the loud and soft composition pedals. In regular church work there is no need of anything farther, and church committees should not be led to pay for anything in a new organ which will ever remain dormant."

A NOTABLE MUSIC LIBRARY

"Though as writer, lecturer, and critic Mr. Elson's experience has been many sided," says a writer in the Boston *Globe*, "it is in the tracing of the history of music from its most crude beginnings to its present development that he has found the keenest delight. He has ransacked the bookstands of London, Amsterdam, Strasburg, and Nuremberg, has prowled through out-of-the-way villages of the Black Forest, and has emerged with the collection of parchments and early editions that have helped to put his library in the front rank.

"On the mantelpiece in the music room stands what is believed to be the oldest piece of music in America. It is a parchment missal lettered in old Roman characters, and above the Latin lines appears the Neume notation. The Neume notation went out about 1000 A.D., and black face took the place of Roman script about 800 A.D. As this copy shows evidences of retouching while still in use, its time is fixed as not later than 700 A.D.

"The 'Neume notation' represents the earliest gropings for musical expression. There is no suggestion of a staff and the cabalistic signs are intended merely to jog the memory of one who already knows the tune. Over certain syllables there will be a wave-like line, to represent the rise and fall of the cadence, and over others a series of ascending dots, as though to say, 'Here we go up a little.' It gives no clew, however, to how far up the singer shall go or from what point he should depart before beginning to climb.

"The next development, of which Mr. Elson has several examples, is in the later Neume notation, with the lettering in black face. These are placed between 800 and 1000 A.D., and also show the beginning of illumination of capital letters.

"From this point the idea of the musical staff was introduced. There was a brief transition period, when staffs of one and two lines were used, and then came the five-line staff, with the notes represented by black squares scattered over it, in a way that was intended to be helpful and suggestive.

"Mr. Elson has an example of the two-line staff, which is very rare, for the transition stage was exceedingly brief. The Neume notation still prevailed at the time of this two-line development, but the waves and dots and dashes seemed to feel the steadying influence of even this primitive staff.

"During the time of the square notation on the five-line staff the art of illumination was flourishing. The burnishing of gold leaf after it has been applied to paper or parchment is one of the lost arts, but between 1250 and 1300 it seemed to offer no difficulties to the illuminators of the missals. One example in Mr. Elson's collection of this period has an illuminated capital six inches square of which the background is solid burnished gold. It came from Chester, Eng., and is a fine illustration of the missals of the day.

"The oldest Neume of all represents a prize from the Black Forest. Mr. Elson had bought several things from a little second-hand shop in one of the more remote villages, and was on the point of leaving when the shopkeeper brought out the ancient parchment.

"'This isn't music,' the shopkeeper explained, 'but it is very old and I thought you might like to have it.'

With the coming of the Renaissance the improvement in recording music became rapid, and the sixteenth and seventeenth centuries produced a multitude of works which are well represented by the copies in Mr. Elson's library. These volumes bear the imprint of most of the large cities of Europe from the Netherlands to Venice.

"One of the most treasured objects in Mr. Elson's collection is the album of a singing club organized in Amsterdam in 1560, which met regularly for thirty years. The members of this club were of noble families, and unusual care seems to have been taken in admitting members and visitors. The work is in manuscript, written in a small blank book. The rules of the club are written in Latin and in a beautiful hand, similar to that found in the old missals.

The rules limit the active membership to ten associates, but members are permitted to bring friends to the meetings always, providing that they hold themselves responsible for the proper deportment of their guests. As the object of the members is to enjoy themselves 'in a reputable and moderate manner,' drunkenness is strictly forbidden, and any member who shall 'mislead' another member in this respect shall himself be subject to a fine; as a further prop in the cause of sobriety, stimulants that may be served at the meetings are limited to beer and new wine. Chattering, laughing, telling rude stories, or otherwise interrupting the music also subjected the offender to a fine.

"When a member was admitted to the club he paid an initiation fee of ten shillings, and if he wished to resign he must contribute ten shillings more to the treasury.

"In 1581 there appears a Latin oration which was delivered before the club by a son of one of the members, and was afterward copied into the album in the schoolboy hand of the orator. In the oration he alludes to the war-racked condition of the Netherlands by exclaiming: 'The calamities of the present age might move us more to sighs and tears than to music and playing.' In the names of the guests, too, are those of men who could have been in Amsterdam only as prisoners of war; among them is that of Rogerino de Montmorency.

"At the end of the book are the coats-of-arms of thirteen knights who belonged to the club, the signatures of members and guests, and a page of secret writing which has not been deciphered.

"From Amsterdam also comes another of Mr. Elson's treasures. This is a psalm book bound in tortoise shell and silver. It was made in 1667, some one hundred years after the singing club had flourished.

"Among his English books there is a copy of a ballad, inscribed, '*Rosy Bowers*, set by Henry Purcell during his last illness.' This is interesting from the fact that the great musician of the time of Charles II is said to have died suddenly in a drunken debauch. This ballad, with its explanatory note, published shortly after his death, seems to dispose of that story.

"Among the many other volumes of English works is a copy of the first dictionary of musical terms printed in the English language. It is by an unknown author and was printed in London in 1706. It is entitled *A Short Explanation of such Foreign Words as are made Use of in Musick Books.* The volume is rare because two or three years later it was followed by a much larger book which superseded it in the market.

"The library contains all the early dictionaries of Europe and England.

"But it is in his collection of Americana that Mr. Elson has a bit of music that he considers priceless. It is a copy of the first edition of *Hail, Columbia*, and so far as is known it is the only survival of the edition extant. There are no other copies in the libraries, and no other copy is known to the librarian of Congress. Mr. Elson found it in a book store in London, bound with a number of English songs published at about the same time.

"The course of *The Star Spangled Banner* is also traced through the various settings of words that were sung to the tune until it finally became fixed in its present setting as the national anthem. These earlier settings include the old English drinking song, *To Anachreon in Heaven, Adams and Liberty*, written by Robert Treat Paine for the anniversary of the Massachusetts Charitable Fire Society in 1798, and a version in *Holden's Collection of Masonic Songs*, printed in Dublin in 1802.

"There is also the book in which the hymn *Coronation* first appeared, *Union Harmonies*, printed 'typographically' at Boston in 1793, and, beside many valuable editions of standard works, an interesting collection of music published in the South during the Civil War and entered according to the act of the Confederate Congress.

"It is the fate of most investigators to do their work in the large public libraries, but Mr. Elson lives with his books and makes companions of them. And so it has come about that when he has written 'such and such things are so,' those who are inclined to differ with him think twice, and then again, before they put themselves on record to that effect."

THE FOLK SONGS OF AFRO-AMERICA

L. O'CONNELL

The purely American farmer, laborer, or mechanic does not sing as he goes about his work. The native daughters of America do not give half-uttered musical expression to cheer, or to depression, as they cook, sweep, or run sewing-machines. As a nation Americans lack those outgrowths of race emotion permeated with the vitality of the experience that has evolved them, known as "People's Songs."

The only exception to this deficiency in our musical history is the songs of the negro; "spirituals" as slaves called them in the days "befo' de Wah." African negro chants are in the major key rather than in the minor, beloved by the Asiatic. In the land of his origin the black man delights in song, using a long drawling recitative which ends oftenest in "O! ha!"

This strain is reproduced in the American negro's "spiritual" which rises at times into a peculiar note or cry of anguish, created in the male singer by a nasal elevation of voice as he utters an odd "rasp" through his nostril, and in the female by a high-pitched tone, more like steel scratching a slate than a production from any human throat.

In all negro melody there is an exquisite mournfulness, an agonizing pathos, that can be the gift of no race which does not boast the wonderful cavern in the back of the mouth, and at the base of the nose, that is unique in the African.

In an African village primitive tunes exist for all occasions, from an elephant hunt to a wife beating. Especially in time of mourning does the voice (male and female) become a protracted groan, rising finally into the highest falsetto key, broken at intervals by a chorus from bystanders. All original African songs are best adapted to the baritone voice. There is no attempt at harmony in a chorus; natives all sing in unison.

While the elementary musical form brought from African jungles underlies many American negro songs, in this country the compass of the scale has been enlarged: intervals are bolder; and the primitive black's emotional expression, resting on three or four tones, is more varied. As the colored race has developed (transplanted to a civilized environment) the essentially melodic elements in their music, brought from varied sources and molded in the intelligence of a people uneducated but intensely receptive, reappear in original forms, and are performed with inborn fantastic art.

One slave song of distinctly African origin is:—

"My army, cross over:
Oh, Pharaoh's army drownded!
We'll cross de danger water,
We'll cross de mighty Myo.
My army cross over!"

In the Cameroon dialect "Myo" or "Mawa" signifies "River of Death."

For the songs of the field hands on plantations, the simple recitative or shout, as intoned in Africa, was always the basis.

To the oppressed, debased, human chattels, there was nothing but patience in this life, nothing but eternal freedom in the next. In their religious songs the product of their own musical invention, there is forever realization that, no matter what care, even kindness, came to them from their masters, they were but "merchandise," to be bought and sold at the necessity or whim of their owners. The characteristics of "spirituals," long improvisations of few words with little rhyme and less sense, are mostly the passionate expression of longing for deliverance from cruel bondage.

"Mighty good spirituals," says an aged negro, "are start jes' out o' curiosity. I ben a-raise a-sing myself onct when we boys went for tote some rice, an' de nigger driver, he keep a-callin' on un; an' I say:—

'O, de ole nigger driver!'

"Den anudder boy chip in:—

" 'Fust ting my mammy tole me was, notin' so bad as a nigger driver!' Den I made a sing, jest puttin' a word an' den anudder word!"

"The Driver" is the old-time slave song oftenest heard to-day in the Cotton States of the Far South.

"O, de ole nigger driver!
O, gwine away!
Fust ting my mammy tell me,
O, gwine away!
Nigger driver, second debbil,
O, gwine away!
Best ting for do he driver,
Knock he down an' spoil he labor;
O, gwine away!"

Brisk melodies were chanted in harvest fields, and at corn shuckings, before the days of steam reapers and mowing machines, rhythm being more important than words. A favorite working song, fifteen or twenty dusky "cradlers" swinging brawny arms in unison to the measure, was: —

"Rise up in due time, due time, due time;
Rise up in due time! Ba-a!
Bleat like de ole ewe! Ba-a!
Bleat like de ole ewe! Ba-a-a — a!"

A wide green rolling plain, on a wooded knoll, a white mansion in a garden ablaze with bloom. Stretching to the horizon, fields with mouse-colored fences, negroes and mules turning fresh black furrows. A wagon laden with cotton crawling down the lane to the big mill; in the distance, little cabins, white, pink, blue, yellow. This was the typical plantation of ante-bellum times.

As the field hand at sundown drove the lumbering ox-cart homeward, sitting listlessly upon the heavy "tongue" behind the patient brutes, the melancholy that tinges the negro soul was sung into: —

"Oh Susannah! Fare you well!
An' ain't you mighty sorry?
To think I married you jes' last night,
An' gwine away in de mawnin'!
Oh, Susannah! Fare you well!"

But once in his cabin, cheered with flap-jacks and fried pork, the negro cast off all care, and gave himself to jollity. At night, dusky figures circled rhythmically around a glimmering fire in front of the line of negro quarters, chanting a "shout," tones barbaric, but time always perfectly marked by clapping hands and stamping feet. The song consisted of a chorus, with which other songs were whimsically combined, each performer being named in turn.

"Hold your light, Brudder Robert,
Hold your light on Canaan's shore!
What make ole Satan follow me so?
Satan ain't got notin' to do wid me!
Hold your light on Canaan's shore!"

Half an hour of this shouting, stamping, and clapping would set every man, woman, and child in the negro quarters shuffling, ejaculating, and wriggling, as if bewitched.

The negro's memory for combined words and tunes is prodigious, but often he cannot give one without the other.

"Can sing de hymn right off to yo', boss, but fin' it mighty hard to say de wuds widout de tune."

In our early national existence, the poor ignorant bondsmen, undeveloped at other points, in musical feeling rivaled their white masters and were gifted with melodic strains such as Nature denied to their superiors. Music penetrates the toils, loves, and above all, the religion, of the colored race.

A style of hymn whose music and words originated with the plantation field hands, was a short metre description of Bible incidents, "figurated," as it was called in the negro vernacular, without regard to dates or personages.

"In de days ob de deep tribulashun,
On a big desert island, de Philistines put John!
But de ravens, dey feed him till de dawn come roun';
Den he gib a big jump an' flew up from de groun'!
O, come down! Come down, John!"

A preacher in an Afro-Methodist church intones the greater part of his sermon, the congregation often accompanying his discourse with a low-murmured melody. Prayers are offered to the accompaniment of a monotone of female voices. Every interval is filled with hymns, most of them common metre; the tonality generally major, but sometimes wavering between major and minor. Many hymns are full of the lurid imagery of the Apocalypse, which with the bloody wars of the books of Moses, and the description of the Passion of Christ, appeal to the negro's highly emotional nature. He loves to sing of: —

"De lightnin' an' de flashin' —
Jesus, set poor sinners free!
I can't stan' de fire!
De green tree a-flamin'!
Way down in de valley!
Who will rise an' go wid me?"

Another favorite is: —

"O, who all dem come dress' in white?
De Resurrection drawin' nigh!
Mus' be chillen de Israelites!
De Resurrection drawin' nigh!
Oh, what you say, John?
Oh, what you say?

"Oh, who all dem come dress' in black?
Mus' be all de mohners a-turnin' back!
An' de Resurrection drawin' nigh!
De Debbil is a liar, an' a congiour too!
You don't look out, he congiour you!
Oh, what you say, John?
I heard a voice in de promise land,
Make me tink my time at hand!
De Resurrection drawin' nigh!"

For many years, steamboats on the rivers of the South and West were manned by crews of from forty to fifty slaves, deck-hands, roustabouts, and firemen. These soon developed their own peculiar songs.

When a steamboat left, or entered port, the leader of the roustabouts would mount the capstan and affect to sing the solo part from a scrap of newspaper, the "full strength" of the company joining in the chorus, a prolonged howl being the chief attraction of the performance.

"What boat is dat, my darlin' honey?
Oho, Oho, ho, ah! Yah! Ya-ah-ah!
She de Ribber Ruleh! Yes, my honey!
Ah a-a-a-a yah! A-a-h!"

Some American negro songs were adapted from Irish and Scotch ballads, and dance music heard by house servants in plantation mansions. Others are echoes of French romanzas assimilated in metropolitan homes in New Orleans.

Way down South in Dixie, for instance, closely resembles the old Scotch ballad *O, We'll gang nae mair A-roamin'* and *Ellen Boyne* is the original form of *John Brown's Body.*

Some of our most stirring war lyrics were captured in the Mississippi Valley, and brought north; wild melodies, difficult to catch, but that, once heard, haunt the ear persistently.

Passing years brought not only war, but Negro Emancipation, and the bondsman of the South became the freedman of the United States. Never since man first loved, and suffered, has his infinite longing for peace been uttered more plaintively than in: —

"I know moon-rise; I know star-rise!
Lay dis body down.
I'll lie in de grave, an' stretch out my arms!
Lay dis body down!"

When the cannon at Fort Sumter shattered the fetters of the slave, his musical instinct instantly responded to the transition from humiliation to hope.

At the outbreak of the struggle, many Charleston, S. C., blacks were jailed for persistent singing of: —

"We'll soon be free,
When de Lord will call us home!
My brudder, how long 'fore we done sufferin' here?
When Jesus sets me free,
We'll fight for Liberty!
When de Lord will call us home!"

A song actually originated by the Civil War was sung secretly by negroes all through the war.

"No mo' peck o' corn foh me!
No mo'. No mo'!
Many tousand go!
No mo' driver's lash foh me!
No mo' pint o' salt foh me.
Many tousan' go!"

The peck of corn and pint of salt were slaves' rations.

After nights of perilous, comfortless, picket-duty, soldiers of the negro volunteer regiments would march back to camp, even through a pelting storm, rubber blankets wrapped about their treasured muskets, rain streaming off their dark faces, strong lungs pealing out melodiously: —

"In de mornin',
In de mornin',
Chillen? Yes, my Lord!
Don't yo' hear de trumpet soun'?
If I had a-died when I was young,
I nebber would had de race foh run!
Don't yo' hear de trumpet soun'?"

Another popular marching song was:—

"Oh, what you reckon de Debbil say?
Keep inchin' along! Keep inchin' along!
De Lord's asleep an' your God's gone away!
Keep inchin' along! Keep inchin' along!
Stand right still an' study yohself!
God's gwine move dis Ark hisself.
Keep inchin' along! Keep inchin' along!"

It is curious that the American white race, for generations non-creative of original melodic form, should, in later years, appropriate the tonal characteristics of their former bondsmen.

As early as the fifties, Christy's minstrels, the first face-blackened singers, had a hall of their own in New York, to which the "best people" went to listen to ballads, and choruses, and to enjoy a good laugh at the whimsicalities of *Sambo* and *Bones*. *Stop dat Knockin'*, *Nellie Bly*, *Lily Dale*, and *Ole Dan Tucker* delighted New York audiences, and were soon whistled, hummed, and played all over the United States. The minstrels revelled in a wealth of "fiorature," a richness of coloring, and an intense emotionalism, quite different from the thin ragtime coon-songs of the present day.

But although Christy, Bryant, and Newcomb have been accepted by the world, as interpreters of the musical feeling of the negro, minstrel impersonations have always been purely conventional. No words of songs actually originated by negroes ever strained after vowel endings, such as Sewanee, Tennessee, etc. Nor is triple time used in true negro music.

The minstrel songs which came nearest to actual plantation melodies were the compositions of Stephen Collins Foster, a Pittsburgh man of Irish extraction who, about 1846, composed the words and music of *Louisiana Belle* for a party of young men who used to meet to practice singing and who were tired of ballads then popular.

Foster published in rapid succession *My Old Kentucky Home*, *Old Dog Tray*, *Massa's In De Cold Ground*, *Gentle Annie*, *Willie, We have missed You*, *Old Black Joe*, and *Ellen Boyne.* He added to these more than one hundred and fifty other songs, which have never quite lost the vogue they enjoyed in the mid-nineteenth century.

These ballads are simple in melodic and harmonic treatment. As to the latter, they rest upon tonics, dominant and sub-dominant. They are all genuinely sweet and pure, touching the heart and clinging to the memory. Foster still holds first rank as the American people's composer.

MEMORY — MUSICIANSHIP

A. D. JEWETT

"The defect of most methods which have been devised and employed for improving the memory lies in the fact, that while they serve to impress particular subjects on the mind, they do not render the memory, as a whole, ready or retentive."—Dr. M. Granville.

This statement comes as a profound conviction to the writer, because it is borne out by experience, both in teaching and practice. Memory is a mental faculty, and like every other faculty is developed only by use; it matters less what *modus operandi* is employed than that there be regular and persistent activity of this faculty. I know of several instances where useless lumber of facts and processes have stultified a natural aptitude to memorize.

While there is only one rule in memorizing, that is, — memorize,— there are several points that will be found of great assistance; first, clearness of first impression, depending largely upon attention and willingness to receive; second, resistance to the temptation to blur impressions by attempting to take more at a time than can be easily retained; third, persistence in the repetition of impressions until they stick; and last, but not least, the conviction that, in common with all, you have this faculty capable of perfect development.

To the music student musicianship is of great assistance in the cultivation of memory, as well as in the acquirement of skill in sight reading and technique. But no one of the points of musicianship is necessary in the cultivation of memory, neither should the student depend upon any one. To be convinced of this one has simply to contemplate the good musician whose memory is deficient. Then there are those who lack musicianship, but who memorize at once.

It stands to reason that the playing of the one who memorizes without having musicianship is inartistic and incorrect, not because memory has not faithfully performed its part, but because the lack of musicianship has made first impressions indistinct. I mean by musicianship, all

that goes to make up a knowledge of music in general, as well as of a specific branch of study. If it be piano playing, a few of the points are: the ability to know what you hear; to know both the scale and chord relation of tones, and the relationship of chords — to be able to know when you hear a melody just what tones are used, and their succession. For instance, one may know *My Country, 'tis of Thee*, but they should know also the scale relationship of the tones Do, Do, Re, Ti, Do, Re, Mi, Mi, Fa, Mi, Re, Do, Re, Do, Ti, Do, etc. This is called ear training.

To know the fundamental chord structure throughout the composition, to know thoroughly all points of rhythm; a knowledge of musical notation, sight reading; knowledge of musical form, of musical history, epochs, times, composers; what condition of country, manners, and thought has brought forth the best music; acquaintance with the best musical literature; complete knowledge of the demands of the particular instrument you use for expressing your musical thought,— these are of the greatest assistance in memorizing. To a great degree they are necessary, if the ability to memorize is to be of practical value. They are indispensable if artistic playing is desired. Study points of musicianship to be a musician, develop the memory faculty that you may memorize, and it may be guaranteed that every point of musicianship acquired will be of use in memorizing.

In public performance one other feature is prominent—self-consciousness—and the more complete conscious knowledge of the whole subject you have, the more easily will you overcome this difficulty; of course the most desirable condition is to be so thoroughly *en rapport* with the composition and what it says, that you forget your audience, but the writer has seen too many tragedies with much wailing and gnashing of teeth to advise students to depend on the belief that they can appear in public in this ideal condition, surely not while public performance means so much "show-off," as it does at present.

Again I say, study every point of musicianship that you may be a musician; memorize daily, persistently, easily, no matter how, but memorize. Do not, however, confuse the two, and then will they be the more perfectly blended in the artist.

EXPRESSION

The nice act of expression is art itself; the power of expression is genius: crude genius expresses; trained genius expresses artistically. Literature, more than any art, is allied with life. No wise man disputes it; but what troubles the observer is that the young are not taught to know and appreciate the significant fact. Every musician, sculptor, painter, should be a life-long student of the world's masterpieces, if for no other reason than that each shall be a truer and better worker in his specialty. "I would read more if I had time," such is a common phrase often on the lips of art-workers. Take time to read — that is the only way to read: the power to do lies in the will alone. A man who is deeply read, with regard to his fellows, stands aloof, above their petty jostling: they in the valley, he on the mountain top; they lost in the shadows, he robed in the glorious light.—THALEON BLAKE.

PUBLIC SCHOOL MUSIC

THE SUPERVISOR OF MUSIC

H. W. JONES

This is a strenuous age. It is an age in which there is demanded of the professional man not only that he be a specialist in one thing, but also that he have, as a foundation, a good knowledge of many things. The lawyer who hopes to succeed in some chosen line of his profession must have not only a thorough knowledge of law, but, in addition, a knowledge of business related thereto, to the end that he may be able to adapt himself to such conditions as exist. The physician concerned with a single organ of the human body must have, besides, a thorough knowledge of anatomy and *materia medica*, and a fund of information on matters correlated therewith.

If the day of the "Jack-of-all-trades" is passed, it is no less true that the day of the widely informed specialist is here. As it has been said, "No man liveth to himself alone," so may it be said that no line of truth liveth to itself alone, but is related to every other, either directly or remotely. Music is no exception in this general statement, and the music supervisor who does not recognize this will in time find himself out of adjustment with his surroundings.

In far too many of our city school systems is music a thorn in the flesh of the grade teachers; and not infrequently does it puncture that of the principals and the superintendent. Granted that much fault lies in the direction of the incompetent teacher, it is none the less true that the supervisor is often not exempt.

Be it remembered that the grade teacher is concerned with six or eight other studies, the teaching of which the public insists is even more important than the teaching of music. For the quantity and quality of her teaching she is answerable to the principal, the superintendent, and her patrons. Comes now a supervisor of music who desires to make a record. With little or no practical experience in the schoolroom, with intense zeal for success in his specialty, he prepares a course of study entirely beyond the capacity of teacher and pupils in the matter both of intellect and time. Comes also the supervisor of drawing with a task of similar magnitude; likewise the special teacher of writing, and the specialist in history, and the enthusiast in physical culture, and the advocate of manual training; and the end is not yet. With each one urging her on to greater endeavor, is it a matter of wonder that the poor teacher views with nervous apprehension the visits of the respective specialists?

Of course the visits reveal imperfections and discrepancies fearful to contemplate; of course the teacher desires to be shown how she can cover the course with credit; of course she does not get the method she wants, and the method she gets often comes from a theorist rather than a practical teacher. The specialist becomes exasperated, the teacher has nervous prostration, the school authorities are disgusted, and the pupils have the experience.

Exit music from the course of study!

Every supervisor and special teacher of public school music must recognize certain facts as fundamental to success: —

1. A definite conception of the scope of the public school system is imperative.

2. In these days of overburdened courses of study, economy of time is most important. Music is one, but not the only one, of the studies to be pursued. The ability successfully to correlate it with other studies to the enrichment of the entire course is the test a supervisor will meet at the hands of alert school authorities who, in turn, must pass upon whether the course shall contain a little about many subjects or more thoroughness in a few.

3. An even, well-balanced temperament is indispensable. The supervisor must be a judge of human nature, that he may know how to deal with people of varying and various dispositions. Teacher and pupils should find in him a friend and adviser, quick to note conditions, too great burdens here, possibilities there, ever about him an air of encouragement and good cheer.

4. Since the public has come, perhaps unjustly, to regard a musician as something of an eccentric, he must prove himself a man among men, a citizen among citizens, rather than a bundle of pyrotechnic possibilities in a more or less constant state of explosion. While eccentricity may be the price of genius, the price should not be allowed to become excessive.

5. When the alternative of self or service presents itself, as it often will, the wise one will not hesitate in his choice. A personal boom is not a safe incentive to duty.

6. Hobby-horses are troublesome and unprofitable nags in music. Head and heart and soul consecrated to the intelligent and conscientious performance of a task wherein there are but few "short cuts," will leave an eternal impress upon the character of youth, and prove a benediction to many a weary worker in the business of making life worth living.

The musical features of the week of August 20 to 24, at Chautauqua Institution, Chautauqua, New York, consisted of three concerts: on Monday evening a performance in which the Male Glee Club and Mandolin Club took the principal part; on Wednesday afternoon the usual popular concert; and on Friday evening *Auld Lang Syne*.

* *

We have received an attractive magazine, *The Violin*, of which E. R. Parkhurst is editor. This magazine is issued monthly at Toronto, Can. It is of octavo form, twenty-four pages to the issue, and its contents is interesting and varied.

THE LESSON CLUB

Conducted by DR. PERCY GOETSCHIUS

A series of How to Do articles, distinctly practical, inspiring, and suggestive. These lessons will continue to appear; the best authorities will contribute them. Any suggestion from readers of THE MUSICIAN which will be of aid to one or to many readers will win our immediate consideration.

"—Aye, this brain of ours is a master-worker, whose appliances we do not one half know; and this heart of ours is a rare storehouse, furnishing the brain with new material every hour of our lives; and their limits we shall not know until they shall end — together." — IK MARVEL, *Dream Life*

LESSONS IN MODULATION

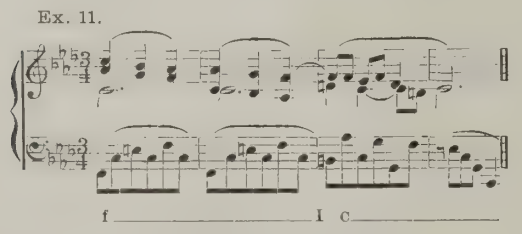
PERCY GOETSCHIUS, MUS. DOC.

The student will recall that the preceding lesson was limited to the modulation from a major key to another major key a perfect fifth above, — the so-called "dominant" modulation. This, though probably not the easiest change of key, is one of the most important, and usually the first one to be made in a larger musical sentence; because the natural inclination at, or near, the beginning of a composition, is to pass upward into the dominant key, that is, upward a perfect fifth (from key-note to key-note).

This dominant modulation is applied in precisely the same manner to a *minor* key, and involves exactly the same chords, only excepting the difference in mode; from major, as was seen, it effects the transition into a major key, while from minor it leads to a minor one; for example, from C major to G major, or from C minor to G minor. The relation of signature to signature remains always the same in dominant modulations, namely: if a sharp key, one sharp is added, and if a flat key, one flat is subtracted. The dominant modulation from two sharps (for instance), whether major or minor, passes up into three sharps: either from D major to A major, or from B minor to F♯ minor, or from two flats up to one flat; either from B♭ major to F major, or from G minor to D minor.

This *comparison of the signatures* is of the utmost consequence, especially for the beginner, and must be borne constantly in mind.

One illustration of the dominant modulation from minor will suffice; for example, from F minor to C minor (four flats up to three):—

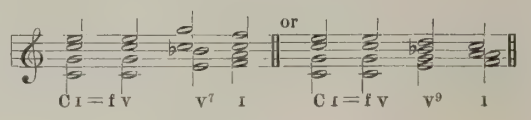
Ex. 11.

It is made in the usual way, — closing the first key upon its tonic chord, and entering the desired key through one of its dominant chords. This confirms our fundamental rule.

The next in importance and frequency is the so-called "subdominant" modulation. This is the counterpart of the dominant, and consists in passing to the key-note which lies a perfect fifth *below*, — the mode remaining the same; for example, from C major to F major; or from C minor to F minor.

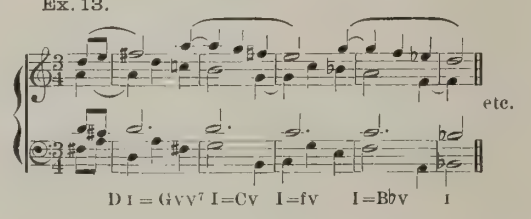
The relation of signatures is the reverse of the above; one flat is added to the flat-signature or one sharp subtracted from the sharp-signature. Thus, from three sharps down to two sharps, or from three flats down to four flats; either E♭ major to A♭ major, or C minor to F minor, — and so on.

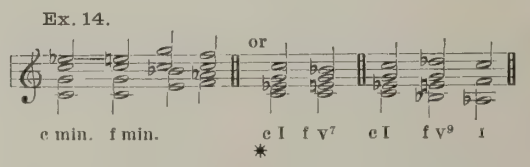
The subdominant modulation is peculiarly convenient from any *major* key, because the tonic chord of that key (the chord with which, as a rule, the key is to terminate) is already the dominant chord of the desired (subdominant) key. Nothing could be easier or more natural than to transform this inactive tonic chord mentally into an active dominant chord, and proceed accordingly into the desired key. For example, the chord of C major (C-E-G) is not only the tonic of C, but at the same time a possible dominant triad of F major; all that is necessary is, at most, to add the 7th or 9th to this triad, and the transition into the subdominant key is practically inevitable. Thus:—

Ex. 12.

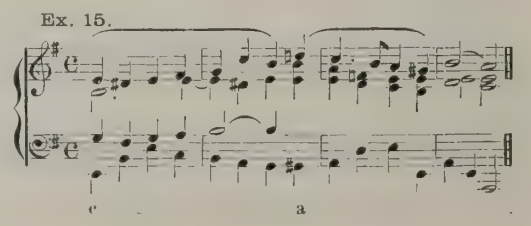


In a *later* lesson — not here — this harmonic coincidence will be turned to account in a chain of subdominant modulations (from major to major), in something like the following manner: —

Ex. 13.

In the subdominant modulations from *minor* (to minor) there is no such literal coincidence of the foregoing tonic triad with the dominant harmony of the coming key, simply because the tonic chord of a minor key is necessarily a minor triad, and therefore could not become a dominant chord (which, under all legitimate circumstances, must be a major triad, — with major 3d). But the *letters* which form the chord are nevertheless the same, and it is both simple and effective to raise the 3d of the minor tonic chord, chromatically, to the requisite major 3d. The 7th or 9th may be added at the same time. Thus: —

Ex. 14.

*(Note that the small letters are generally used to indicate the minor mode; and capital letters for major.)

The following example, in phrase form, illustrates a subdominant modulation, — from E minor to A minor: —

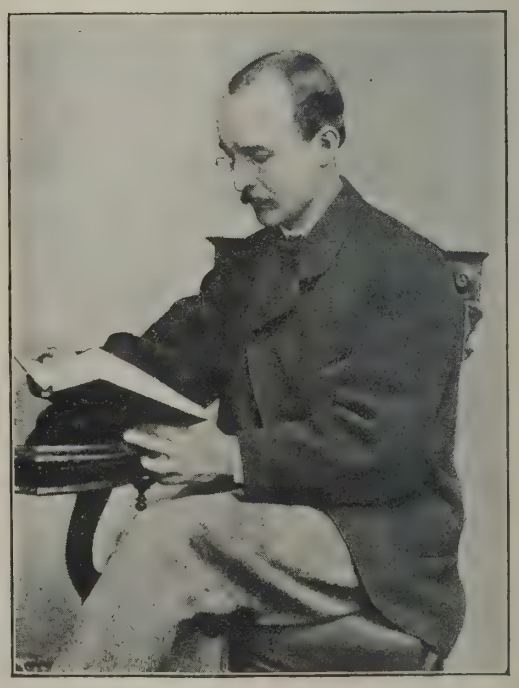
Ex. 15.

By introducing the proper accidentals, this phrase will also illustrate the subdominant modulation from *major* (E major to A major, — four sharps down to three). Write it out in that form, and compare the two versions at the keyboard.

EXERCISE 1. — Make a dominant modulation from every *minor* key; each one in a separate four-measure phrase, as usual, with the change of key near the middle of the phrase; either in simple (strict) harmonic form or embellished. At first, make a table of the chord-progressions, — from the tonic chord of each key (in any form) to the dominant chords, and also to the second-dominant or subdominant chords (in any form), of the prospective dominant key. Do this thoroughly, in writing, and at the keyboard.

2. Make a subdominant modulation from every *major* key, in four-measure phrases, as usual.

3. Make a subdominant modulation from every *minor* key, in the same manner.

AN EARLY PORTRAIT OF PROF. JOHN K. PAINE



THE MUSICIAN has received this portrait of the late Professor Paine from a reader, and takes great pleasure in reproducing it. The original photograph was taken in Cambridgeport, Mass., in 1866, when Professor Paine was twenty-seven years of age.

FIRST LESSONS IN FRENCH

A. RHEINGAUER

LESSON V

Un=a, an before a masculine in the singular. Ex.: *un instrument*, an instrument.

The phrase *de musique* (literally, of music) follows the noun which it modifies. Thus: —

Un instrument de musique, a musical instrument.

C'est (this is or it is) *un instrument.*

Est-ce (is this or is it) *un instrument?*

In the following sentence *qu'est-ce que* (what) stands for *what is:* —

Qu'est-ce qu'une flûte? What is a flute?

The second person plural of the imperative is like the second person plural of the present indicative, except that, in the imperative, the subject *vous* is not expressed. Ex.: *Nommez!* name.

Read and translate

Le piano est un instrument de musique, c'est un instrument populaire. Le violon est aussi un instrument de musique, comme l'alto et le violoncelle. Qu'est-ce qu'une flûte? — Nommez deux (trois, quatre) instruments!

VOCABULARY

To be committed to memory

Le piano, the piano; *un instrument de musique*, a musical instrument; *c'est*, it is, this is; *le violon*, the violin; *l'alto*, the viola; *le violoncelle*, the violoncello; *la flûte*, the flute; *comme*, as, like; *aussi*, also; *nommer*, to name; *un* (masc.), *une* (fem.), one; *deux*, two; *trois*, three; *quatre*, four.

Translate into French

1. Name a popular instrument. 2. Name two instruments. 3. What is a piano? It is a musical instrument. 4. What is a viola? It is also an instrument. 5. Is this a violin or (*ou*) a viola? It is a viola

LESSON VI

De (of) and the definite article *les* (the) are contracted into one word: *des* (of the).

Read and translate

Aimez-vous le piano aussi bien que le violon? Non, j'aime mieux le violon. Des quatre instruments — le piano, le violon, l'alto et le violoncelle — lequel aimez-vous le mieux? C'est le violon que j'aime le mieux.

VOCABULARY

To be committed to memory

Bien, well, quite well; *mieux*, better; *le mieux*, the best; *aussi bien que*, as well as; *lequel* (masc.), which one; *que* (as a relative pronoun), whom, which, that.

Translate into French

1. Do you like the piano? Yes, I like it quite well. 2. Do you like it as well as the violin? 3. Do you like it better than the violoncello? 4. What (*quel*) instrument do you like best?

LESSON VII

Comment trouvez-vous? how do you like?

Mon (my) before a masculine in the singular.

Ma (my) before a feminine in the singular.

(*Je vous demande*) *pardon, madame.* I beg your pardon, madam.

Il a, he or it has.	*a-t-il?* has he or it?
Elle a, she or it has.	*a-t-elle?* has she or it?
Il est, he or it is.	*est-il?* is he or it?
Elle est, she or it is.	*est-elle?* is she or it?

Since there is no neuter gender in French the subject-pronoun *it* is rendered either by *il* (standing for a masculine noun) or by *elle* (standing for a feminine noun). Ex.: —

My piano sounds badly. — What ails it? *Mon piano sonne mal. — Qu'a-t-il?*

My harp sounds badly. — What ails it? *Ma harpe sonne mal. — Qu'a-t-elle?*

Read and translate

Comment trouvez-vous mon piano? Sonne-t-il bien ou mal? — Pardon, madame, il sonne mal. — Qu'a-t-il? Il n'est pas bien accordé. Il a deux fausses notes.

VOCABULARY

To be committed to memory

Mon (masc.), *ma* (fem.), my; *sonner*, to sound; *mal*, badly; *pardon* (masc.), pardon; *madame*, madam; *accordé* (masc.), *accordée* (fem.), tuned; *que* (before a vowel *qu'*), what; *faux* (masc.), *fausse* (fem.), false; *une note*, a note.

Translate into French

1. How do you like my harp? 2. How does it sound? 3. Is it tuned well? 4. What ails it? 5. Does my piano sound badly?* 6. Is it tuned well? 7. Has it a false note?

* Translate: My piano, does it sound badly?

LESSON VIII

The French prefer the active to the passive in many cases. Thus: —

Cette mesure est à jouer forte. This measure is to be played forte.

En, of it, precedes the verb and must be used even though its English equivalent is not expressed. Ex.: —

Pour en marquer le contraire. In order to indicate the opposite.

Read and translate

Pour indiquer que le son d'une note est à renforcer, le compositeur se sert d'un *f* qui est l'abréviation de *forte;* pour indiquer le contraire, il emploie un *p* qui est l'abréviation de *piano.*

VOCABULARY

To be committed to memory

Pour, in order to; *indiquer*, to indicate; *le son*, the tone. sound; *une note*, a note; *renforcer*, to reenforce; *le compositeur*, the composer; *il se sert de*, he makes use of; *qui*, who, that, which; *l'abréviation*, the abbreviation; *marquer*, to indicate; *il emploie*, he uses.

Translate into French

1. What does the composer indicate by (*par*) a *p?* 2. What does he indicate by an *f?* 3. When (*quand*) do you play *piano?* 4. How is this (*cette*) note to be played?

PRACTICAL HARMONY TEACHING

Mr. Erb's article is so clear a presentation of a practical subject that it is given place in the LESSON CLUB Series. — EDITOR.

J. LAWRENCE ERB

This is an age of iconoclasm. Tradition, unless it be founded on reason and truth, is brushed aside as lightly as the veriest upstart of yesterday, if it stand in the way of progress. This is true in all directions, and to a very great extent in the educational world, though in certain departments of music-teaching progress has been much slower than in others, and the hold of tradition is firmer. The *science* of Harmony (to dignify it by a title to which it has only a doubtful right), it would seem, is especially in need of rehabilitation, particularly for the use of American teachers and pupils. To begin with, the great majority of text-books emanate from German, or other foreign sources, and the translations seem to have been made with a view to ambiguity rather than clarity of expression, so that the result is, in the language of a victim, "about as clear as mud." Often after careful perusal of a paragraph in these translated (!) works, one is forced to ask, "What is this in plain English?"

Then, too frequently the text-books are constructed illogically, without regard to pedagogic principles. The subject-matter is either introduced out of its proper order, or else it is so hedged about with exceptions and modifications that nothing but confusion results in the minds of the students. There is too much multiplication of rules, whereas true constructive musicianship should be hampered with as few as possible. In this respect even the best works on the subject are such flagrant offenders, that many teachers use the text-book only as a matter of form, neither requiring nor expecting a mastery of its contents, but relying upon verbal rules dictated to the class from time to time, and drawing upon the text-book chiefly for illustrations and exercises.

Harmony, we are told, is the science of the construction and connection of chords. Just how essential this science may be to the proper enjoyment of music, seems to be a question; some eminent writers contend that it is not necessary either to its enjoyment, or its appreciation, but this contention would be extremely difficult to sustain. There is no question that for the proper comprehension, and especially for the proper construction of music, the study of Harmony is absolutely essential; for if the genius of Bach or Beethoven or Mozart or Brahms required the discipline of a prolonged training in Harmony, — and the higher theoretical studies, — it is not likely that any lesser light can shine clearly without its aid.

Unfortunately, in our strenuous America, most music-students find their time, — and often their money — sadly limited, so that all the theoretical training they ever receive is generally crowded into one or two years in the Harmony class. Under these circumstances, it is of the utmost importance that the work should be done thoroughly and in a manner that will make a lasting impression; for there will be no opportunity to correct mistakes or to strengthen weak places, nor again to fix important facts by repetition year after year. What is done must be done once for all. This necessitates a very careful consideration of teaching material from much the same standpoint as that of the Arctic explorer, who is careful to take everything that would prove to be indispensable, and to discard everything that would be burdensome or unnecessary.

Every music-student ought first of all to have a thorough knowledge of intervals and their inversion and the construction of the major and minor scales. This is important, not only from the standpoint of musicianship, but also because it is a great aid to sight-reading. Of course, chord construction and connection are highly important from every point of view. Facility in modulation is a wonderful aid to thinking in musical language; it seems to loosen up the stiff joints, as it were, and to waken the dormant musical ideas that otherwise might never come into the consciousness. There are in the matter of modulation two ways of teaching them. One is by giving to the pupil written or oral formulas for modulation to each interval, major or minor, so that, if the formulas be memorized, he may always have at hand a correct, euphonious method of moving from any key to another, according to rule. This method effects a saving, both in time to the teacher and in mental effort to the pupil, and is to be recommended to all teachers who are not particular whether or not their pupils learn to think, so long as they get through the prescribed course. The second, and by far the most useful from the standpoint of the pupil's development and independence, is to make him work out his own formulas, for the sake of the mental training involved, and then, — forget or destroy them, to avoid getting into a rut. Any pupil who is not able to modulate without consulting a written or memorized formula, has not learned the alphabet of practical modulation and would better begin all over again to learn.

This suggests another matter in connection with the teaching of Harmony, namely, that to inflict upon the pupils nothing but figured basses is to educate them into machines, nothing more. Not one pupil out of a dozen, whose entire harmonic training has been devoted to figured basses, is really able to harmonize actual melodies, even though they may be in the bass; for figured bass harmonization is in reality nothing but a mechanical process, having in it nothing of musical creation. Harmony study to be efficient must, of course, at the first, have a large proportion of figured bass work, — it is the best means yet devised for teaching the strictly mathematical part of harmonic structure and fixes firmly in the pupil's mind the fact that all chords are reckoned

from the fundamental but are named for their relation to the bass. But in connection with this figured bass work there should be both written work in harmonizing melodies, figured and unfigured, in the soprano or other voices, and also work in harmonizing in each of these classes at the instrument, so that again the mind may be taught to *think* music.

Then, as a practical test of the actual harmonic acquirements of the pupil, it is well to have frequent, original compositions in the hymn, or other simple vocal form. Not that the compositions will, as a rule, be worth much, musically, — neither are a child's first essays in English composition, — but that the creative faculties may have an opportunity to assert themselves, and that the interest may be quickened, to say nothing of the educational value of such practical tests. Incidentally this sort of work will do much to correct another weakness that is so manifest among music-students, namely, that of *inaccuracy* in musical thought and expression. It is interesting to test pupils with familiar melodies, and to note the gross inaccuracies which creep into their notation, evidences of incorrect thought and apprehension. Hence it becomes apparent that musical dictation can be profitably employed in connection with Harmony study, and that the recognition of intervals and chords when struck upon the instrument or by voices is a necessary part of the musical training. It is a well-recognized law of language study that a new language is not mastered until thinking accurately in it becomes easy and natural. The same thing is true of the musical language; it is not mastered until thinking accurately in musical idioms becomes easy and natural. Therefore, all theoretical study should be directed toward making the pupil able to think fluently and correctly and to record his ideas with precision. The altered chords, especially the augmented chords, have always been considered a source of great difficulty to both teacher and pupil, and for some reason they seem to be but poorly understood by musicians. At a meeting of a club made up of New York professional musicians, some months since, the subject under discussion was *Harmony*, and the *Augmented Seventh Chords* were the theme of one paper, which was written by an eminent theorist and authority upon these chords in particular. As a matter or curiosity, the author of the paper asked, before it was read, how many of those present really considered that they had a good working knowledge of these chords, and *only two* responded in the affirmative. Yet the gathering included men of national reputation, organists, composers, authors, journalists, teachers, and even one or two college professors. The greatest difficulty seemed to be in recognizing the chords by name, — the unnecessarily ambiguous names, French, Italian, etc., were the ones used in the discussion, — and even after the paper was finished (and it was a masterly one), many were still in the dark. Their difficulty is a common one, resulting largely from this matter of nomenclature. There is no more objection to calling the Augmented Chords by the names French, Italian, German, etc., than there is to calling whole, half, and quarter notes by the names semibreve, minim, and crotchet; but there is the decided objection in both cases that the names mean nothing in themselves, are not in the slightest degree definitive. It would seem to be only good common sense that in all matters of nomenclature, where there is a choice, it is always best to use the name that defines, rather than an arbitrary term which could just as well be applied to anything else. There is certainly much less difficulty in this particular instance in treating the chords in question when described by their figuration, $\frac{6}{5}$ or $\frac{6}{4}$ or $\frac{6}{3}$, for these names at once not only label the chord, but place before the mind the actual intervals of which it is composed. Simplicity and directness are always important factors in education.

The meeting before mentioned disclosed another interesting and lamentable fact, — namely, that, while nearly every man present had studied Theory, some in America and some in Europe, yet their mastery of Harmony was so poor that many of them recognized even the simplest constructions with difficulty. (And an examination of the great mass of American compositions will show how superficial is the harmonic knowledge of most of our composers.) Yet they had all received the best of training under renowned masters, — at least they had studied in the classes of teachers of reputation. What was the matter?

It seemed at the time, and subsequent investigation has confirmed this view, that Harmony, as it is taught in nearly every class-room the world over, is not taught upon a proper educational basis, — that the method of handling the subject is not such as to make it a vital thing which takes hold of the pupil's mind and fastens there so that, so long as the mind endures, it will endure. This seems much to ask, yet it is only what happens in every case where the attention is aroused and the subject-matter presented in a logical, progressive, enthusiastic manner. Harmony is too often a *study*, not an accomplishment, which all should feel glad to own, which it really is. Harmony is the very color of the musical picture, the fragrance of the musical rose. How true this is can be demonstrated in every modern work, for without its harmonic variety what is modern music? Every educated musician seeks first for the *harmonic* content of a piece; it is the musically ignorant who are forever listening for the melody, the "tune." Harmony is the very soul of music; even melody to be most effective must be built upon a harmonic basis.

One great reason why the gentlemen mentioned, — and ten thousand others, — did not get the full value out of their Harmony study was because it was and is made too much a matter of rules. It is like the little boy, who, when asked his name, said it was "Johnnie *Don't.*" Spontaneous interest or productiveness can never spring from a code of rules. The average text-book contains probably 150 or more pages, of which at least a third is devoted to rules and cautions. Now, it is extremely doubtful whether any great composer ever consciously kept in mind even *fifty* rules while producing his masterpieces (much less fifty *pages* of them). In fact, it is a question whether all the essentials of harmonic structure could not be expressed in one third of that number of rules, if carefully selected and carefully worded. For the great weakness of Harmony text-books (the *best* sin equally with the *worst* in this respect) is that they lay down as law a great number of rules which are in a large measure survivals of the Middle Ages, and which are consistently disregarded, when occasion arises, by every modern composer, beginning as early as Beethoven. (Even the immortal Bach wrote his Harmony to fit the music, not his music to fit the Harmony.) Then, to square themselves with this fact, — for no theorist would have the temerity to declare that there has been no good music written since the beginning of the nineteenth century, — it is necessary to classify and label a great and ever increasing and ever varying assortment of exceptions, until the pupil's brain becomes entirely muddled, and he either loses heart or else goes his own way and harmonizes his compositions to suit his own sweet will. Now, either Harmony is or is not a living educational factor. If it is such, it should be taught to fit the requirements of to-day, not of a century or two ago. If it is not, — and the burden of proof rests entirely upon the person who declares that it is not, — it should be discarded like an old glove, or a crutch, or anything else that was all well enough in its day, but is now passed.

Among the reforms necessary to modernize the teaching of Harmony is the elimination of all rules that are not valid in the light of the best modern usage, while perhaps retaining in the form of suggestions such of the discarded rules as tend to the cultivation of a pure style (that much-abused term). In connection with the written work, there should be much analysis of masterpieces, much oral or keyboard work, both in forming and recording intervals and progressions, much attention to the harmonization of melodies, and sufficient original work to put the acquired knowledge to a test and to awaken the musical capabilities. Then, too, it seems about time to discard, — in work with mature minds, at least — the kindergarten practice of writing exercises in close harmony. Vocal scores are scarcely ever written so in real life, and the practice of close harmony is almost sure to result in stiff and unnatural voice-leading. Harmony study is for a practical end, and should be directed along practical lines. Therefore, open harmony should be the rule, as it tends to greater freedom and elasticity in voice-leading, and has the additional merit of being in line with the everyday method of part-writing.

That Harmony is *not* dry and uninteresting is evidenced by the almost universal fondness for chords, either alone, or in combination, and for part-singing or *ensemble* work of any kind. If practical Harmony is so interesting, the more intimate acquaintance resulting from a close study of the subject should make it perfectly fascinating. That it can be made so there is every reason to believe, if it is conducted along rational, modern educational lines.

FIRST LESSONS IN GERMAN

F. C. BURKART

LESSON V

The nominative and accusative of the indefinite article differ in the masculine only.

	Masc.	Fem.	Neuter
Nom.	*ein*	*eine*	*ein*, a, an, one.
Acc.	*einen*	*eine*	*ein*, a, an, one.

Kein, no, is inflected like *ein*.

The following forms of *ein* (one) stand for a noun understood.

	Masc.	Fem.	Neuter
Nom.	*einer*	*eine*	*eins*, one.
Acc.	*einen*	*eine*	*eins*, one.

Keiner (none) is inflected like *einer*.

The nominative and accusative of a neuter noun are always alike. Ex.: —

Das Instrument (nom. and acc.), the instrument.

Die Instrumente (nom. and acc.), the instruments.

Ich habe, I have; *Sie haben*, you have; *man hat*, one has, people have.

Read and translate

Man hat viele Instrumente, wie die Orgel, das Klavier, die Geige, das Cello, die Harfe, die Flöte, u. s. w. Ich habe weder eine Harfe noch eine Flöte, aber ich habe ein Klavier und eine Geige. Ich habe zwei Instrumente. Wie viele Instrumente haben Sie? Ich habe nur eins. Haben Sie eine Geige? Nein, ich habe keine.

VOCABULARY

To be committed to memory

Das Instrumente, the instrument; *viele*, many; *wie viele*, how many; *wie*, such as; *die Orgel*, the organ; *das Klavier*, the piano; *die Geige*, the violin; *das Cello*, the cello; *die Harfe*, the harp; *die Flöte*, the flute; *u. s. w.* = *und so weiter*, and so forth; *haben*, to have; *zwei*, two; *nur*, only; *einer* (masc.), *eine* (fem.), *eins* (neu.), one; *keiner*, *keine*, *keins*, none.

Translate into German

1. The organ is (*ist*) an instrument. 2. The harp and the flute are (*sind*) instruments. 3. Have you a piano? Yes, I have one. 4. Have you a violin? No, I have none. 5. I have neither a piano nor a violin, but I have a harp and a flute.

LESSON VI

The possessive adjective *mein* (my) is inflected like *ein* (Lesson V).

The personal pronoun of the third person singular takes the gender of the noun it represents. Thus, when speaking of *eine Geige* (a violin), use *sie* for *it;* of *ein Klavier* (a piano), *es* for *it*.

The nominative and accusative of an ordinary adjective preceded by the indefinite article take the following terminations: —

	Masc.	Fem.	Neuter
Nom.	*ein——er*	*eine——e*	*ein——es.*
Acc.	*einen——en*	*eine——e*	*ein——es.*

Therefore: —

Nom. *Ein guter Klang*, a good sound.

Acc. *Einen guten Klang*, a good sound.

Nom. and Acc. *Eine gute Geige*, a good violin.

Nom. and Acc. *Ein gutes Klavier*, a good piano.

Read and translate

Mein Klavier ist neu, aber es klingt nicht gut, es ist verstimmt. Meine Geige ist alt, aber sie hat einen guten Klang. Habe ich eine alte oder eine neue Geige, ein altes oder ein neues Klavier?

VOCABULARY

To be committed to memory

Mein (masc.), *meine* (fem.), *mein* (neu.), my; *neu*, new; *alt*, old; *klingen*, to sound; *der Klang*, the sound; *verstimmt*, out of tune.

Translate into German

1. I have two instruments, a piano and a violin. 2. My violin is out of tune; it does not sound well. 3. How (*wie*) does the piano sound? It is in good tune.

LESSON VII

Alle (nom. and acc.), all, may precede a plural noun of any gender. Thus: —

Alle Instrumente, all (the) instruments.

Ich mag, I like to; *Sie mögen*, you like to.

Gern, gladly; *lieber*, rather; *am liebsten*, best.

Ich mag lieber, I like better, I prefer.

Ich mag am liebsten, I like best.

Ich höre gern, I like to hear, to listen to.

Ich höre lieber, I like better, I prefer to hear, to listen to.

Ich höre am liebsten, I like best or best of all.

Welch adds *es* in the nominative and accusative neuter. Therefore: —

Welches Instrument (nom. and acc.), what or which instrument.

A sentence takes the inverted order when it does not begin with the subject. Ex.: —

Das eine mag ich. . . One I like.

Read and translate

Ich höre alle Instrumente gern, das eine mag ich jedoch lieber als das andere. So höre ich z. B. die Harfe lieber als die Bassgeige. Welches Instrument mögen Sie am liebsten?

VOCABULARY

To be committed to memory

Alle, all; *gern*, gladly; *lieber*, rather; *am liebsten*, best; *der, die, das eine* (the), one; *der, die, das andere*, the other; *gern mögen*, to like; *jedoch*, however; *als*, than; *so*, so, thus; *z. B.=zum Beispiel*, for instance; *die Bassgeige*, the bass-viol.

Translate into German

1. I like many instruments. 2. Are you fond of hearing a flute? Yes, but I like the violin better than the flute. 3. What instrument do you prefer to the organ? I like the organ best of all.

LESSON VIII

When *um zu* (in order to) is used with a separable verb, *zu* goes between the prefix and the verb. Ex.: —

Um anzudeuten, in order to indicate.

The infinitive with *zu* is often used after *sein* (to be). Though active in form, it has passive meaning. Ex.: —

Der Takt ist kräftig zu spielen. The measure is to be played forte.

In dependent clauses introduced by a conjunction the verb stands last. This arrangement is called the *transposed order*. Ex.: —

Dass der Takt kräftig zu spielen ist. . . . That the measure is to be played forte. . . .

For the normal and inverted order of words compare Lesson I.

Read and translate

Um anzudeuten, dass eine Note, ein Takt oder auch eine ganze Passage *laut* oder *kräftig* zu spielen ist, verwendet der Komponist in der Regel das Wort *forte* (abgekürzt *f.*). Das Gegenteil von *laut* ist *leise;* das Gegenteil von *kräftig* ist *schwach*.

VOCABULARY

To be committed to memory

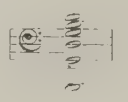
Um zu, in order to; *andeuten*, to indicate; *dass*, that; *die Note*, the note; *der Takt*, the measure; *die Passage*, the passage; *ganz*, whole; *laut*, loud; *kräftig*, strong, loud, forte; *leise*, low, gentle; *schwach*, soft, weak, piano; *verwenden*, to use, to employ; *der Komponist*, the composer; *in der Regel*, as a rule; *das Wort*, the word; *abgekürzt*, abbreviated.

PRACTICAL ACOUSTICS

DR. S. N. PENFIELD

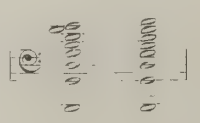
In our researches thus far into the realm of Acoustics, we have viewed things from the standpoint of single tones, or in other words, from that of the soloist. We must now consider them from the view-point of harmony. In combining and massing tones it is natural for us to follow the path blazed for us by nature herself — the tone mass which we have denominated "Nature's Harmonic Series." A. B. Marx, in his *Musical Composition*, worked up directly from this basis, and he is on much firmer foundation than the systems of some later theorists who have evolved systems and explanations from their own brains and from superficial observation.

Here then is the tone mass given us by nature as far as sixth of the series,

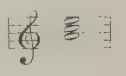


a chord sweet, pure, noble, rich, satisfying. Let us for the moment forget its effect and look at its structure. We notice a firm, broad pedestal on which rests a major triad. It is like the Eiffel tower; its lower story or interval flaring out broad (here an 8th), then each successive story or interval tapering (here 5th, 4th, major 3d, minor 3d).

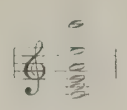
It has three G's (fundamental), two D's (5th), one B (3d or weaker tone). The tone mass might on such a base be built up higher by addition of 7th, 8th, and 9th tones of the series, noting that for practical use we must push the number seven upward about one fourth of a step to find a tone in our chromatic scale so that there are two minor 3ds, 5th tone to 6th and 6th to 7th. Thus we have with seven or eight tones the all-important chord of dominant 7th or with nine tones the dominant 9th,



these mighty chords underlying all modern developments in harmonic structure, furnishing the surest means of modulation and literally dominating the musical situation. Thus far it is clear sailing. But what about the minor chord? Evidently here we are on different ground. Take the chord



and we have minor 3d below, major 3d above, a seeming reversal of nature's order. Theorists have tried to explain this in some way or other, generally as parts of two major triads stuck together; but Riemann rather caps the climax by calling the top note (E in above example), the fundamental, then building downward with under 3d and under 5th, so that this would be, according to him, the chord of E minor instead of A minor. His minor tone mass would then appear to be



thus having from top (fundamental) downward 8th, 5th, 4th, major 3d, minor 3d, an exact reversal of the major. Veritably an Eiffel tower standing on its apex! The theory is an exceedingly ingenious one, but encounters the fatal objections that there is nothing in acoustics which supports it, and that the ear invariably expects the fundamental or strong support at the bottom, as much as the eye in architecture. Tone formations or architecture built downward may be interesting and effective, but we call it in each case "inverted."

Stalactites are curious and interesting, but we cannot walk underneath them with the same security and confidence with which we walk around stalagmites. The minor chord is of course built upward as much as is the major, and with its sombre effect it represents to us a phase and shade of life faithful and true to our experiences, for the symphony of life is largely written in the minor mood. As to its derivation, it suffices us that nature is not confined to one method or order. She has, indeed, no rule without its exceptions. Looking now again at our tone mass, we learn from it that nature shapes chords with larger intervals beneath and smaller ones above. In fact, the ear tells us that 5ths lower than

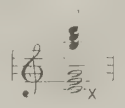
or 3ds lower than

do not blend well; that triads in octave next below middle C are more effective in open position, while close position triads are at their best within the octave and half next above middle C; also that there is a limit of height in the scale, above which there is no real blending of the tones into the combination which we call a homogeneous chord. Composers should be very careful to observe these limits. Also the composer learns by observation and developed instinct how to balance his tone masses, to have a suitable bass foundation, the intermediate chords complete, without certain tones being unduly prominent or unduly weak, and with the melody given by instruments of suitable timbre always dominating the situation, and where brightness is especially in evidence, producing the marked effect of the 1st overtone by putting the violins in octaves or adding a flute in 8a to melody, and in great masses the piccolo two octaves above, etc. For richness of chords and contrasts of tone color the orchestra has, of course, the advantage over any other means of music production, for here all shades of timbre are included, which may be massed, or some one group of effects may be taken separately and offset against other groups, *e.g.*, the string family, the wood-wind family, the brass family, and, indeed, the quartet of French horns, a tiny family complete in itself, and in the military bands the saxophone family.

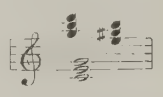
The string family is, of course, the most important and most independent, homogeneous in quality and capable of the most rapid execution and also of the most earnest and soul-stirring sentiment.

Now we turn again to the pipe organ, which is in one sense the king of solo instruments. Yet in another sense it is a great aggregation of instruments, indeed an orchestra more or less complete. Organ builders are all of the time producing new stops of all conceivable timbre and great beauty of tone, many of them available only for solo effects and others useful only in combination. Also,

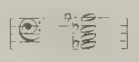
as we have already seen, there are registers of 16 ft., 4 ft., and 2 ft. in addition to the true pitch, or 8 ft. tone. These enable the player to give out full rich chords, as in a complete orchestra. We have already seen that the organ is deficient in overtones, so that its natural tone is a little dull. When the music calls for brightness, the organist adds to his 8 ft. tone a 4 ft. stop, and for brilliant effects on a pretty full organ he adds a 2 ft. stop (15th), and with this generally a 12th or $2\frac{2}{3}$ ft. stop, thus securing the effect of three overtones. This is effective and legitimate if the 12th be not loud enough to be heard as a separate tone, as otherwise we should hear this combination,



(whole notes the main or 8 ft. tone, quarters the tone of 12th). Now we come to the mixture stops, under various names. They have for each note three or more ranks or sets of pipes tuned mostly in octaves and 5ths, in pitch from one and one half to three octaves above the fundamental, and containing in some old organs a third in the second or third octave (10th or 17th). It is needless to say that a 10th would give in harmony discords hard to be absorbed or covered up. (Example with 10th and 12th.)



The use of these 3ds is very properly abandoned in modern-built organs. Now it is but a short step from brilliancy to screaminess, and as the latter is pretty surely the result of addition of these high tones, it is counteracted by a 16 ft. stop to balance the high tones. Thus every chord is full and rich. Still, organists should take notice that a 16 ft. stop in a full chord played low in the keyboard will bring thirds down into the octave prohibited for them. Let the organist play this chord on a double open Diapason or Bourdon stop alone



and he will appreciate this caution. An organist should also observe that while it is always legitimate and effective to double a bass part by the octave below, a 16 ft. stop in the manual serves all other voices in the same way, which is a ridiculous thing in most contrapuntal movements, however it may be in purely harmonic or chord effects. The under octave is never absorbed into the fundamental, as is the octave above. The organ in all its big and smart effects is on the orchestral footing and should be treated from that standpoint. Now the orchestral composer is always doubling his bass parts with octave below for solidity, and occasionally his melody with 'cello or bassoon or bass clarinet, but never the subordinate voices, especially if these lie at all in true melodic parts. An organist who has not the true orchestral instinct should never attempt such music. The effects produced in the average organ recitals by the average organist "make the judicious grieve."

We now call attention to another variety of tones called "resultant tones." In a number of organs we find a draw stop labeled "32 ft. resultant." Here there are for each key two organ pipes; for the lower C one 16 ft. long and one $10\frac{2}{3}$ ft. long, the latter sounding G, a 5th above the other. Therefore these two pipes will have the ratio of vibrations to each other of 2 to 3 (actual vibrations thirty-two and forty-eight to the second). As each second vibration of the former will coincide with each third of the latter, there will thus be a stronger sound wave at these points, or sixteen such to the second. These special waves will give their own musical tone of 32 ft. pitch. The same tone would result if we would take the same G with the C next above (8 ft. tone), these giving respectively forty-eight and sixty-four vibrations to the second. They would coincide at sixteen points, giving again the 32 ft. tone. But the former combination is the more effective. Other resultant tones might be noted, but they would be of little practical interest to the musician.

Probably most persons have wondered how it can be that in a symphony or other complex orchestral composition where there are a myriad of separate parts or voices, the vibration waves do not interfere, but each voice is distinctly audible to an experienced ear. How can sound waves travel in all directions, at all degrees of pitch, and be absolutely synchronous?

It seems miraculous, yet there is quite an analogy between air waves and waves of the sea. Let two persons toss each a pebble into the water, and from each spot will be seen concentric waves starting and spreading. Soon the two series encounter, and cross each other, continuing their interlacing movement till the original movement is spent. A dozen pebbles may be dropped and a dozen series of concentric waves start, each true to its own centre and its own course. There are here certainly complications impossible for the eye to follow out. But a trained ear is far more acute than any eye and can trace these tone ramifications, especially as our best music has ever a harmonious relation at all points.

We come now to an important point for orchestral and choral conductors to consider, viz, the limit in effective size of orchestras and choruses, also the effective placing of the same. It is well known that the intensity, force, and body of tone is increased by increasing the units that produce this tone, yet not in exact proportion to the number of these units. Two singers on a part do not double the force of one. One hundred on a part do not, under average conditions, give ten times the force of one or two sonorous voices on a part, and the more we increase the numbers, the less body do we add to the tone. In time we reach the limit of effectiveness and the current sets the other way, the last ones becoming a drag instead of a help. Not that the body of tone becomes smaller, but it becomes more and more impossible for the units of tone to synchronize to the ear of any auditor, place he himself wherever he will in the auditorium. This was strikingly illustrated at what was called the Boston Jubilee under the management of Patrick J. Gilmore in 1872. An immense temporary auditorium of no great height was constructed and musical events of all sorts were there exploited. But the real features of the occasion were the choral numbers with (nominally) ten thousand voices and orchestral numbers with (nominally) one thousand instruments. The effects were certainly novel and interesting. Yet they served more to point a moral than to adorn a tale. The writer has heard elsewhere and on many occasions a greater effect of intensity and bigness from forces one third and even one fourth the size of these. Evidently this was largely the result of the necessary placing of the forces. The sopranos starting just back of the first violins ran back to a tremendous distance. The orchestra was massed in centre, penetrating the chorus like a wedge. The double basses, two at a desk, stretched back in one seemingly endless row, etc. The performers could, by watching the leader's baton, give simultaneous tones, but there are always enough performers, especially singers, who are not well attentive to the baton, and the more so the farther away, so that frequently the effect of precision was conspicuous by its absence. The most effective movements were the slow ones, and throughout there was dulness and confusion. Smart movements, like the opening of Beethoven's Fifth Symphony, entirely lacked the effect of attack, crispness and sudden stop. Evidently the orchestral players mostly did well, but every tone came to the ear gradually and retired gradually. It could not be otherwise where the performers were located some of them from 500 to 1000 ft. apart. Tone travels but 1090 ft. per second, and anything like a simultaneous tone to any one ear was, of course, impossible. Also there are some points of every stage from which the musical effects are practically nil. Many of the singers and players must have been located at such points. We do not need to draw the morals, for they point themselves.

A word now with reference to the matter of absolute pitch. The scale of vibrations referred to, with middle C 256 per second, was for a long time the recognized pitch. For some reason the pitch gradually rose till it was more than a half step higher.

Finally the tide turned. In 1900 the International Congress of Music at Paris established the "international pitch," as 870 vibrations (435 double vibrations, as we reckon them), for A next above middle C. That is now our concert pitch. It will be seen that this is a trifle higher than the pitch noted in our first paper.

INITIATIVE IN THE MUSICAL LIFE

W. FRANCIS GATES

In business life there is often heard the remark, 'Yes, Jones is a good reliable sort of fellow, but he lacks initiative; that's the reason he doesn't get along any better. The speaker means that Jones can drag things after some one else starts them, but he cannot start them himself. He lacks in originality, he does not seem to be able to think out a new thing or plan a new method of action. That phrase "lacks initiative" expresses his status.

In other words, Jones is a man who works in a rut. Let some one else start the rut and he runs well in it. He is a good servant, not a good master.

In this there is a hint for the music teacher. Just so far as one is willing to stay in a rut, by so much is he a failure. To be a success the teacher must have initiative as well as the business man. If the musician has no power of doing something different, his competitors will distance him.

This initiative is seen, not in new-fangled short cuts to perfection, patented nostrums, or technical wonders, but in using varieties of method to suit different individualities, looking out new music, using novelties as well as standard compositions, building interesting programs, getting the public attention by showing a wide-awake spirit. This initiative makes openings for the more solid features of learning and the real skill in instruction. It is the opening wedge that gives entrance to the broader features of musicianship.

While there is more opportunity in certain lines for scholastic initiative in the flourishing school of music, there may be more business originality shown by the instructor who teaches privately. A conservatory connection tends to segregate a man from the activities of life. Many a conservatory teacher would be an abject failure if put on his own — not merits, for he may be an excellent instructor — but on his own initiative.

The man who is hoeing his own road may lose in musical intensity but he gains in outlook and in breadth of humanity. But that is another matter. Initiative will find place in any walk of life. It simply means plowing out one's own ruts instead of slavishly following the furrows of one's predecessors. The man who has a fair amount of knowledge, tact, and initiative is bound to succeed.

If the community in which he finds himself is not a fertile field for his efforts, he will not simply lay down and groan his way through life; his initiative will lead him to find one wherein he will have proper scope.

There is a saying to the effect that "it is only a fool who never changes his mind." So it is only the man lacking in initiative who will not change his location or his business connections. This is treating the musical life from a business standpoint; but much of the reproach that has come to the profession springs from the fact that members of it went through life with eyes closed to the business side of existence in this busy world.

IMPRESSIONS OF A FRENCH MUSICIAN IN AMERICA

JULIEN TIERSOT

When at the beginning of last winter I left Europe for America, it was not merely for the sake of speaking to the public of the new world about French music. I meant to profit by my visit, *i.e.* to gather information in regard to the condition of the same art in the country that I was about to go through; above all, in regard to history and ethnography, as my former work had prepared me for the task. To that end the minister of public instruction had the kindness to charge me with the official mission of making a study of the development of music, — a mission of which I was expected to give an account on my return to France.

The account will contain my principal observations; but I think it will, even before it is finished and published, be of interest to the public, which I have made the subject of my observations, to get a general idea of my work, and to learn how a Frenchman has been impressed by the simplest manifestations of music among the most modern people on earth.

For it must be understood that modern music will not be the principal object of these observations. As far as music goes, I want to state that I have found the American music in full formation; I am, however, not able to say just yet if the work which is to characterize it is already visible. In New York, Boston, Philadelphia, New Haven, Pittsburg, Cincinnati, Chicago, and in a good many other less important centres the elaboration of the American music seemed to be in a state of full activity. During that most hasty trip I became acquainted with the names, the works, sometimes also with the most distinguished composers themselves now to be found on the new continent. First of all with the foremost American musician, J. K. Paine, whom I had the pleasure of meeting at Harvard University and whose death closely followed my return to France. With him there were Arthur Foote, George Chadwick, Arthur Whiting, and F. S. Converse who, this very year, has realized what it means to produce one of the first American operas worthy of the name, and have it performed: *The Pipe of Desire*, which was given in Boston at the beginning of the present year, 1906. In addition to this group, all living in the capital of New England, which at the same time seems to be the musical centre of the United States, it is proper to mention a European who was born in a city (Mulhouse, Alsace) that was French at the time when he saw the light of day. He has lived in America for some time, and has, by his own work as well as his personal influence, done a great deal toward the growth of the noble traditions of the most modern and most advanced art, — I mean Ch. M. Loeffler.

Sad reasons only too well known by American musicians did not allow me to enter into any direct communication with Edward MacDowell, whose high standard is noted and whose name I have read many a time on concert programs.

At Yale University, New Haven, I had the pleasure of seeing among my audience Horatio Parker and David Stanley Smith; the latter was a pupil of the French teacher, Widor. In Cincinnati I met, after seventeen years, Frank van der Stucken, who at the exhibition of 1889, in Paris, was the first one to make the French public acquainted with the compositions of the American school.*

I could even quote the names of some who are not so well known to the public, but they will soon be heard of again. Although it seems unwise to appear as a prophet, I take the liberty to point out, after having listened to some fragments of an opera which he is composing at present on essentially American subjects, Arthur Nevin (at Sewichley, near Pittsburg). I believe that this young musician will soon appear among those who are going to add to the vitality of the art of their country.

I am only speaking about composers now, as I did not wish to carry the list of artists, teachers, conductors of orchestras, etc., too far. I have had a chance to ascertain their number and their merits, and just meant to indicate how much interest is taken in the untiring and meritorious efforts of foreign musicians who to-day live on the American continent.

But it is especially the historical side of an art that I am interested in, and the American music has no history as yet. How could it be otherwise when, among all the musicians that I have mentioned, there is, besides Paine, not one who has reached the age of fifty? The history of the American music lies in the future; its first chapter has not come to an end, I may even say its preface.*

It looked to me, however, as if the American mind was particularly anxious to have its most recent manifestations regarded as a matter of history. While traveling I have been interviewed several times by reporters eager to let their readers know how a Frenchman was impressed by the condition of the American music, and I must say that the answers which I gave to their questions were not as a rule reported in the most truthful way. Thus they quoted me as having said that there was no originality to American music, that there could not be any, since it was nothing but an imitation of European music, and that as far as original music was concerned, the new continent had no other than the music of the Indians and the negroes.

I have never expressed any such opinion. As a matter of fact, I said that the American music proceeded from the European music. This is simply the statement of a fact that cannot be refuted. Indeed, the American music does not differ from the European music, either in form, or in technique, or in the manner of execution. Nearly all its composers owe their musical education to German, or French, or Italian masters; even to-day it cannot be said that the art of composing is taught in the American conservatories in a well-organized and truly national way. And in carrying the matter in question beyond the sphere of art, we may say that the American nation itself is not a product of the soil on which its oldest families have scarcely lived for two centuries, that it is formed of elements which time itself has not as yet closely joined; the people itself originates from different parts of Europe. Is there any reason why artists with a European ancestry should not date back to European art schools?

The American music does not differ from the European music in its manifestations; we simply have "modern music" on both sides of the ocean. The Americans practice this music as well as others, and by expressing new ideas in old established forms, thus developing these forms, they surely will succeed in forming, within a brief time, a school which, if it draws its vitality from the vigor of the powerful nation, will soon be able to rival with the French, German, Italian, Russian, etc., schools.

Again I say: the future will tell.

It is obvious that the music of the Indians and the negroes does not constitute an art in the strict sense of the word as we understand it to-day; it corresponds to the most primitive, traditional oral art of Europe, the popular song. Yet there are noteworthy dissimilarities to be mentioned. In the first place, we have to distinguish radically between the music of the negroes and the music of the Indians. None but the latter is the real outgrowth of the American soil, of which the Indians are the aboriginals. But the negroes and the white people alike come from foreign countries, — the negroes from Africa and the white people from Europe. Consequently there is no close relation between the two. And that is also why we cannot claim that any original American art is to be obtained by developing the ethnic qualities of the music of the Indians or the negroes, for the situation differs entirely from the conditions in the old continent. When French or Russian or German or Scandinavian musicians become inspired by the popular melodies of their country, and impregn their works of art with them, they proceed in a logical and undoubtedly beneficial way, for in doing so they draw from the sources of national inspiration. But in America, where the Indians are, in comparison with their conquerors, an inferior race, where the negroes have, for a long time, been held as slaves, there could not be the same close relation as it exists between the different social classes of one and the same people.

Besides, I fear that the effort to create an American art, based upon the primitive music of the Indians or the negroes, will lead to an artificial result. Nevertheless, the attempt can be made, and it is quite possible that the combination of these disparate elements will take effect some day, and lead to something really new. All these possibilities must be left to the future; I do not claim to know how the problem will be solved.

I succeeded, however, in finding out how much interest is taken in questions of this nature by the best minds of America, the very country which, as yet without a past, has the most natural desire to know what there will be in the future. I was given an incontestable proof of this during a conversation which I had with a man who, without a doubt, is best qualified to define the various aspirations of the American people. On the day that I had the pleasure of speaking about the French folk song at the White House, President Roosevelt approached me at the end of my lecture and told me, on his part, what he knew about the American popular song. After having called my attention to the interest which is taken in the scholarly researches regarding the music of the Indians by Nathalie Curtis (of whom I mean to speak more elaborately in the course of this article), he made his own observations known. He quoted in particular a war song that he had heard Indians of a Western tribe sing, *The Morning has come, the Wolves have appeased Their Hunger.* That was all the poetry of the song, and these words were repeated again and again. The quick and abrupt rhythm of the song, which became more and more animated as it progressed, was accompanied by evolutions of the singers, who either on foot or on horseback kept turning until they fell down from exhaustion.

"These savages, who fight ferociously in battles," continued the President, "are strongly attached to their families. They like to sing sentimental songs, but these songs are not, strictly speaking, love songs, intended for the beloved woman; they are more likely to be offered to the mother or a child. Besides, the words of these songs are quite prosaic, as a rule.

The negroes have a well-developed instinct for music. They are often heard to improvise, and speak to each other in singing. The President spoke of an example that he witnessed himself: A negro was working in a field; another one came along; they bow and speak to each other. But does their dialogue consist of simple words? By no means. The first one has spoken in a truly musical intonation, the other one takes it up and answers in the same way.

When the conversation drifted from things within the United States to other recollections particularly interesting to the President, he also quoted a children's melody of Dutch origin, a song that may have given him the first musical impression in his life. When he was connected with President Kruger, these two leaders of their countries began, while preoccupied with the most important matters, to sing that same old song which reminded them of their common origin.

Finally the President spoke to me about the songs of the Japanese soldiers, those terrible warriors, who, after a battle is finished, and their work as soldiers has come to a stop, sing, in order to divert their minds, songs full of sentiment.

This is the sum and substance of the observations which the President of the American republic made to a French musician; they go to show how much importance he attributes to the popular songs of the different nations.

But that is not all; he did more than that, for, a few days later, he uttered words which were made public. They showed that he was deeply impressed by the ideas exchanged during the above-mentioned conversation. At a reception which he gave to a group of colored students of the Industrial Institute of Manassas, Va., who were introduced to him by Booker T. Washington and the Rev. Edward Everett Hale, chaplin of the Senate, he listened to several songs which they sang before him; then he addressed the meeting as follows:—

"The other day a great French literary man who was particularly interested in popular songs, in the music developed by the different peoples of the Old World, came here, and he happened to mention incidentally to me that so far as he could see there were but two chances for the

* I have found an account which I wrote myself about the American concert. It was conducted by Van der Stucken at the exhibition of 1889, and I have made a note of the names of the following composers: Arthur Foote, E. A. MacDowell, G. W. Chadwick, Dudley Buck, H. Huss, J. K. Paine, A. Bird, Van der Stucken, Margaret Ruthven Lang. These are almost exclusively the same names that I have seen this year.

* I am well aware of the fact that distinguished writers, including O. G. Sonneck of Washington, have begun to study the manifestations of the American music of the past. But they will admit themselves that although the matter presents interesting elements in regard to the pursuit of music, they cannot claim it to be an *ensemble* of art matter that is complete and definitely formed.

development of schools of American music, of American singing, and those would come, one from the colored people and one from the vanishing Indian folk, especially those of the Southwest.

"I want all of you to realize the importance and dignity of your musical work, of the development of music and song among your students. I feel that there is a very strong chance that gradually out of the capacity for melody that your race has, we shall develop some school of American music. It is going to come through you originally.

"Other things shall be added to it or ought to be added to it, but that must remain as the basis."

I thought it best to quote words so characteristic spoken by a man like him.

GRADED COURSE QUERIES AND ANSWERS

THOMAS TAPPER

A. F. L.—Sufficient technical material is given in Grade I *Studies* to answer all purposes. Teachers who have used this book report that they find enough matter for technical acquirement. This means, of course, or should mean, that all the preliminary practice, the inauguration of music lessons by any particular method proceeds with this work or has been carried on before the book is taken up. Furthermore, many teachers prefer to mark for each pupil individually the most needed exercises. For this reason no independent book of technics for the first grade is provided. A book of technics for Grades II and III, one for Grades IV and V, and a book of other studies for Grades V, VI, and VII are in preparation. They will supply abundant technical material in addition to that given in the volume of studies for all grades above the First

To begin with, the hand is so unformed, its requirements are so individual, that the teacher will secure better results by using the technics given in Grade I *Studies* and by supplementing them with such exercises as she discovers are needed by each pupil according to his personal demands, than by subjecting every hand to the same series of technics, and thereby probably doing in some cases more harm than good. Read Miss Chase's article now appearing in THE MUSICIAN.

TEACHER.—(*a*) The compositions of this book need not be taken in order. It is recommended that they be used in conjunction with this Manual and the *Book of Studies* for two reasons: (1) further exemplification of points which the student is working upon; (2) purely for recreation. If the teacher desires to use any numbers from Grade I *Pieces for Sight Reading*, care should be taken not to permit the pupil to become too intimately acquainted with them, so that sight reading may permit a fresh and unbiased test every time it is taken up.

(*b*) How to use Grade I *Pieces* in conjunction with this Manual is indicated in the following tabulation. The numbers refer to the number of each composition in the *Book of Pieces*

I	Voice Leading
II	Melodic Analysis.
III	Harmonic Analysis.
IV	Form Analysis
V	Sight Reading
VI	Memorizing
VII	Elementary Theory.
VIII	Music Dictation

The relation of lessons from book to book is explained in Manual I, Preface

SENACA. Every pupil should be provided with a music note book in which all written work may be kept intact and the corrections frequently studied. The teacher should follow the custom of writing for the pupil in this note-book all of the items of the next lesson. This strict attention to what the pupil is expected to prepare implants the habit of complete and careful work. This is of much importance. From it the pupil learns that music is an exact science, a beautiful art, a subject of study that must be attended to in a strict business way, like all other matters of life. This conviction once implanted, the pupil will be more likely to retain what René Descartes calls the most usual thing in the words, the *sens communs*. It may save him from striving in the face of danger to create an atmosphere in which he dreams and loses his grip on the essentially simple nature of things.

L. L.—With the proper training from the very first lesson the pupil will never suspect that music is impassably difficult, but that it becomes eventually rich in its literature and meaning. The pupils who pass from grade to grade and find the way harder and harder to travel are simply attempting to do a large task with small means. If, from the beginning, the foundation is widely constructed, if no illogical and unnecessary element be included, if practice and study in every requisite be begun and developed at the proper time and not set aside, the pupil will play easily, advance naturally, and find great delight in the art. At the same time he will become a thoroughly appreciative music lover. Impress your pupil with the beauty of music and do not dwell on its difficulty.

AMY B.—Use the compositions given in the Manual I for keyboard practice just as you would those of the *Book of Pieces* or the *Book of Studies*. The central idea of each lesson should be carefully noted and presented as a part of the general lessons. Thus the objective study of music is made to yield its analysis. Adhere as much as possible to the order given. All the instruction found in the Manuals should be made use of in the performance of any other music. Regard the power gained by the study of Manual I as an indispensable point of view from which to proceed to the study of everything in music.

A SINGER
(Published by Marcel Legay, Paris)

THEORY STUDENT.—There is never any harm in calling things by their proper names, but there may be abundant harm in giving too much information before the pupil has practiced the art enough to grasp the meaning of the facts presented to him. The teacher's discrimination must decide to what extent the pupil shall add to his practice of music through acquaintance and knowledge of music. The small amount of music thus provided in the books of Grade I of this Course must be used by the teacher as she finds the individual case permits.

CLASS OF 1907.—By all means institute a club among your pupils. Let it be as general as circumstances demand. Remember that the aim of a club is interest. Restrict it little: permit as many as possible (during the year) to participate in its programs. Have a president, secretary, and for each meeting, a chairman. If you have never before conducted a club, devote your energies this coming year to the composers. *First Studies in Musical Biography* (published by Theodore Presser) will furnish all the necessary material: text, illustrations, chronology, questions.

In regard to your query concerning the frequency of meetings, does this not lie entirely with your club members? Consult them and decide with the possibilities of the majority.

HARMONY.—(*a*) Your query has been so often addressed to me that I have supplied in the *Graded Course* Manuals enough instruction in Elementary Harmony to permit the young pianist to recognize the intervals, triads, dominant seventh chords, and the cadences. See particularly Manuals II and III.

(*b*) No, the Manuals are *not* for the teacher alone. Every pupil should have one. The works they contain are not only to be analyzed but performed. (See Preface, Manual I.)

NOTE

Albert D. Jordan, assisted by Miss Helen Davies, soprano, gave a significant organ program recently at the First Methodist Church, London, Ont. It is probable that Mr. Jordan will give Handel's *Messiah* with his church choir next season, and Verdi's *Aïda* and Bach's *Christmas Oratorio*, or Saint-Saëns' *Deluge*, with the Pittsburg Orchestra and the Festival Chorus. The performance of these works should in a measure help to keep up the standard of music in London. In the short time that Mr. Jordan has been in London, he has produced the following works: Cowen's *Rose Maiden*, Rossini's *Stabat Mater*, Haydn's *Creation*, Gounod's *Faust*, Mendelssohn's *Elijah*, Elgar's *Banner of St. George*, and many motets and smaller works for mixed or male chorus with orchestra, and it is his efforts that have made possible the appearances of the Pittsburg Orchestra, Theodore Thomas' Orchestra, Grenadier Guards Band, of London, Eng., and many distinguished artists.

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2d Presbyterian Church, PITTSBURGH, PA.

COMMUNITY MUSIC IN WORCESTER, MASS.

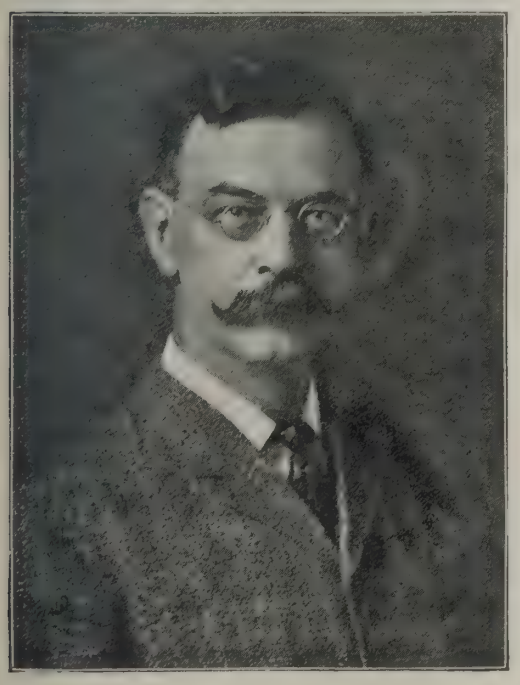
THOMAS TAPPER

I

The Worcester Festival becomes significant this year, as the Cincinnati Festival did, in the contribution to its chorus work by the children of the public schools.

The local music festival is a peculiar institution. For a week, more or less, the community is feasted until it is well-nigh plethoric, on the best that the land affords. Then follows quiescence. It must follow. And the query has been asked a thousand times: Is the festival a healthy stimulus in the music growth of the community?

There has been some doubt expressed in Syracuse, N. Y., of late, as to whether the festival, which has been a feature of the music life there, be continued. The public, it seems, is tired of the same attractions. It demands new music, new artists. The old has become too familiar. Analyzed, this means that the community has made its festival an object of critical comment on the part of its patrons. That the city goes to it to hear what the



CHARLES L. RICE
Director of Music, Worcester Schools

world offers instead of going to witness what distinct music contribution can be made by the community itself.

All festivals, however, have the same history in this regard. They try to reach, to interest and to collect the public on the basis of purveying the artists of the world. This is a distinctly necessary attraction, but it does not develop the community itself. A festival is locally important, and capable of growth only in so far as it actually produces music.

A festival is of value to a community not primarily for what it brings to town, but for what it brings out of the people of the town. The local chorus should create and maintain its own ideals. It should be strenuous in its accomplishments. It should work and develop its singers. It should offer the most talented of its members, opportunities for important work consistent with the talent. The chorus should be assisted by the great artist, on the basis of equal partnership. Each is necessary to the other. All this means that as they do it in Ober-Ammergau, they should do it elsewhere. There, the Passion Play draws the world to the little Bavarian village every ten years to witness what the simple people do of their own effort. They make their own peculiar offering, and they put the best of themselves in it, consecrating their own lives, and with solicitous care the lives of their own children, to this undertaking. They do not merely devote themselves to the decennial representation, but as a habit consistent in operation they study the works of the world's great dramatists, and perform this on Sundays. Consequently, these people are always in the spirit of the general work that has made them world-famous in a special representation -- a representation which they perform well, religiously, naturally, with the overpowering spirit that inspires them.

II

This digression means this: America will become musical as rapidly as men arise in its communities capable of developing the inherent musical capacity of the people. We need men everywhere who will bring the people together, who will work with them for their own development, aiming to make a music offering which shall typify this effort of the people. Mr. Wolle did it in Bethlehem. If my memory serves me rightly, the Bach performance occurred there only twice, and yet people flocked to that little Moravian village to witness the result of his effort.

I fear we place too little value on what we are capable of doing as a people. There is much latent capacity in every American community. Inspired by a leader, this can be brought to a remarkable state of proficiency.

Worcester is deservedly famous. Its festival chorus (with the changes incident to the long life of such a body) has drawn the attention of the outside world to its doings, has always sung well; but it seems to me that Worcester, in common with all places, must bring its own people more largely into the participation of its chorus, and this participation, in my mind, lies essentially in the hands of the school children. No better work can be done with a chorus than has been done with the Worcester chorus, but broader work may be done, the future may be insured, the community may be touched in more family centres by the development of this contribution of the school children which is being made by Mr. Rice to this year's festival.

And further, it seems to me that we miss the real value of our public school music in not consecrating it to efforts outside of the schoolroom. Really, when properly conducted, public school

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music in America produces very remarkable results, but in scrutinizing our communities, one is shocked to find that the development of this artistic spirit in the schoolroom ceases there because no one conserves it.

The younger generation is trained in the performance and appreciation of an art, which, after graduation from school, they lose more or less; the community does not offer them any particular opportunity to give it further exercise. It is apparent that this slipping away of developed

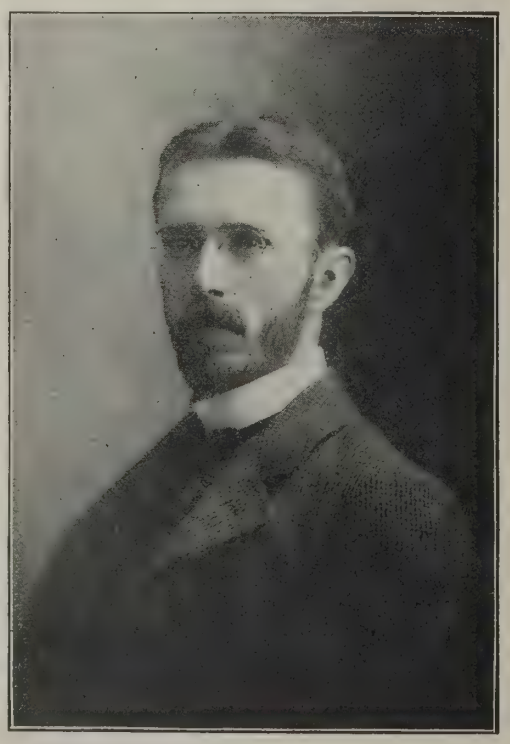
PAUL B. MORGAN
President

talent is a great loss. I trust that in the years to come such annual performances as this in Worcester may be made the opportunity for training and participation of the school children. In this wise, there would constantly be behind the Festival Chorus the coming generations of recruits, who, in accordance with individual fitness, would take their place in the adult chorus ranks.

The school children are always with us, and in them we find an assurance of the continuity of all human efforts. Why, then, should we not begin to consecrate them to artistic community effort in childhood? There is no community in America where this can be more logically and better done than in Worcester. Mr. Rice is a well-equipped director of music, his outlook upon the value of child music in the community is extensive, and in the work that he is doing as a municipal officer in the charge of art education with the children of Worcester, there lies the assurance of continued significant work.

III

Public school education has long been known as a preparation for life — a statement which we have all believed with non-inquiring belief until some one (I believe it was Mr. William T. Harris), pointed out the fact that public school education is already in itself a participation in life. A school child is as much a citizen with work to attend to, as a real daily business, as he ever will be. In nearly all activities, particularly centring around business life, men in the community are on the lookout for well-equipped young men and women who can pass from school and college into commercial life, developing in the broader field of public affairs the more or less elementary training of school years. Children thus trained are believed to have — and undoubtedly do have — a better mental equipment, a more logical and direct point of view toward affairs than the untrained have. I trust we shall have everywhere, as at present we have here and there, some one interested in the future of school children who will be

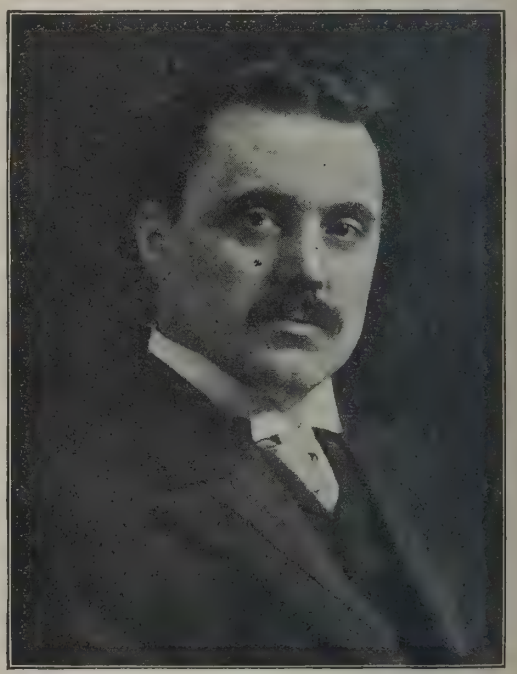


A. J. BASSETT
Chairman Program Committee

equally on the lookout for those who have passed through the schools and have gathered a certain amount of artistic training, who will keep that artistic training in hand during the years of school acquirement and see that none of it goes to waste in the years of after school life.

IV

These festival activities, specially worked up through the chorus, when thus led back to the broader community relationship, will inevitably interest more families and in interesting more families will enlist the attention of more citizens. It is logical to suppose that this training of music interest in a community will inevitably bring about self-expression through what the Germans call *Hausmusik*. If this logical trend be true, we have then arrived at the point in our development as a nation where actual musical progress will begin to take root. The history of older communities seems to show that national expression springs from deep and continued loyalty to life and art. The domestic music of Germany particularly, that great river of music which has flowed onward so broadly, deeply, and directly, finds its rise in the homes where devotion has fostered music with loving care.



J. VERNON BUTLER
Vice-President

In our public school music we have largely devoted ourselves to efforts in the classroom. It lies with our grade teachers, supervisors, principals, and directors of music to join the two links, school music and home music, with the firm link of a well-developed love for expression in music. The broader conception that we are now taking of school music, the valuable training children receive in the esthetics of music, and its technique, including not merely reading but self-expression in music, will inevitably lead us to find in it a more distinct and valuable national asset.

When we ask ourselves the purpose of school music, we can only reply that, to the child it is an outlet into a fair domain of human thought; a domain where he may wander to his infinite benefit and delight, that it ties him firmly, yet delicately, to his fellow-beings, that it offers him a beautiful mode of thought for self-expression; that it is in his hands another means which permits mutual expression of community thought, and which directly contributes to the wealth of the nation.

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CONTENTS

1. Chorus. "O come, all ye Faithful."
2. Baritone or Bass Solo and Chorus. "Behold, a Virgin shall Conceive."
3. Chorus for Women's Voices with Solo. "In Reverent Awe and Solemn State."
4. Chorus for Men's Voices. "Then sweeping through the Arch of Night."
5. Chorus. "Softly the Starlight."
6. Tenor and Soprano Solos. "And Lo, the Angel of the Lord."
7. Chorus. "Glory to God in the Highest."
8. Alto Solo and Quartet. "Hushed at length the Gracious Song."
9. Chorus. "Amen! Lord, We bless Thee."

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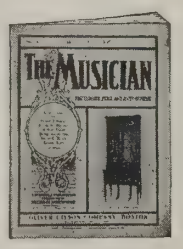

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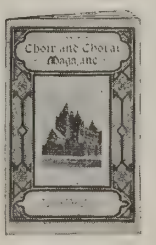

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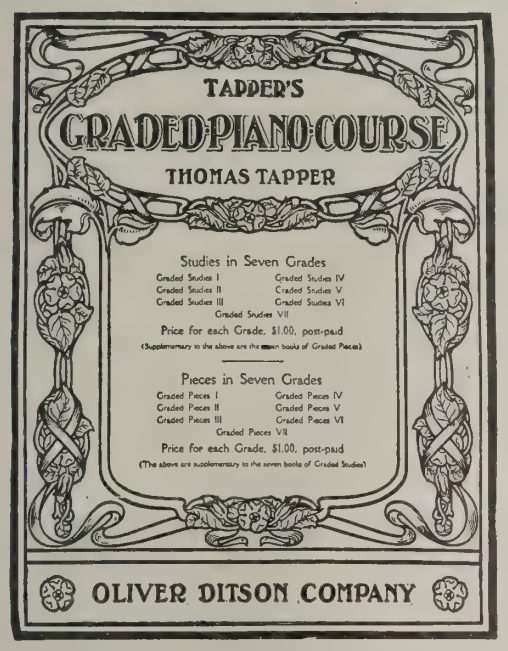

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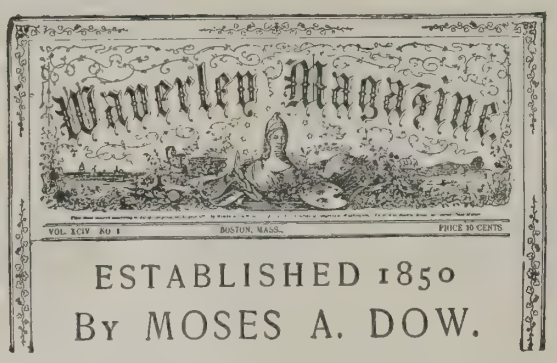

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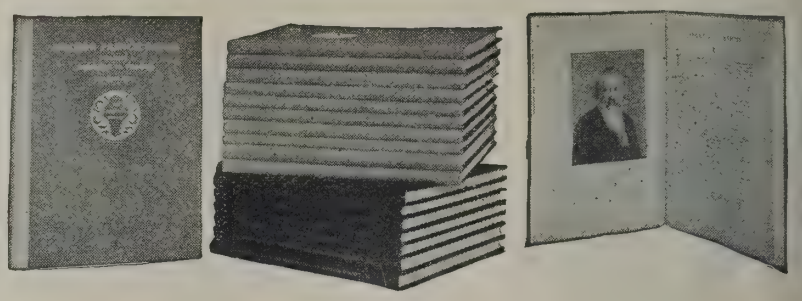

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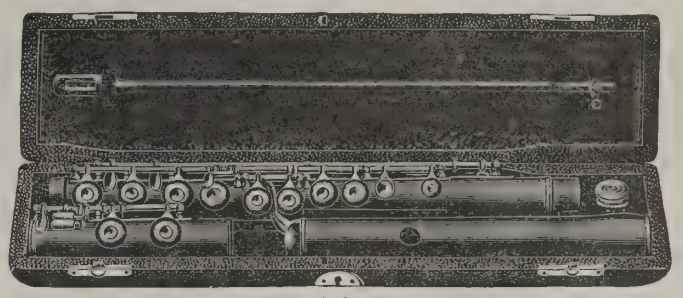

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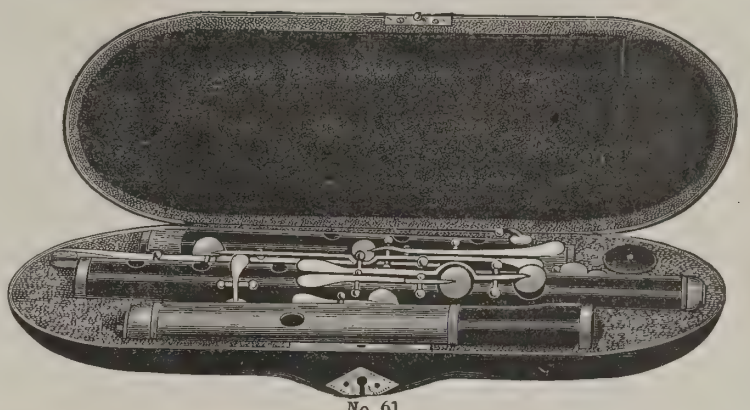

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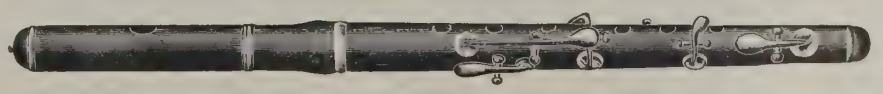

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35 JEAN BAPTISTE LULLY
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43 AGOSTINO STEFFANI
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45 HENRY PURCELL
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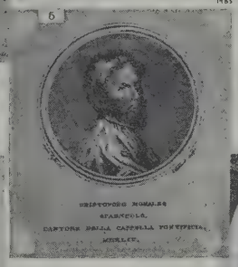

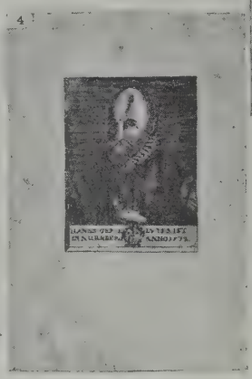

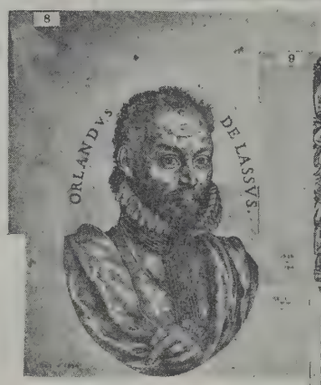

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Erfröweſt offtz vnd macheſt zunſt/

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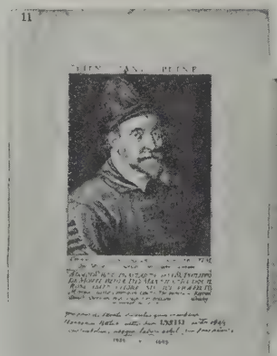

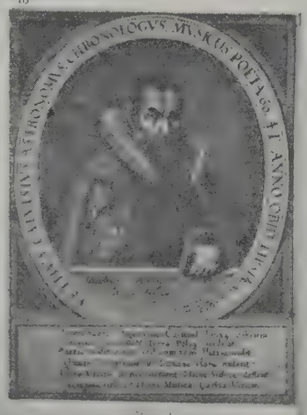

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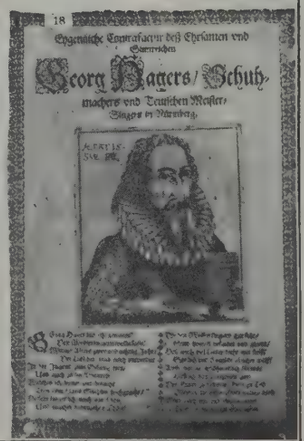
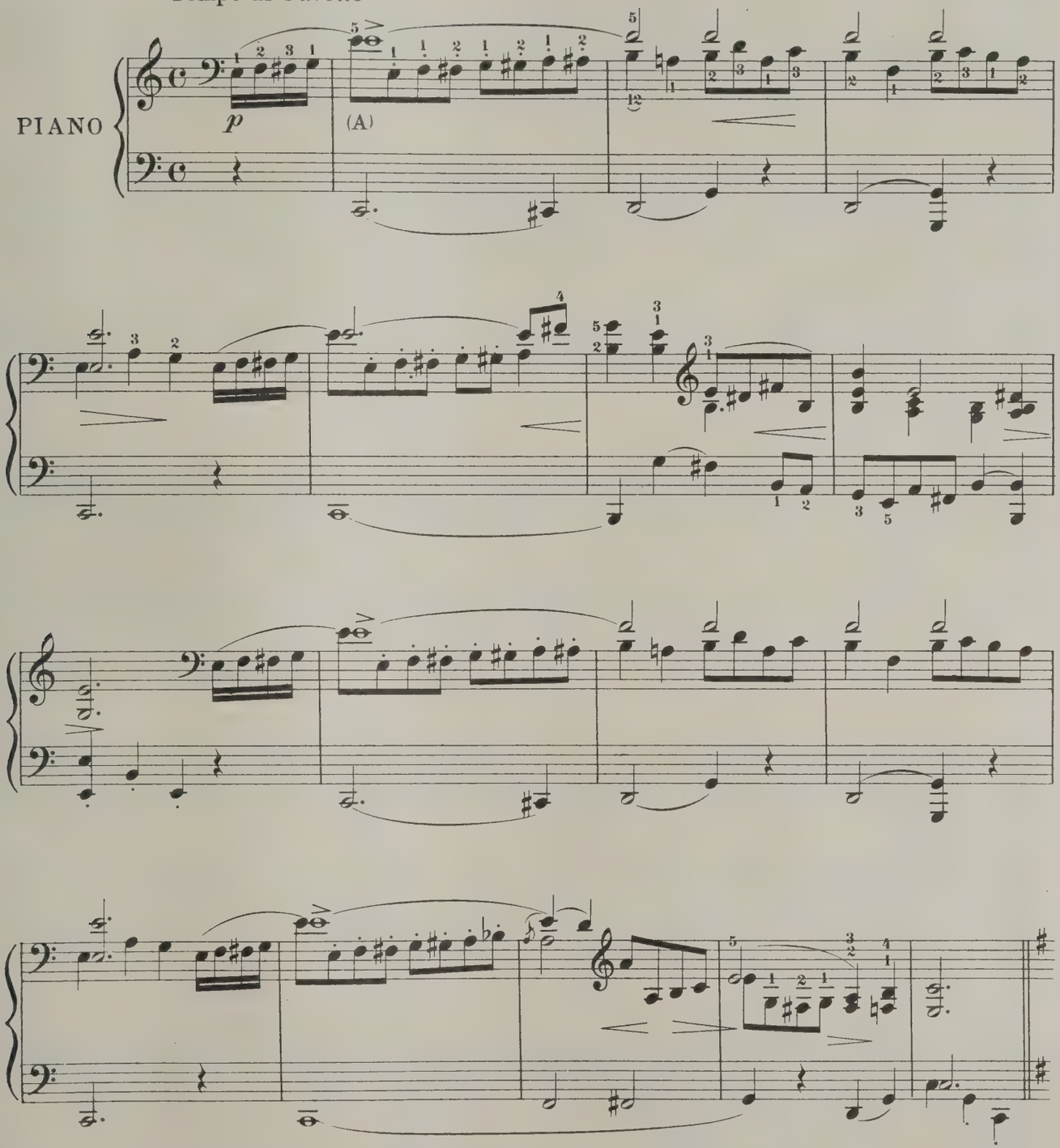


WITH DAINTY CHARM

Tempo di Gavotte

W. F. SUDDS, Op.295



To produce the intended effect, at (A) and similar recurrences, the sustained upper tone (E) must be made to "ring out" with full, rich tone, while the underlying chromatic melody should be a subdued, dainty staccato. It is also important that the damper pedal be used precisely as indicated.

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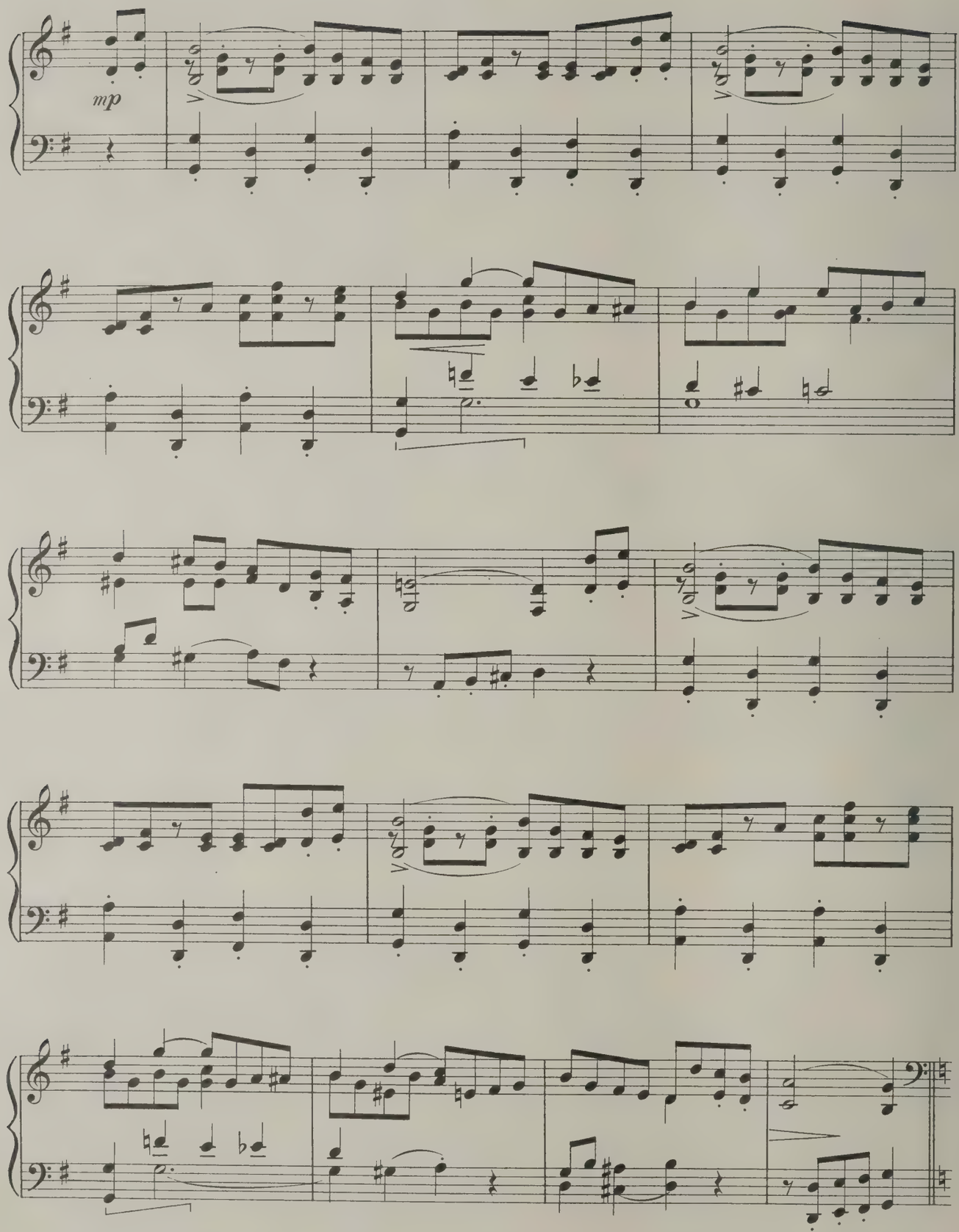
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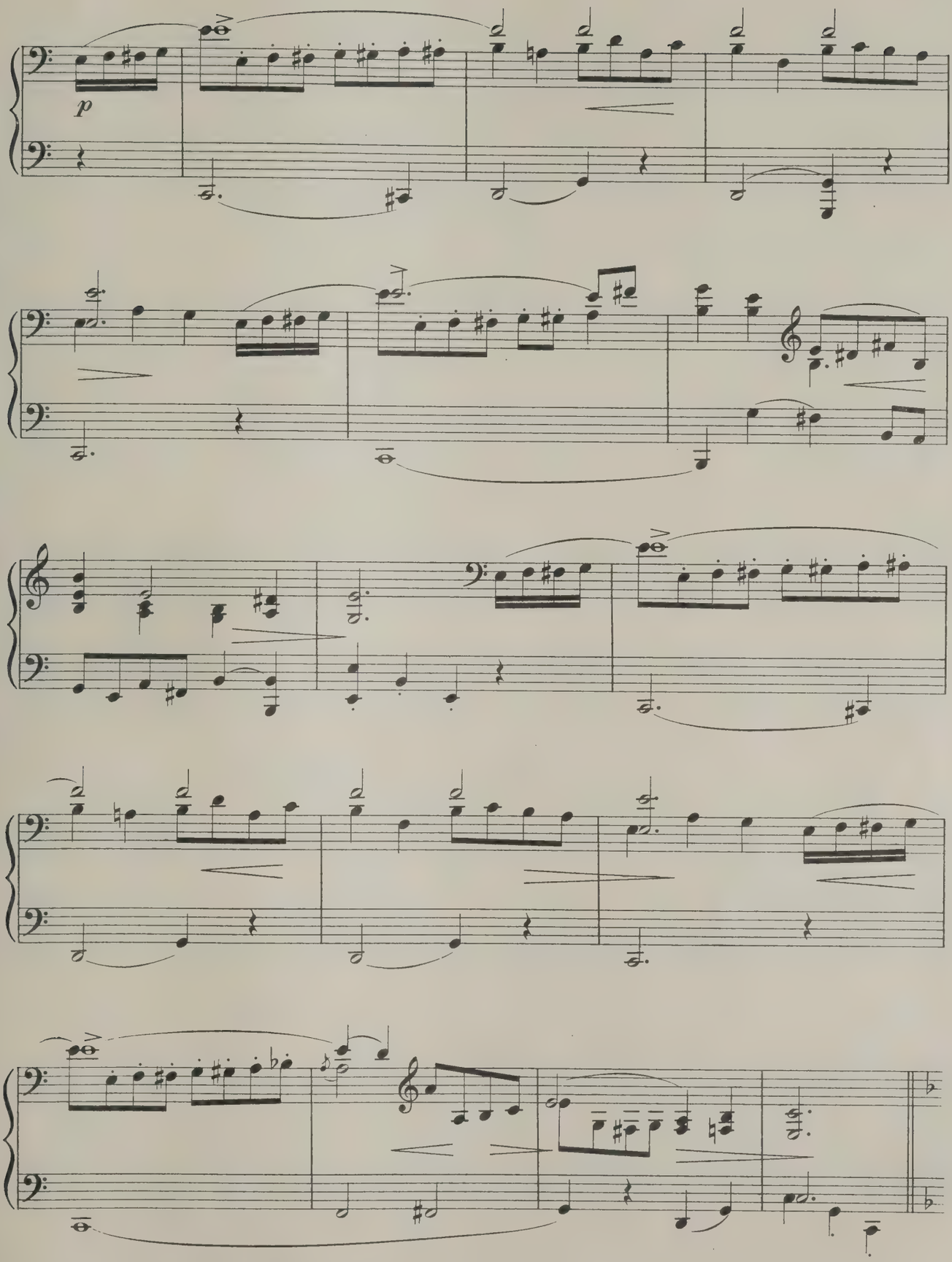
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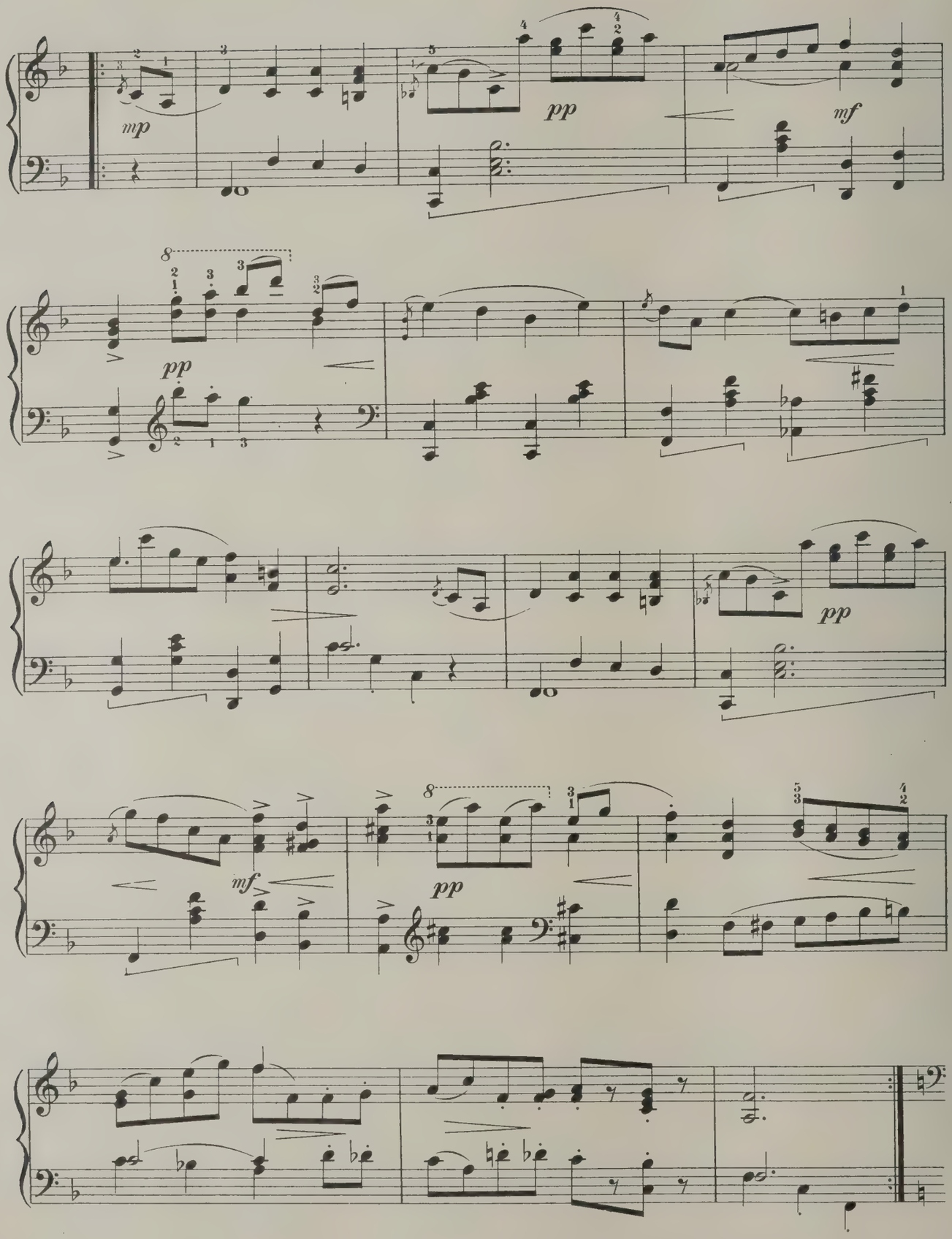
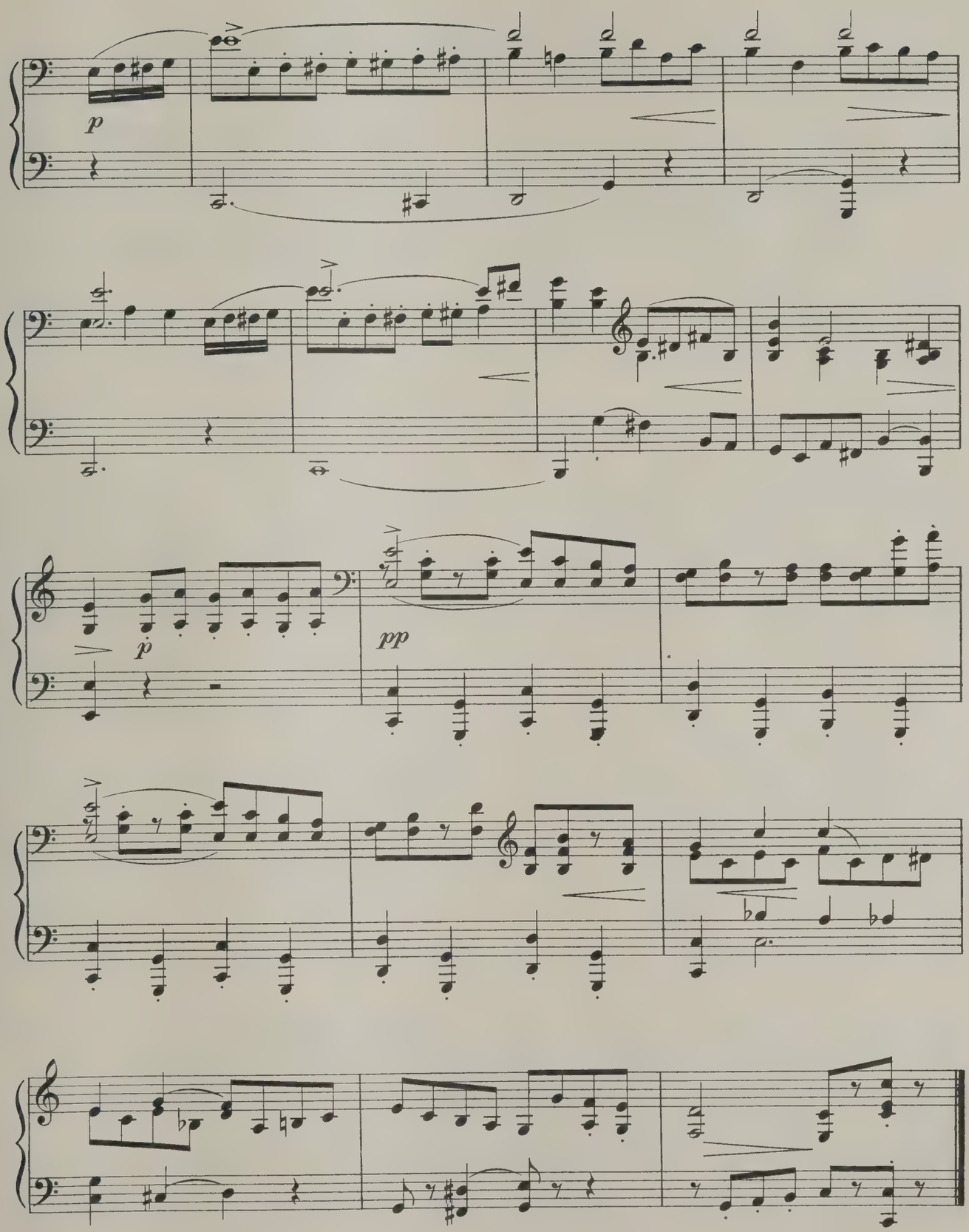

mp
pp
mf
pp
pp
mf
pp


p
p
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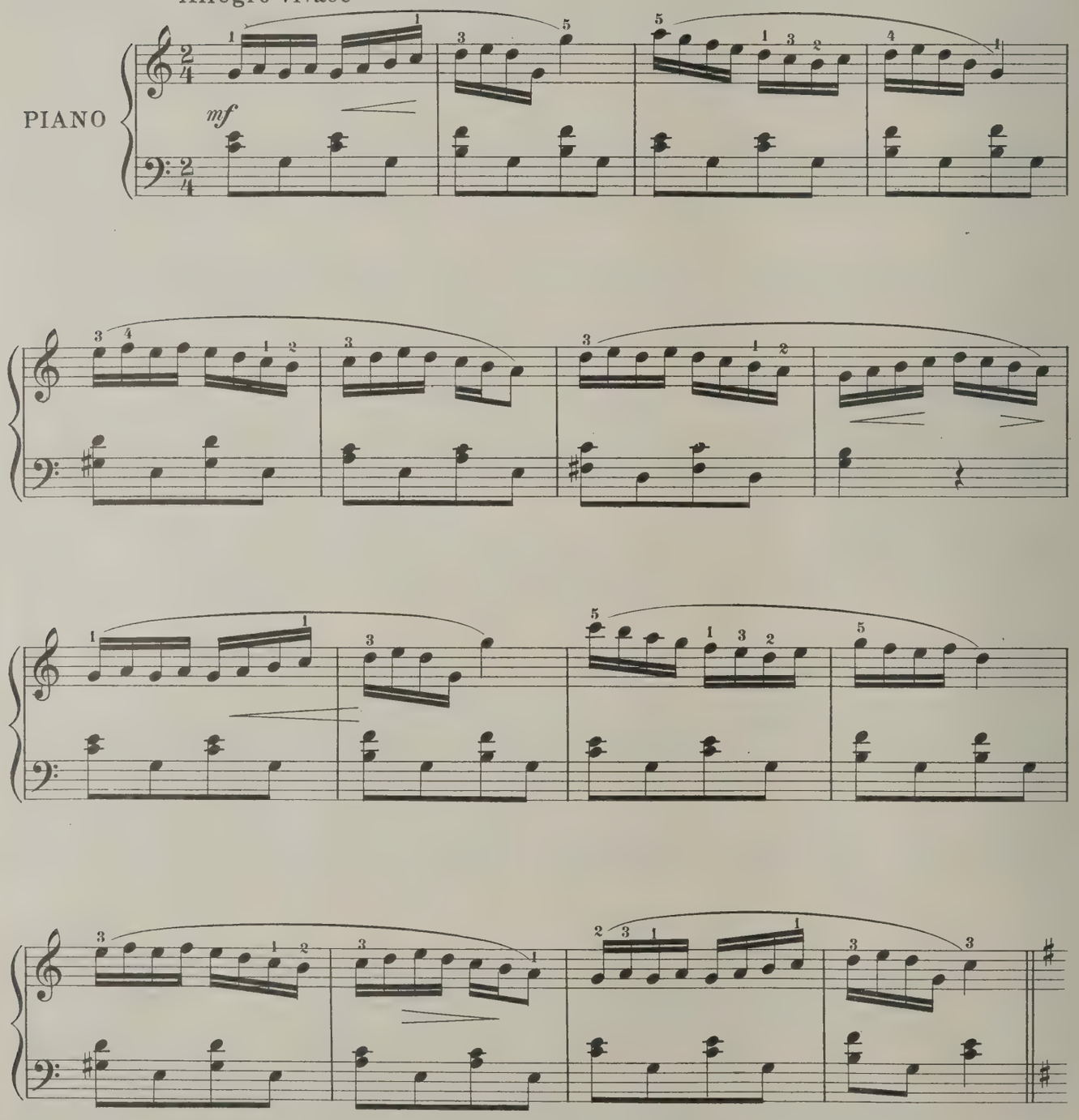
THE BROOKLET

FREDERICK A. WILLIAMS
Op. 45, No. 1

Allegro vivace

PIANO



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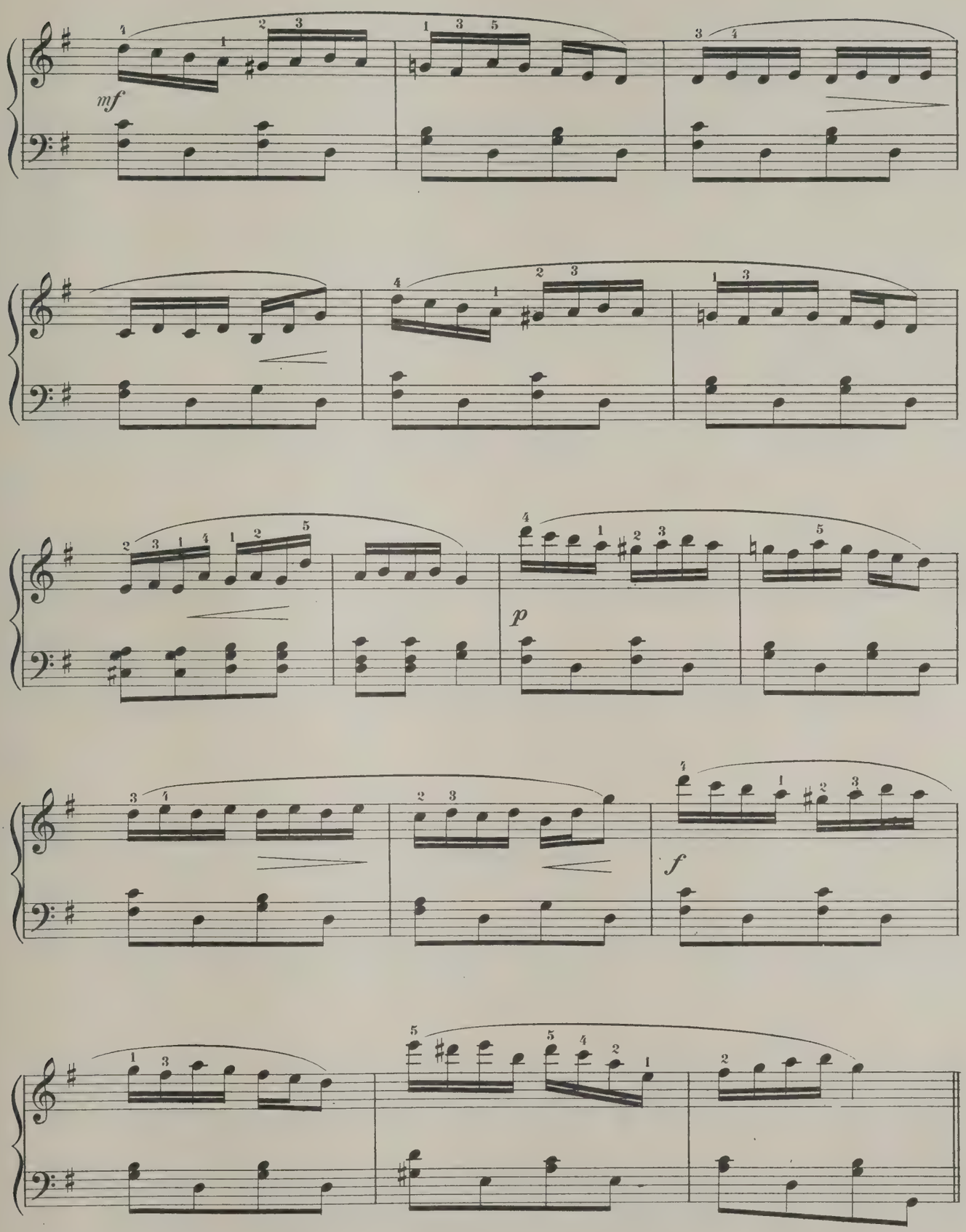
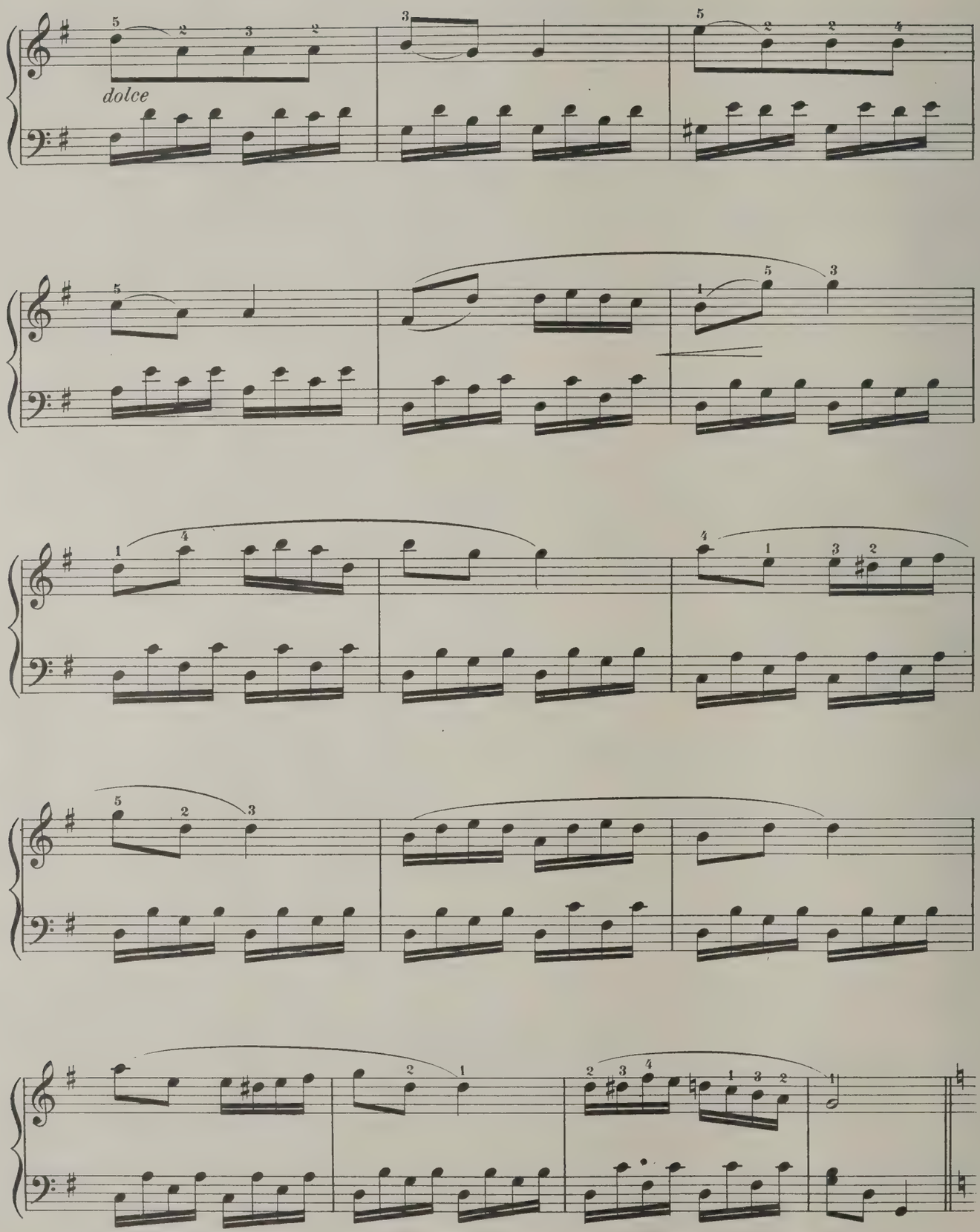
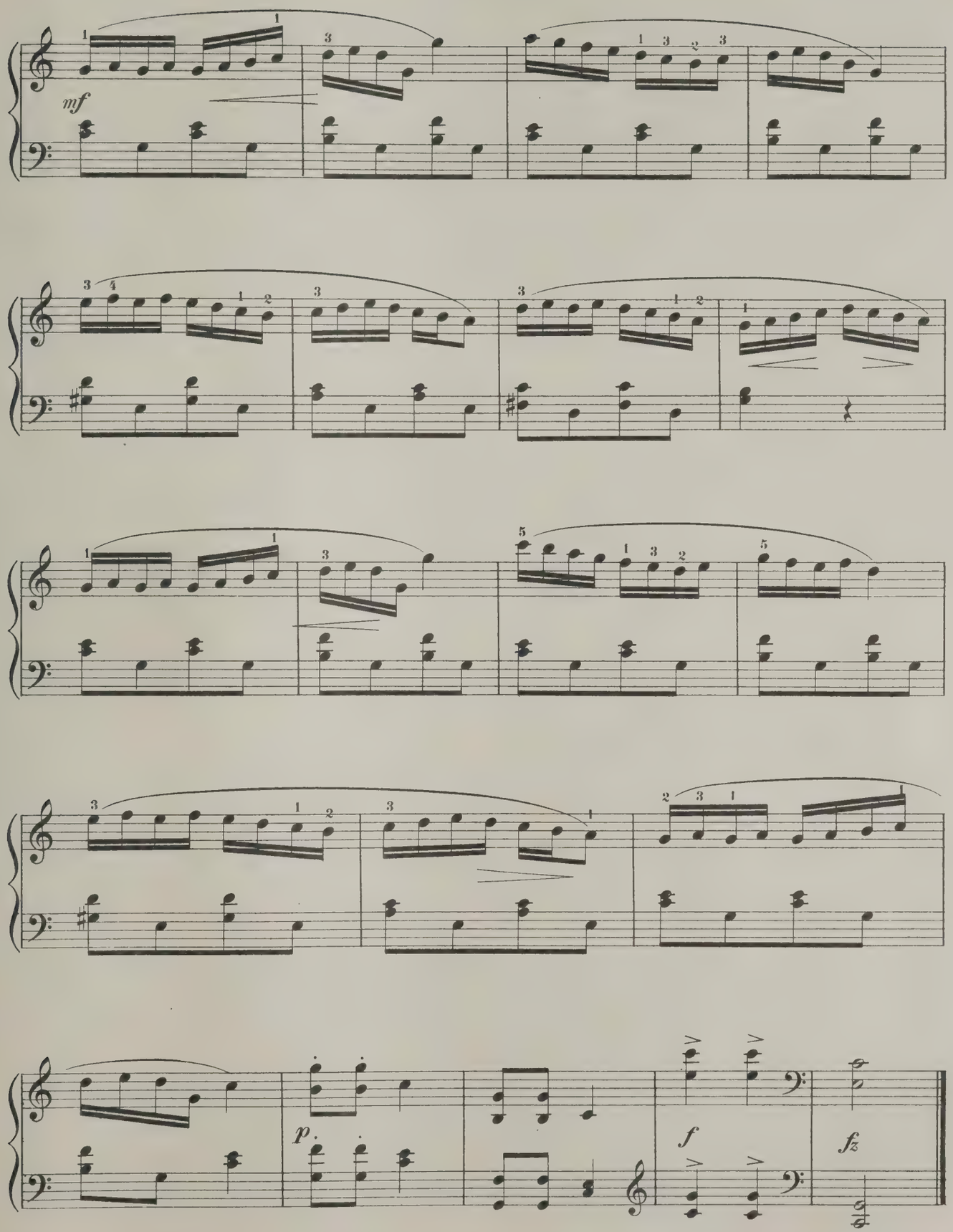

mf
p
f

dolce

mf
p
f
fz

ROSES

(Original Key)

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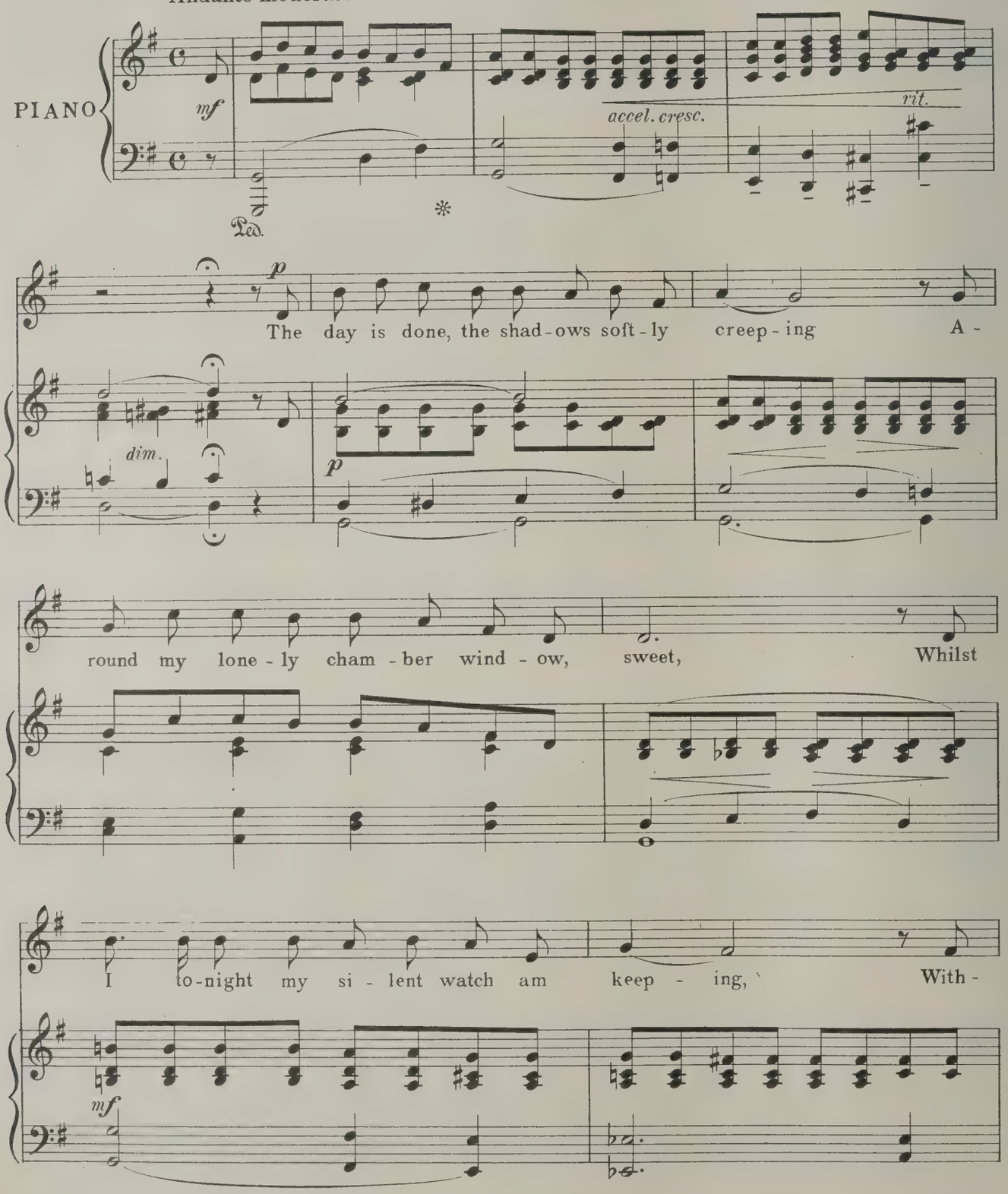
Andante moderato

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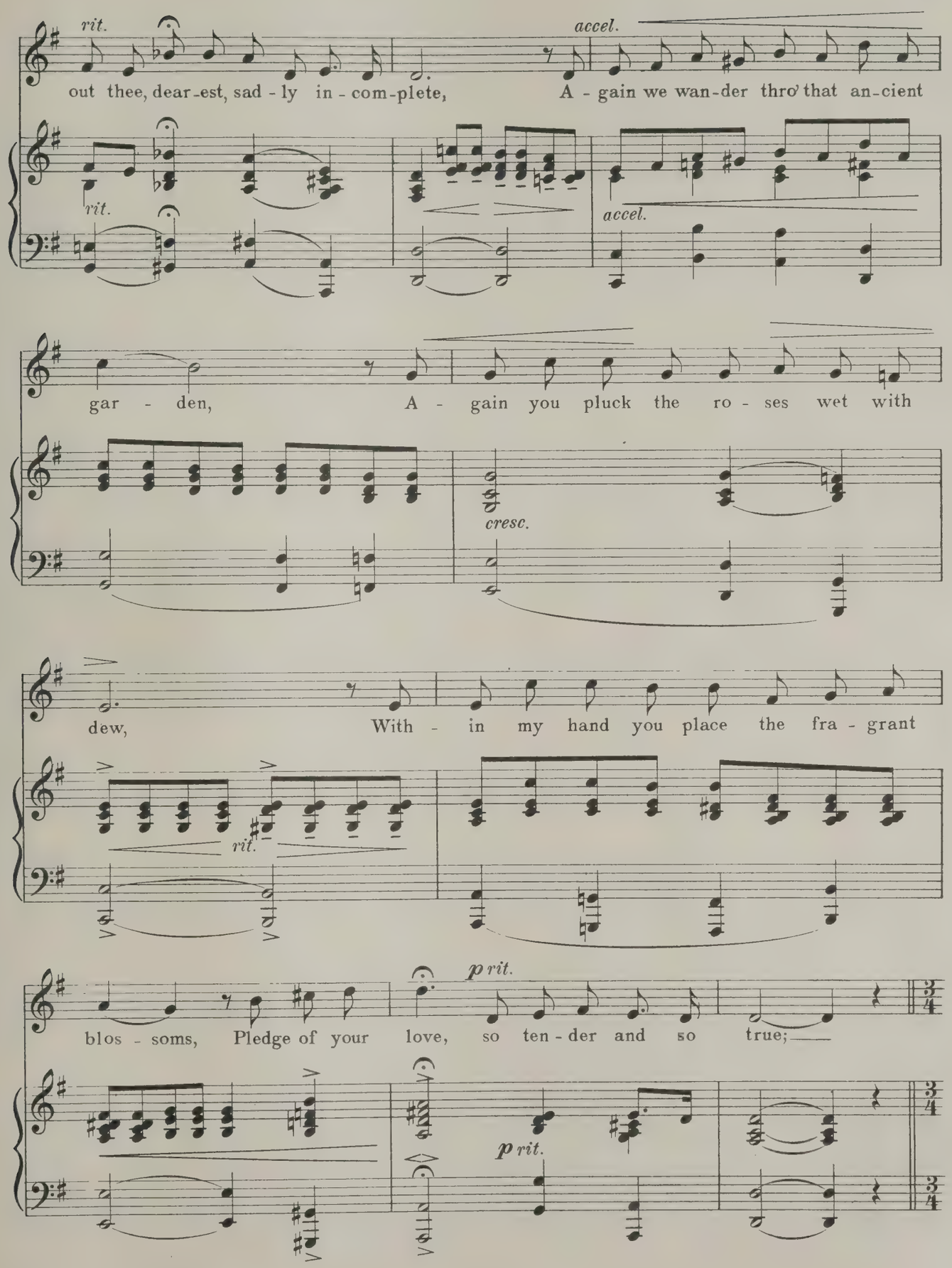
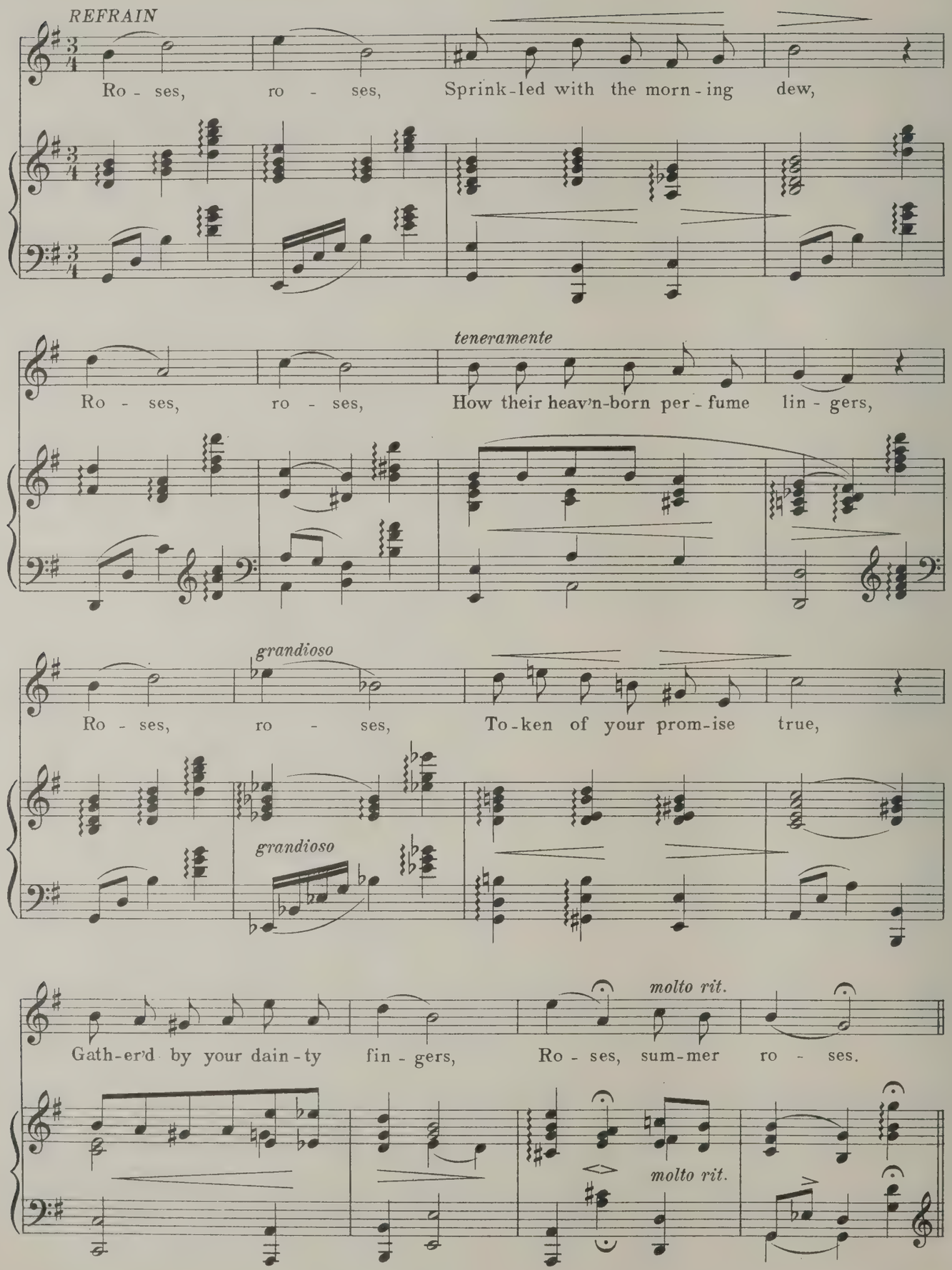
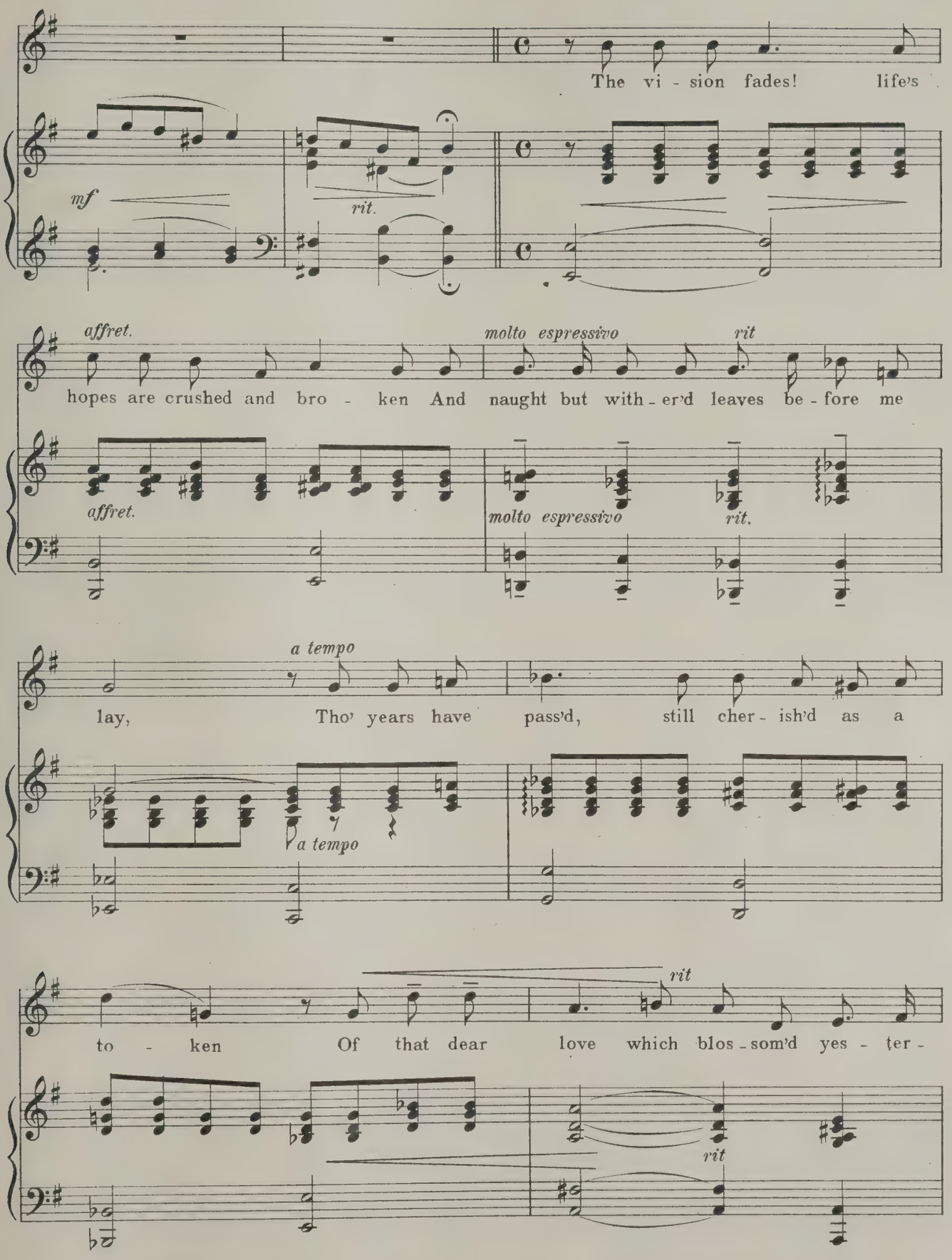
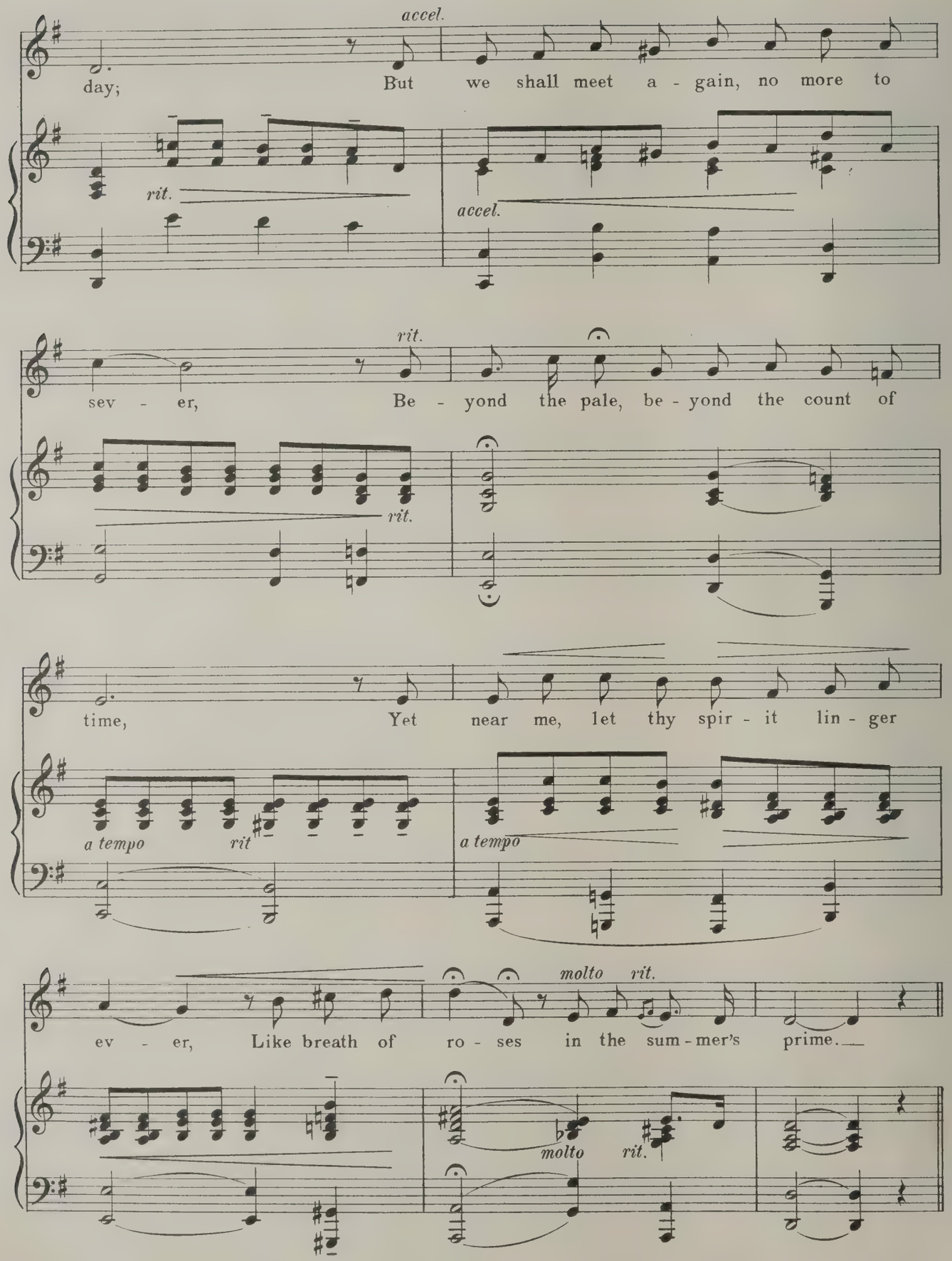
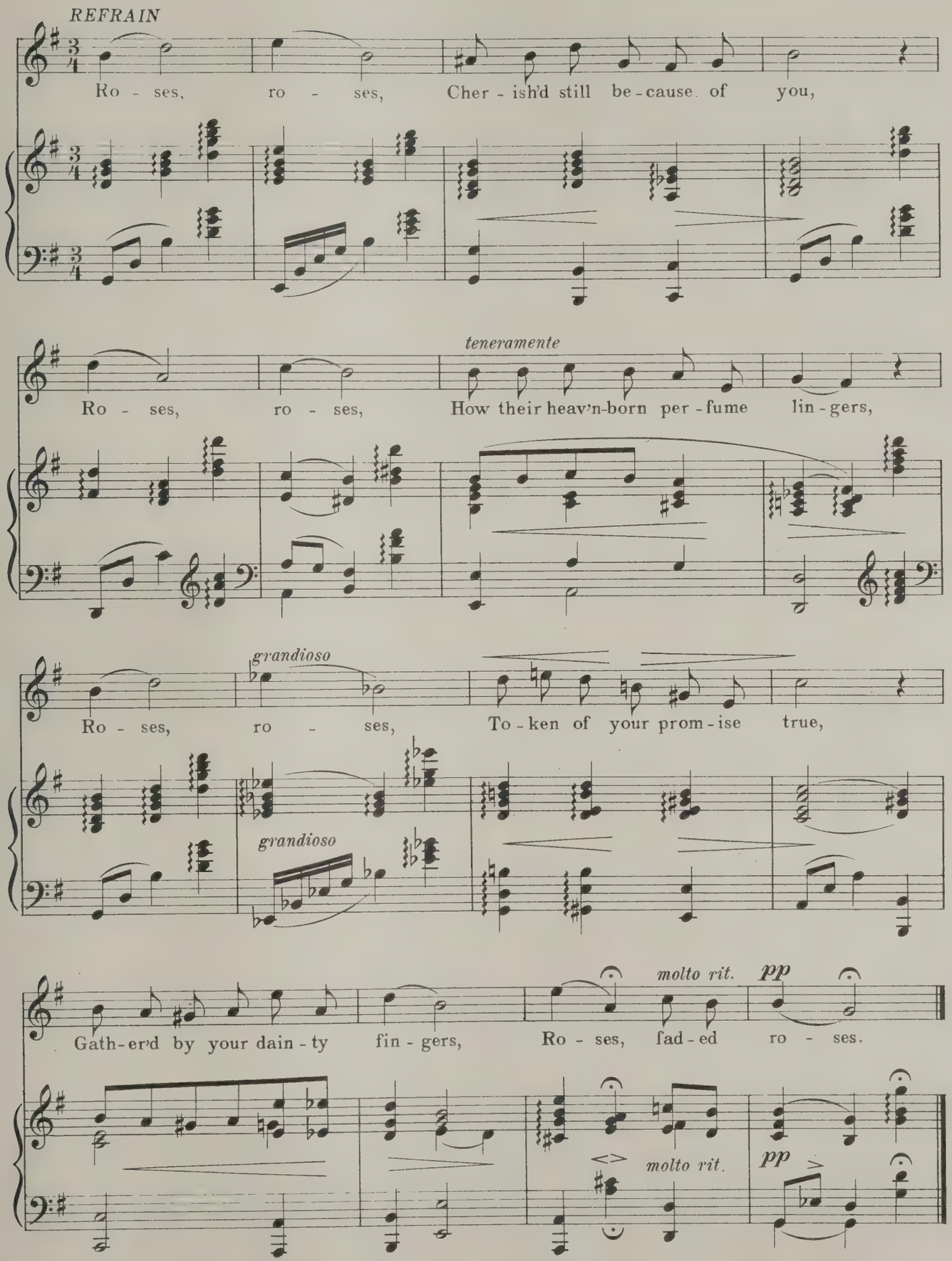
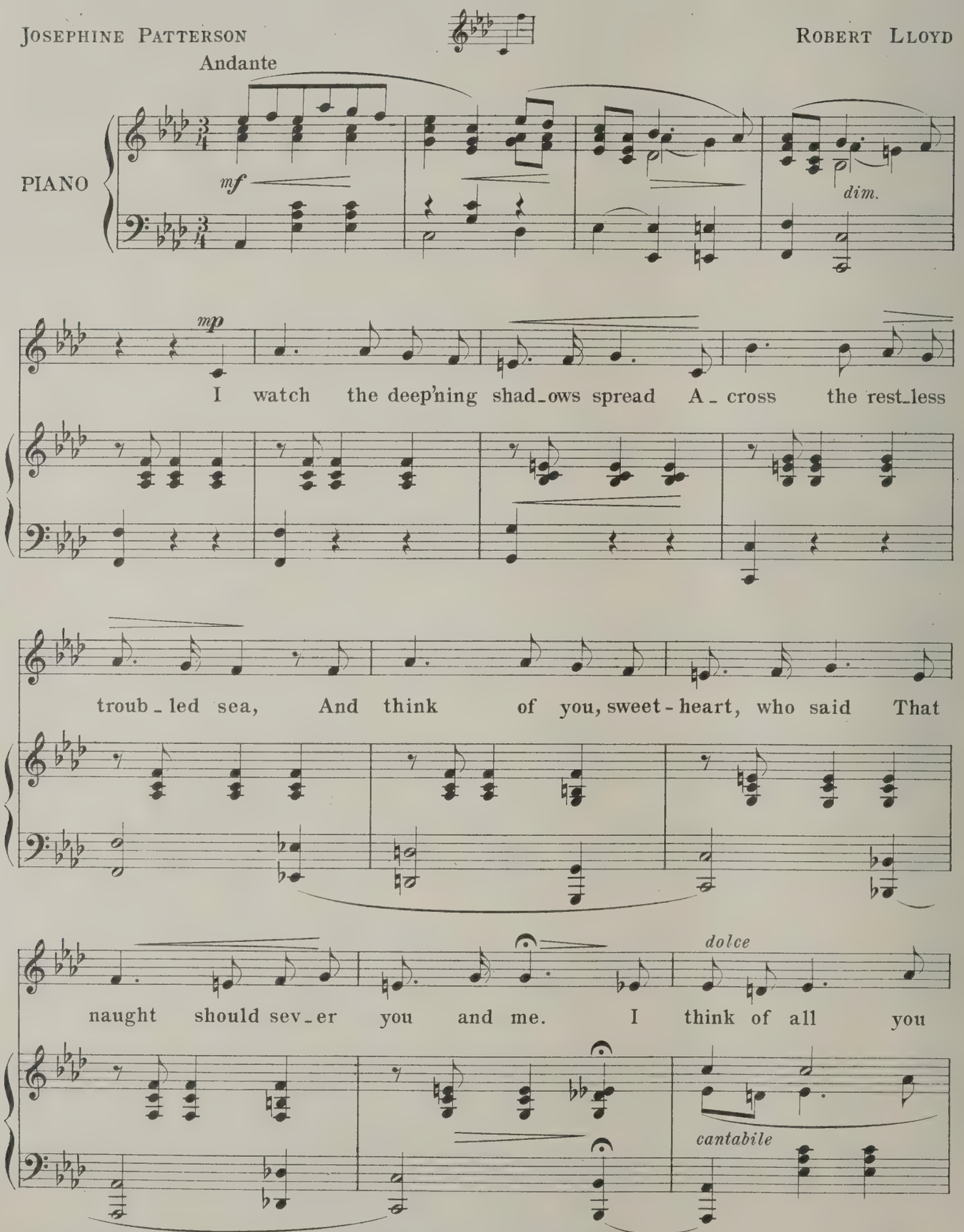

rit.
accel.
out thee, dear-est, sad - ly in - com-plete, A - gain we wan-der thro' that an-cient
rit.
accel.
gar - den, A - gain you pluck the ro - ses wet with
cresc.
dew, With - in my hand you place the fra - grant
rit.
p rit.
blos - soms, Pledge of your love, so ten - der and so true;
p rit.

REFRAIN
Ro - ses, ro - ses, Sprink-led with the morn-ing dew,
teneramente
Ro - ses, ro - ses, How their heav'n-born per-fume lin-gers,
grandioso
Ro - ses, ro - ses, To-ken of your prom-ise true,
grandioso
molto rit.
Gath-er'd by your dain-ty fin-gers, Ro - ses, sum-mer ro - ses.
molto rit.

The vi - sion fades! life's
mf
rit.
affret.
molto espressivo
rit
hopes are crushed and bro - ken And naught but with - er'd leaves be - fore me
affret.
molto espressivo
rit.
a tempo
lay, Tho' years have pass'd, still cher - ish'd as a
a tempo
rit
to - ken Of that dear love which blos - som'd yes - ter -
rit


accel.
day;
But we shall meet a - gain, no more to
rit.
accel.
rit.
sev - er,
Be - yond the pale, be - yond the count of
rit.
time,
Yet near me, let thy spir - it lin - ger
a tempo
rit
a tempo
molto rit.
ev - er,
Like breath of ro - ses in the sum - mer's prime.
molto rit.


REFRAIN
Ro - ses, ro - ses, Cher - ish'd still be - cause of you,
teneramente
Ro - ses, ro - ses, How their heav'n-born per - fume lin - gers,
grandioso
Ro - ses, ro - ses, To - ken of your prom - ise true,
grandioso
molto rit.
pp
Gath-er'd by your dain - ty fin - gers, Ro - ses, fad - ed ro - ses.
molto rit.
pp

A Year Ago

Josephine Patterson — Robert Lloyd



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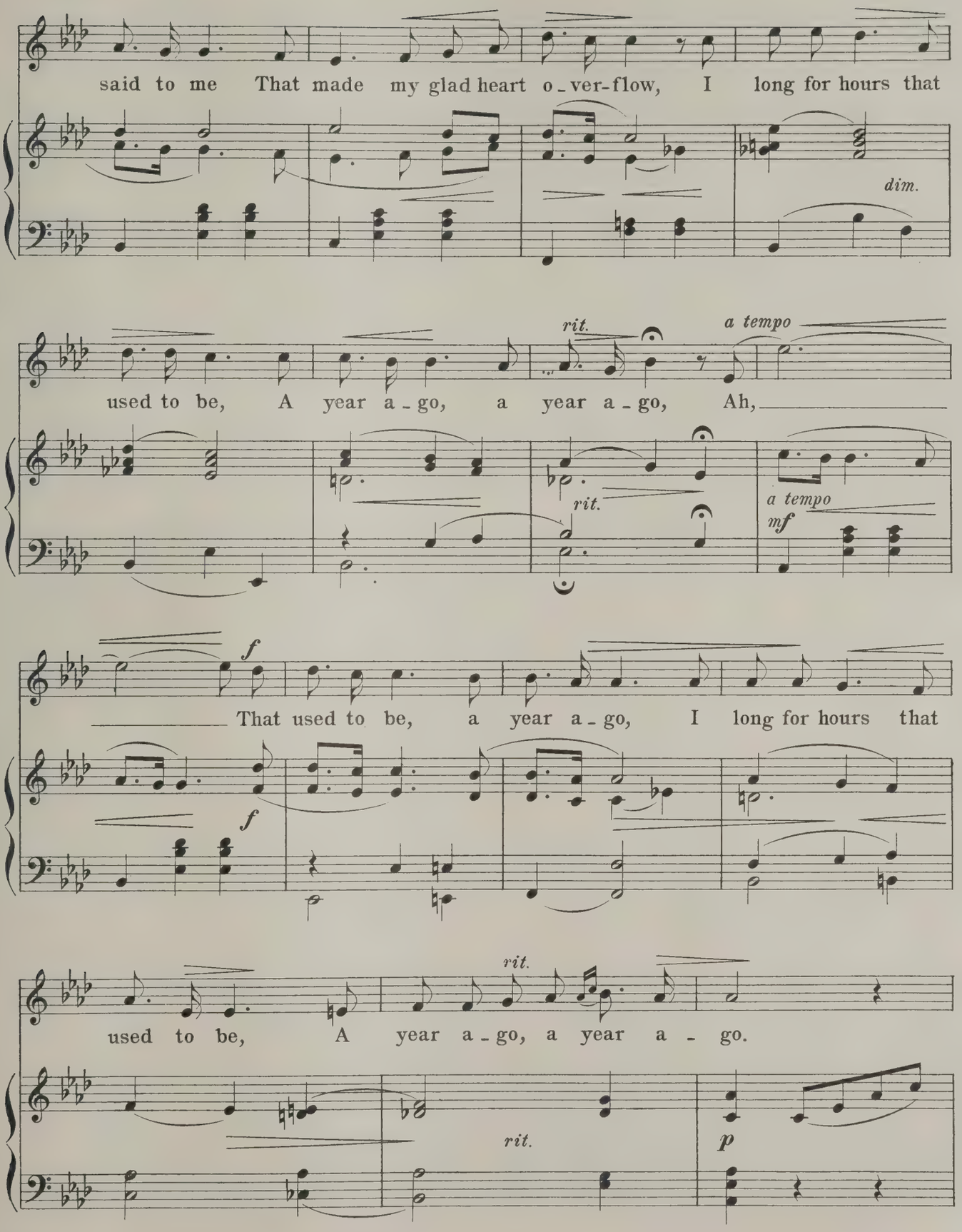
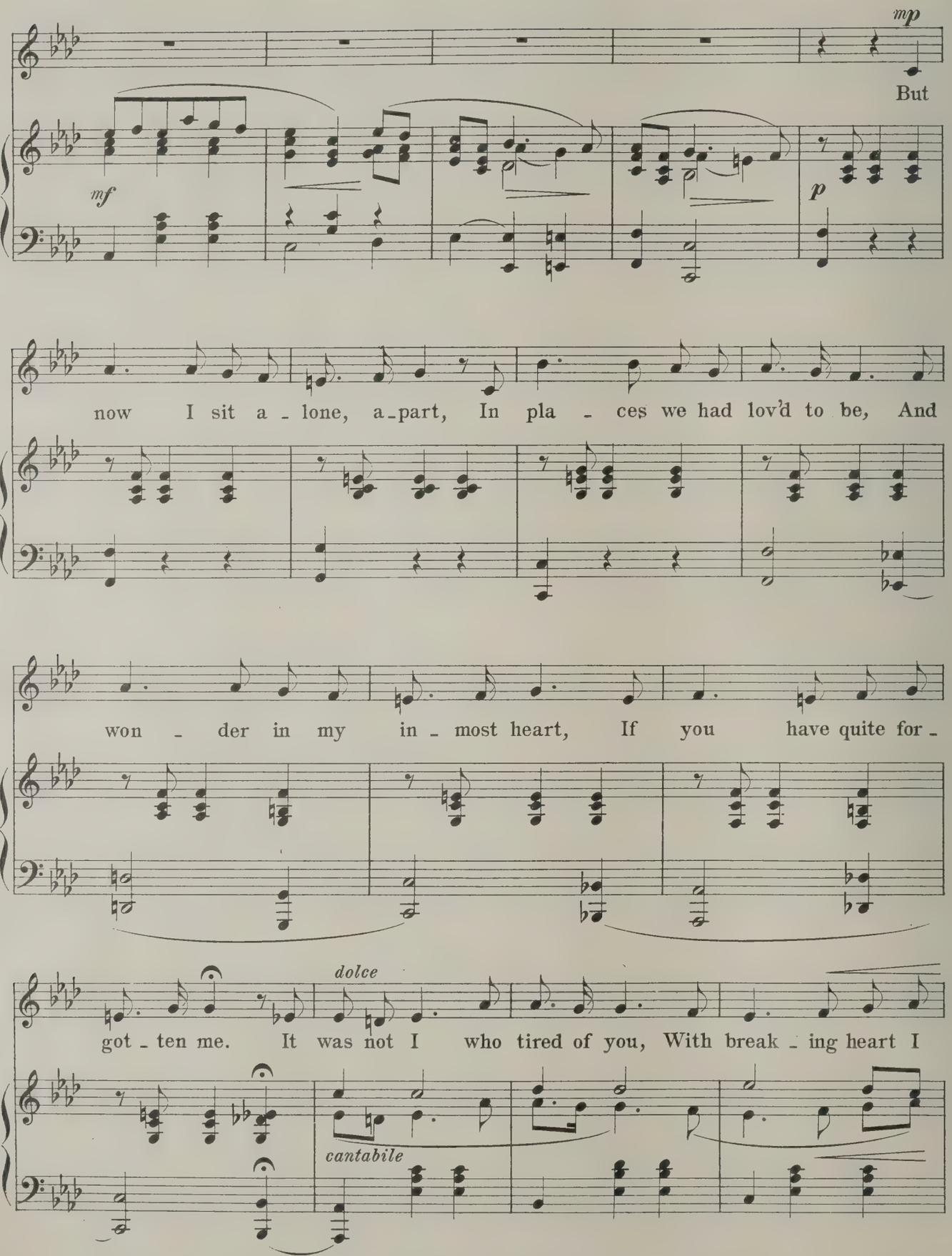
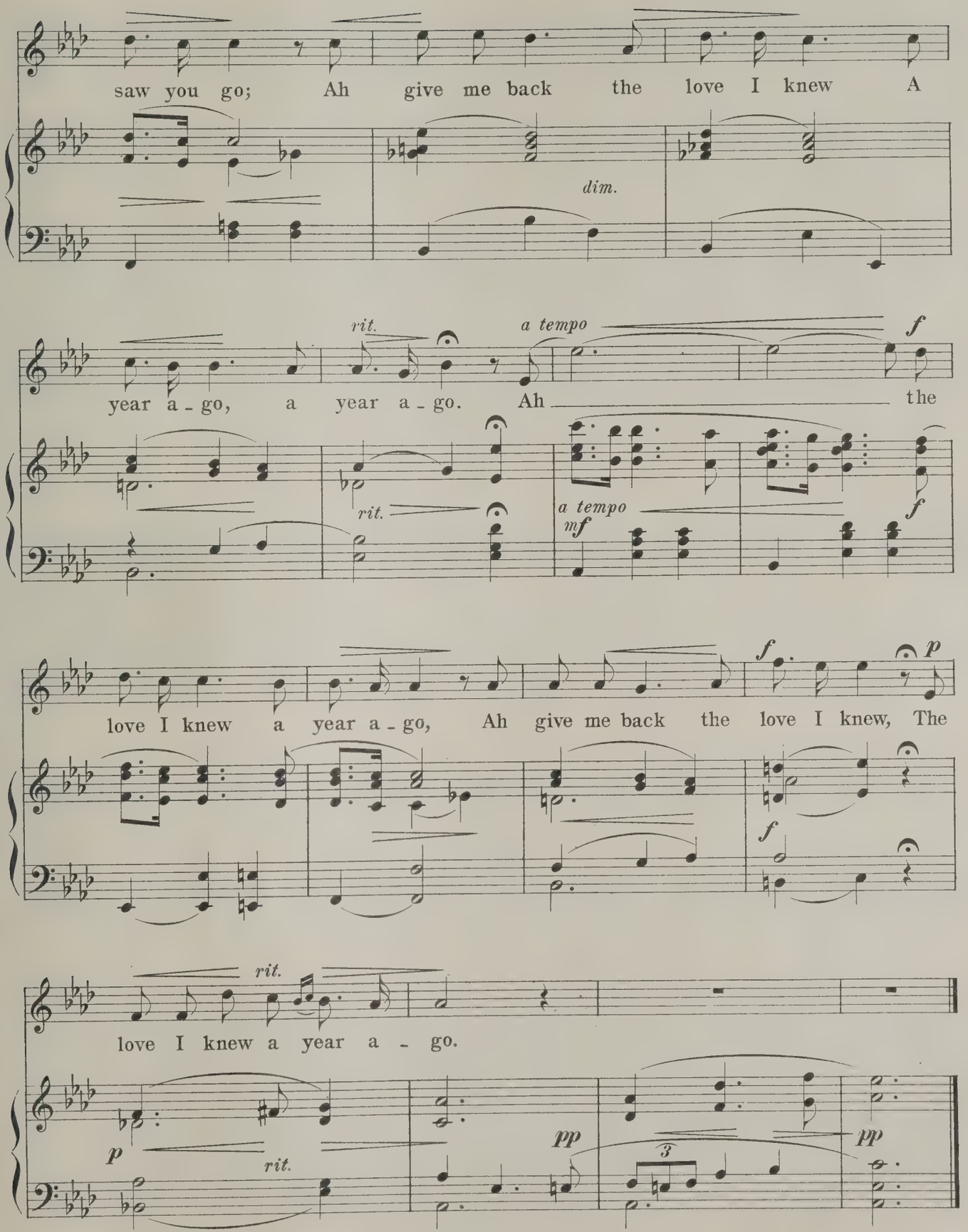
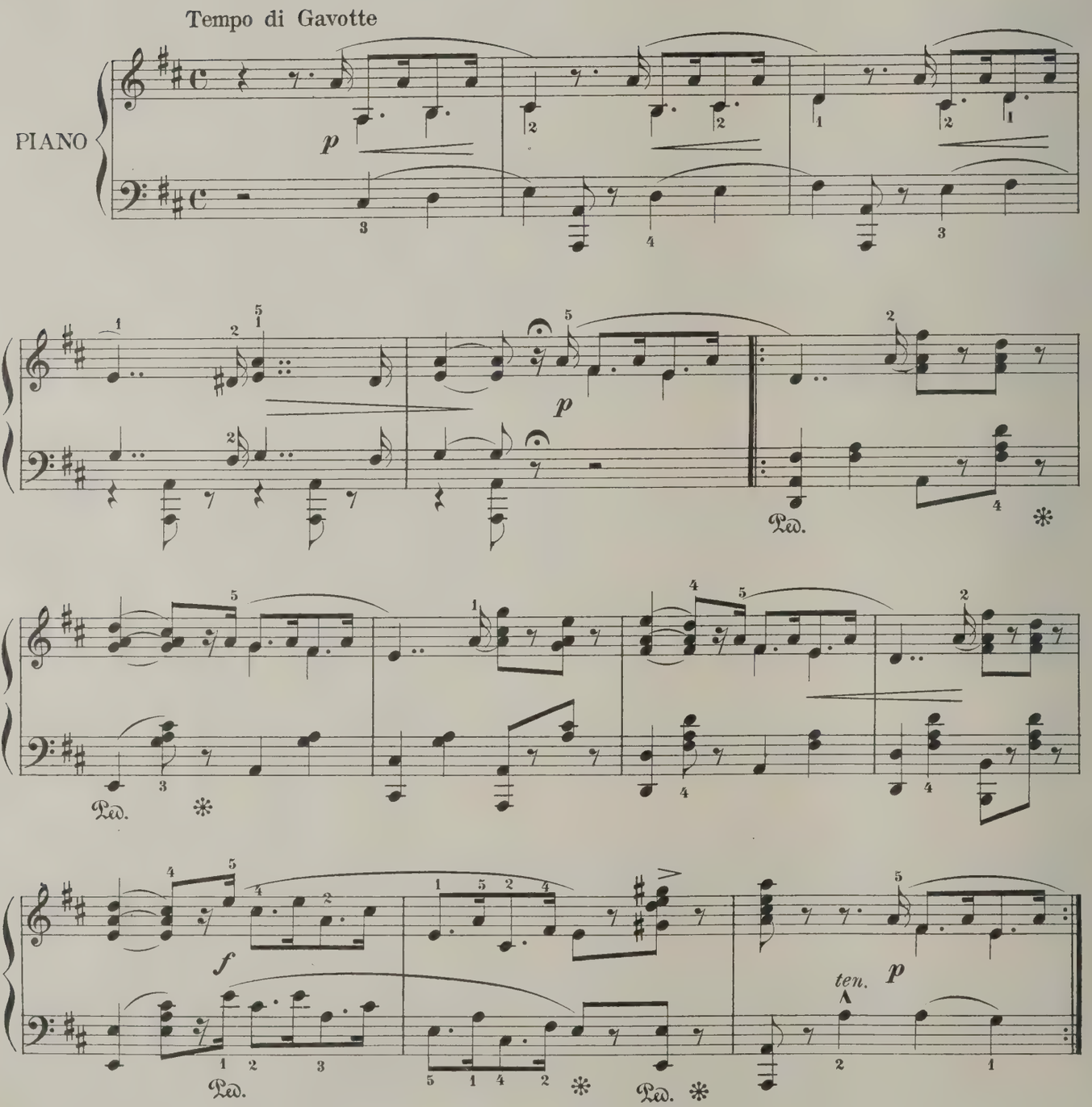

said to me That made my glad heart o - ver-flow, I long for hours that
dim.
used to be, A year a - go, a year a - go, Ah,
rit.
a tempo
rit.
a tempo
mf
f
That used to be, a year a - go, I long for hours that
f
used to be, A year a - go, a year a - go.
rit.
rit.
p

mp
But
mf
p
now I sit a - lone, a - part, In pla - ces we had lov'd to be, And
won - der in my in - most heart, If you have quite for -
dolce
got - ten me. It was not I who tired of you, With break - ing heart I
cantabile


saw you go; Ah give me back the love I knew A
dim.
rit.
a tempo
f
year a - go, a year a - go. Ah the
rit.
a tempo
mf
f
love I knew a year a - go, Ah give me back the love I knew, The
f
p
f
rit.
love I knew a year a - go.
p
rit.
pp
pp
3

À Mme. Salvadora Calvo de Blanco

GAVOTTE

A. MONESTEL



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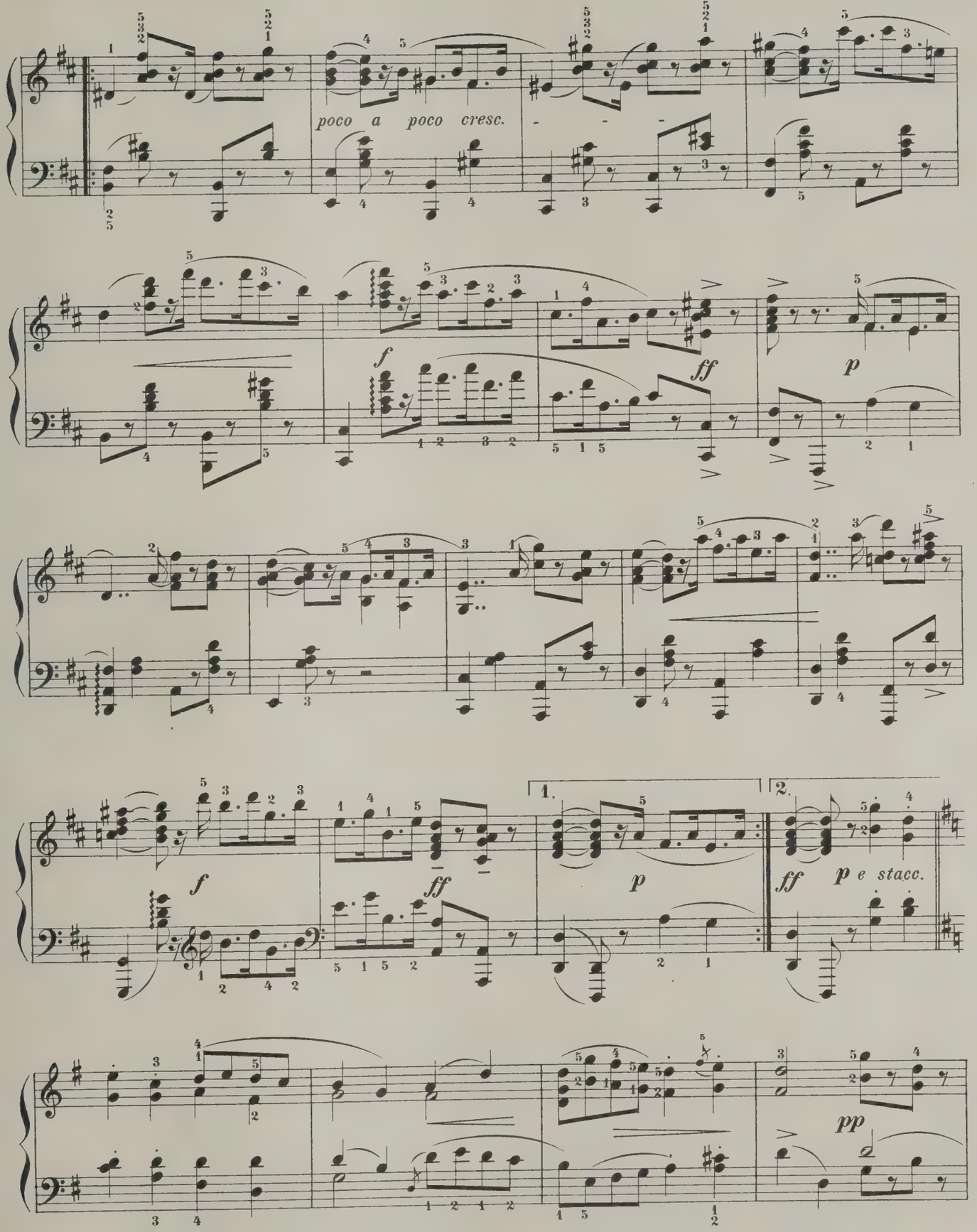
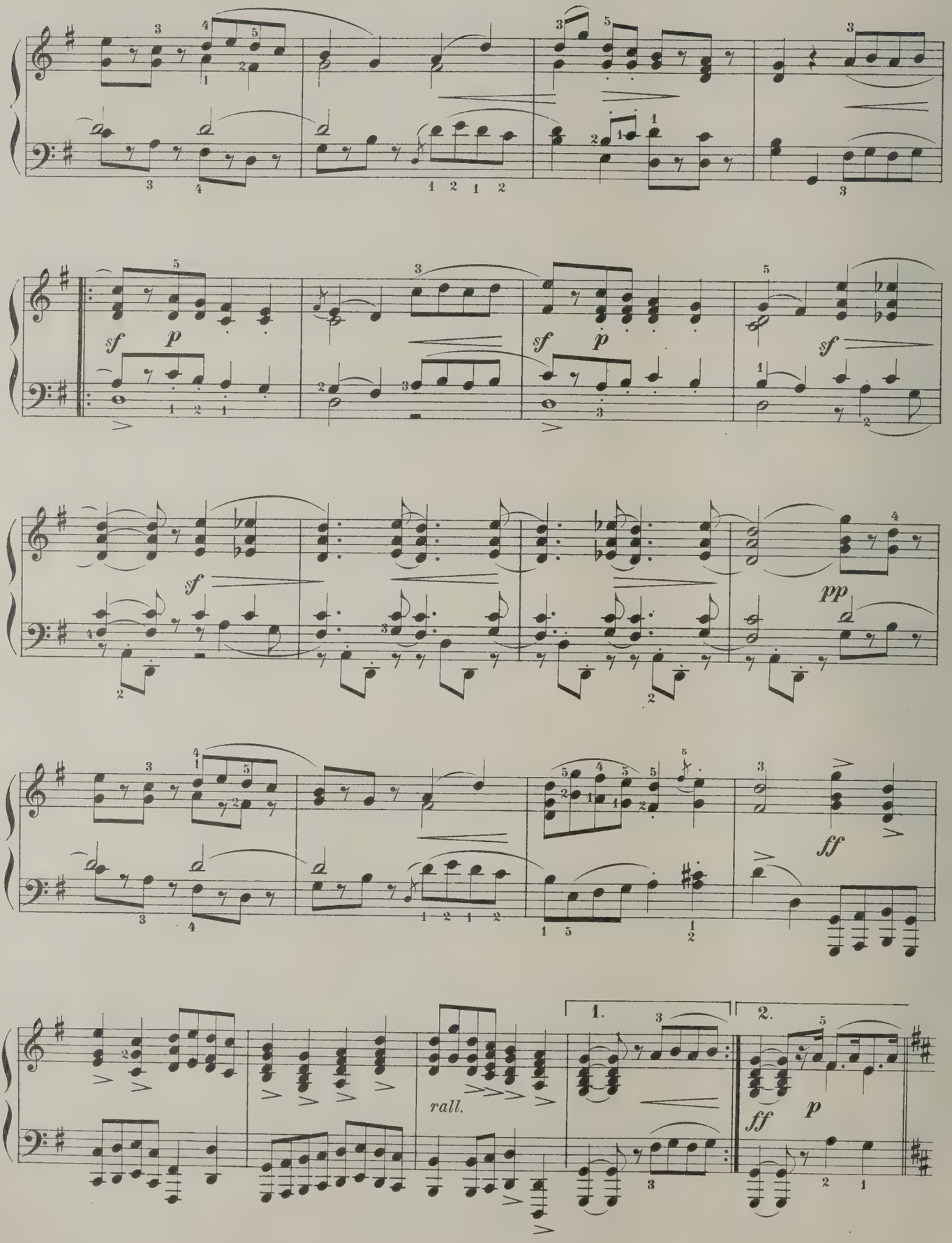
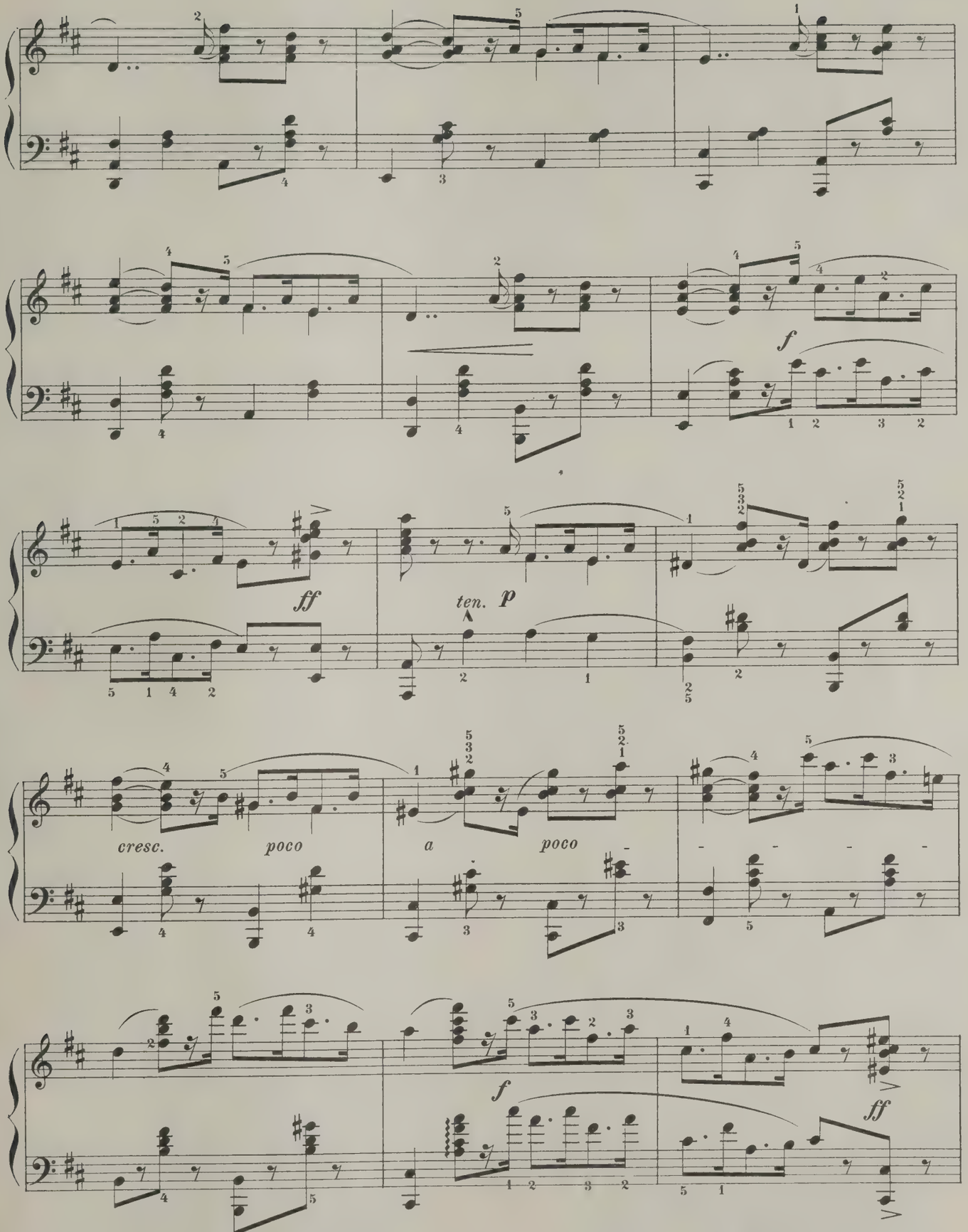
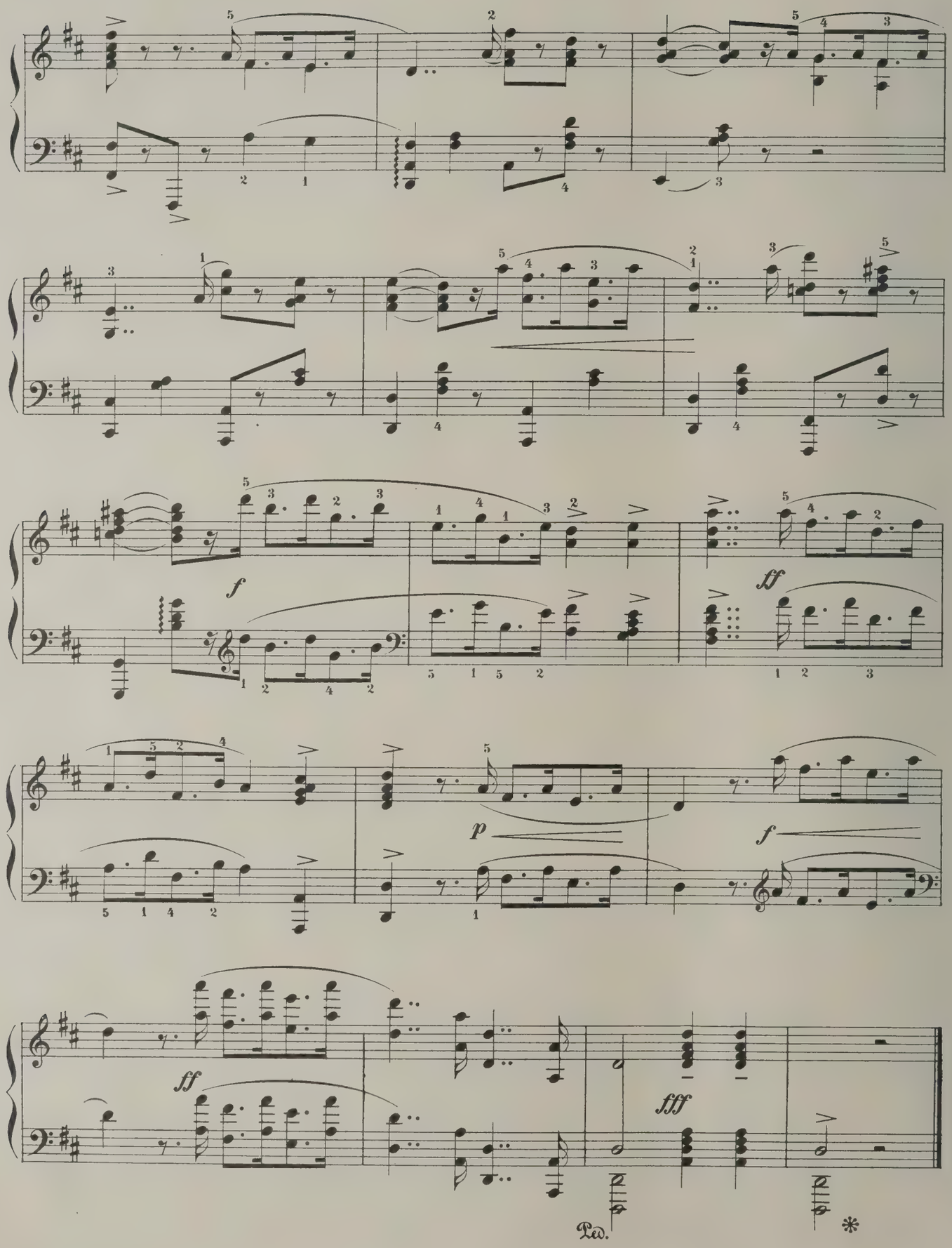

poco a poco cresc.
f
ff
p
f
ff
1.
p
2.
ff
p e stacc.
pp


sf
p
sf
p
sf
sf
pp
ff
rall.
1.
2.
ff
p


f
ff
ten. p
cresc.
poco
a
poco
f
ff


f
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p
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Ped.
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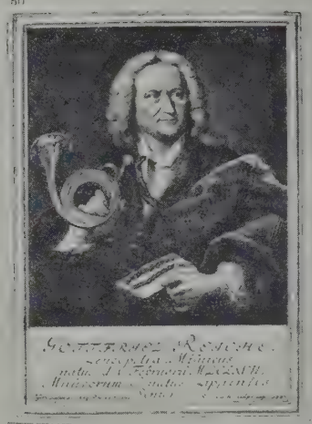

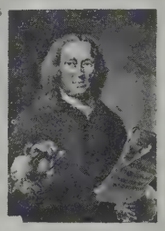

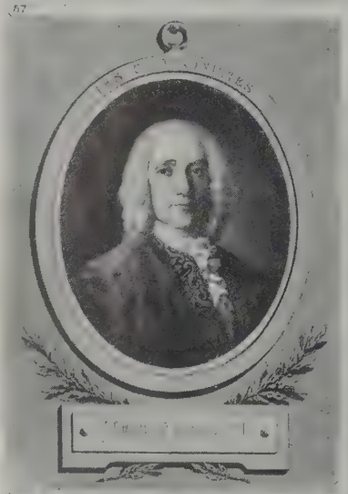

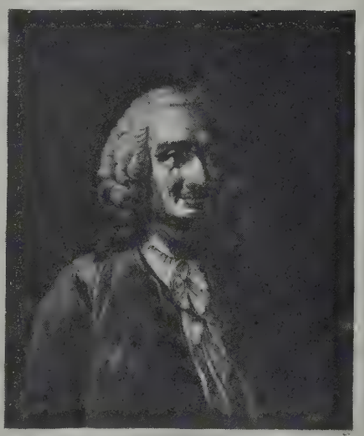

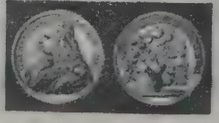

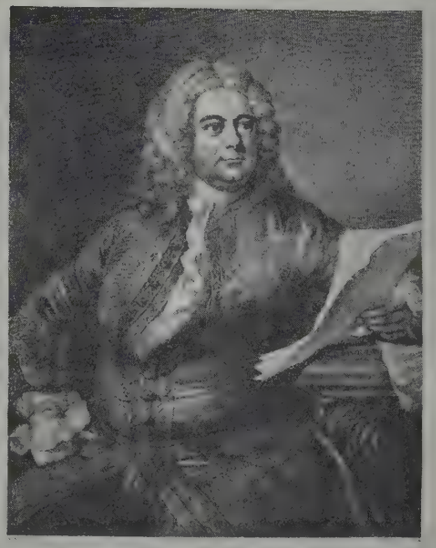

G. F. HANDEL ESQ.

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The Musician

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We decline to be responsible for unsolicited manuscripts. We shall always be glad to consider them for publication in THE MUSICIAN, and we will return them if postage and full address are enclosed.

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PUBLISHERS' NOTES

TAPPER'S GRADED PIANO COURSE — Louis Arthur Russell, in a recent number of the *Musical Leader and Concert Goer*, says: —

"I have already called attention to the excellent set of Piano Books, recently issued by the Oliver Ditson Company, Tapper's *Graded Piano Course*, compiled by Thomas Tapper.

"Mr. Tapper has put together an unusual lot of material, graded with great care, and introducing music quite removed from the ordinary. The annotations are in his usual terse style, clear and helpful to the teacher looking for good material for the student's use; these books are of great value."

If you have not already seen these books, do not hesitate to send for them.

OPERA SINGERS, GUSTAVE KOBBE — On front cover will be found an advertisement of the Revised Edition of this handsome book.

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Lessons in Music Form, by Dr. Percy Goetschius. Price, post-paid, $1.25.

Burrowes' Piano Primer, edited and revised by Frederick Field Bullard. Price, post-paid, 50 cents.

Harmony Simplified, by Francis L. York, M. A. Price, post-paid, $1.00.

English Diction, by Louis Arthur Russell. Price, post-paid, $1.00.

The Training of Boys' Voices, by Claude Ellsworth Johnson. Price, post-paid, 75 cents.

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Catalogs on request, or copies may be had of your own music store.

ART OF VOCALIZATION EDUARDO MARZO — See Publishers' Notes in October number for description. The three books for alto are now published, and the advance offer is withdrawn.

We have received many enthusiastic testimonials for the Course for Soprano. In the Course for Alto, just published, the same high standard has been maintained.

DITSON EDITION — It gives us pleasure to again quote from Louis Arthur Russell: —

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CANTATAS AND OPERETTAS — Before making up your list of musical works for use the coming season, be sure and send for our Descriptive Circular "P," which includes a list of Sacred Choral Works, Secular Choral Works, Operettas and Scenic Cantatas, Operettas and Cantatas for Special Seasons, and a list of all works for which we can furnish orchestral accompaniments on rental.

This book of fifty-two pages will be sent free on request.

We call attention to another page in this number for a complete list of our catalogs. We recommend that you send for these as needed, and keep them for reference. You will find them invaluable.

If you will send us your name, and let us know the kind of music in which you are interested; the size of your class and the number of your pupils, etc., we will keep you posted as to our new publications.

MUSIC ON AMERICAN BATTLESHIPS — The flagships of the United States navy are each provided with a band and orchestra. The bands are not quite as large as they should be for the best results, but the orchestras of the same number of pieces are much more effective. The programs are far better in quality than those of the average landsmen's bands and seldom contain trash of the present popular style.

The following is a program on the U. S. Flagship "Ohio" at Yokohama, Japan, on May 3, 1906.

1. Wedding March.....*Mendelssohn*
2. Overture, Daughter of the Regiment.....*Donizetti*
3. Fantasia, from Faust.....*Gounod*
4. Polka, Why Not (Concert Polka).....*Gruenwald*
5. Turkish Patrol.....*Michaelis*

Three of the above are publications of the Oliver Ditson Company, as also are the following numbers played during May and April at Yokohama on the same vessel, viz.: —

The Hunting of the Snark, Descriptive....*T. H. Rollinson*
Overture, King of the Dwarfs.....*Adam*
Suite de Ballet, Antony and Cleopatra.....*Gruenwald*
Overture, Hunting for Luck.....*Suppe*
Grand International Fantasia.....*T. H. Rollinson*
Patriotic Airs of Two Continents
Selection from Attila.....*Verdi*
A Dream, Solo for Cornet.....*J. C. Bartlett*

In programs containing thirty-six numbers in all there were only four of the alleged "indian" intermezzo variety, and none of the cheap vaudeville class. Thirteen were from the Ditson publications.

The following letter was received from the bandmaster, Mr. C. G. Stark, who sent the programs.

Kobe, Japan, June 5, 1906.

MESSRS. OLIVER DITSON COMPANY,
Boston, Mass., U. S. A.

Gentlemen:— I want to say that your *Military Band Journal* is the most elaborate, the best arrangement, and printed on the best paper that I have ever seen, and you will please send me complete catalog of your publications to date.

Very truly yours,
C. G. STARK, *Bandmaster.*
United States Asiatic Fleet. Office of the Commander-in-Chief.

Three recent publications of the Oliver Ditson Company have received the indorsement of singers in three widely separated cities.

Mr. Frank Parker, late of the Whitney Opera Company writes from Detroit, "Your drinking song, *The Immortal Cup*, by H. Clough-Leighter, is a great song."

Mr. Fred Kendal of the Apollo Quartet, Boston, says, "I shall place *The Immortal Cup*, by H. Clough-Leighter, and *A Girl in Every Port*, by N. Clifford Page, on all my programs this season." And Llewell Evans writes from London, England, "Your three songs, *The Immortal Cup*, *A Girl in Every Port*, and *The Ride*, are fine songs, and I shall take pleasure in singing them as often as possible." *The Ride* is by Harry Rowe Shelley.

One of our prominent piano teachers has given a standing order for a copy of every work for the piano that we may publish in future, that is offered in these columns at Advance Rates for Introduction. He explained that he is a very busy man and does not always have time to read these columns carefully, and as he does not want to miss any new publication, he thinks the safest way is to give a standing order. We recommend this idea to other busy teachers.

Will enter your order for our new books and send as soon as published, at introductory prices. The order may be for books for piano, for voice, violin, literature, or any other kind. Please specify your requirements in making up order.

LITTLE PISCHNA BERNARD WOLFF is promised this month. We call attention to the Publishers' Page in the September and October numbers, for full description.

The advance offer price of 40 cents, including postage if cash accompanies order, will be continued until December 1.

STUDIES FOR THE DEVELOPMENT OF RHYTHM AND EXPRESSION, CARL PREYER We have received many orders for these Studies, which will be published in two books, each containing eight Studies, Nos. 110 and 111 of the Ditson Edition, and will be issued some time during the month. Price of each book 75 cents, but until December 1 we offer copies for 30 cents and the two for 50 cents. These prices include the cost of postage if cash accompanies order.

FROM BACH TO CHOPIN compiled and edited by Clayton Johns, consists of difficult sections and phrases from the masterpieces of pianoforte music. These sections and phrases lend themselves readily to an indefinite number of repetitions without interrupting the flow of the movements from which they are taken. The chief claim of the work is that while possessing all the advantages of purely technical exercises the student is constantly accumulating material which may be applied throughout a course of musical training when the quoted works are taken up as a whole for study. Besides the exercises chosen for their special difficulties, a number have been added for the sake of their general usefulness in finger development. The exercises may be practiced in any tempo, thus being available for students of moderate attainments as well as for those more advanced technically.

This work will be published sometime during November. It will be No. 109 of the Ditson Edition; price $1.50.

Until December 1 copies are offered for 60 cents, which includes postage if cash accompanies order.

This book was advertised in the September number by mistake as *From Bach to Beethoven.*

MENDELSSOHN'S SONGS WITHOUT WORDS A new and altogether superior edition of Mendelssohn's *Songs without Words* will be shortly issued as No. 98 of the Ditson Edition. The volume has been edited by Dr. Percy Goetschius.

Not only has every detail of notation, fingering, and phrasing been carefully scrutinized, but the *formal structure* of each number has been carefully indicated. This publication is distinguished from all others as the *Analytic Edition.* No modern composer has shown a more sensitive feeling for form, proportion, and balance of design than Mendelssohn; therefore the conscientious study of the structure of the *Songs without Words* is in itself an education in the fundamentals of music form.

The names given by Stephen Heller, which have become identified with these songs in the popular mind, will be found in this edition. A valuable feature of the book is the critical introduction by Daniel Gregory Mason.

These features, combined with engraving, printing, and binding of the highest class, make this the very best edition of this popular classic published.

The price of the book will be $1.00, but in advance of publication we offer copies for 40 cents, which includes the cost of transportation if cash accompanies order.

This offer expires December 1.

THE MUSIC IN THIS NUMBER

Beam from Yonder Star. Fred. Field Bullard.

A romantic song for baritone or mezzo soprano. The singer will notice several little changes in rhythm, written to portray the mood of the text more effectively. There are a few intervals that need practice for correct intonation, otherwise technical difficulties are not many. The singer should study this song carefully for its sentiment, the portrayal of which is all important. The accompaniment should be played mostly with a singing legato, and to this end the composer has marked *with both pedals.* In light passages the right-hand pedal should be pressed only about halfway down, which will be amply sufficient for the sustaining effect.

When the Birds go North Again. Richard Henry Warren.

The text, though brief, suggests much of the reflective spirit as well as one of hopeful anticipation. The singer should study the moods carefully. First the minor, then in the tonic major, a little faster with more animation. Here are the two moods, eloquently pictured by the music. The song is well adapted for medium voice, available for a group, or as an "extra." The accompaniment is often independent in character, and while always secondary to the voice, should be played distinctly, firmly, yet with a sustained singing tone even in accentuated chords.

Ere the Moon begins to Rise. Charles Fonteyn Manney.

Like the preceding, this song is brief but highly expressive of a romantic text. It is in easy compass of an octave for medium voice. The singer will observe that it is a valuable vocal study in expression as well as for a quiet, sustained quality of tone. Notice the last part of the song, especially. The accompanist can produce some fine effects with the opening measures, by using both pedals together, using the right damper strictly as indicated. There are hints at a secondary melody, all through, which should be brought out distinctly, yet lightly. In fact the entire accompaniment should be studied with extreme care for beauty of tone and clearness of detail, for these are very important in this instance.

My World. Henry Holden Huss.

Here is another brief song, but like the two preceding, of a quiet, refined sentiment. Some of the hints previously expressed are applicable to this song, which is not technically difficult and in easy range excepting two measures on the last page. The accompaniment should be played in the organ style, very sustained, excepting in the climax, when the voice has the high note. Here it should be well marked with the moving notes properly accented. The last measures *pp* both pedals, make a striking contrast.

Gifts. Roy Lamont Smith.

An effective, short example of the romantic love song, for high voice. The first mood of the piece is expressed by the major key and the second by B minor, relative of the dominant of the first key. The singer will notice some augmented intervals, and in the second minor period there are small notes, *ad libitum.* This song is excellent for technical study, and the brilliant climax at the end should be brought out with brilliant tone and with much animation. The accompaniment requires a pianist who is a good reader, for there are many accidentals and brief changes in tonality. Where the accompaniment is independent of the voice, there is often a secondary melody that should be clearly expressed. This song will repay careful study, and is most effective for recital purposes.

Deepening Shadows. Rubin Goldmark.

This is the last of a group of six character pieces for piano, fifth grade. The composer is a nephew of Karl Goldmark of Vienna, and inherits much of the romantic spirit of his distinguished relative. The mood is reflective with a tinge of melancholy, beginning slow, in quiet manner. Notice the brief change in key on the first page, a striking episode. The piece is only moderately difficult for its grade, but the pianist to do it justice must be one of considerable temperament, and who is accustomed to work out the meaning of pieces for himself. In this instance there is much food for thought, and results will amply repay conscientious study.

La Caressante. Anton Strelezki.

A brilliant, effective *salon* number for third-grade students. The characteristic group of sixteenths on the weak beats of the measure will be noticed. With some variations this figure is maintained throughout. There are technical difficulties more or less in evidence, much independence between the hands is essential, and the student should observe carefully the many marks of phrasing and accent. When the left hand crosses over the right, it should be done easily without effort or display. The proper use of the pedal is also very essential.

Serenade Mexicaine. Bruno Oscar Klein.

A graceful, rhythmic dance, with many interesting little characteristics. The principal points to be observed are crisp, rhythmic effects, a light elastic touch, passages in thirds for right hand, contrary motion between the hands, and a general freedom in style and manner. Notice also effects in phrasing.

The Chase. C. E. Van Laer.

This piece is strongly rhythmic, suggesting the tarantelle. On the first page the left-hand melody should be well marked, yet legato, and also where the theme is repeated. The time is rather quick, and the chord passages should be played with a firm, light wrist motion, observing carefully all accents. This will be found to be pleasingly melodic and one that will interest younger students, for its joyous, breezy character is unmistakable.

Minuet. Max Zach.

Mr. Zach, one of the most gifted members of the Boston Symphony Orchestra, has in this little minuet written an exquisite musical picture, easy for young piano students, but invariably artistic and refined. There is a principal theme with trio. Both hands have mostly single notes, varied with occasional chords in easy compass. Valuable for rhythm, light staccato, and independence between the hands.

Russian Dance. H. Engelmann.

A brilliant dance rhythm, vigorous yet dignified in manner, for students of the fourth grade. Notice on first page the full chords for right hand, with octaves moving in contrary motion for left hand. This idea is maintained until the third brace on page three. Then follows a second period to be given very smoothly and quietly, in striking contrast to what precedes. The brilliant character again appears for the final eight measures. This will prove an effective technical study, developing breadth of tone and brilliancy of style; essential in pieces of this character.

GRAND RENEWAL OFFERS FOR NOVEMBER

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EDWARD MAYERHOFER.

Sept. 30, 1906.

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Dixie's Land
Do They miss Me at Home?
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Dreaming of Home and Mother
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Farewell Forever
Flow Gently, Sweet Afton
Forsaken
Gaily the Troubadour
Good-bye, Sweetheart
Good Night, Farewell
Good Night, Ladies
Hail, Columbia
Harp that once through Tara's Halls, The
Has Sorrows Thy Young Days Shaded?
Heart bowed Down, The
Her Bright Smile
Home Again
Home, Home, can I forget Thee?
Home, Sweet Home
How can I leave Thee!
How Fair art Thou
I cannot sing the Old Songs
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In the Gloaming
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Juanita
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Last Rose of Summer, The
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Little Farm well Tilled, A
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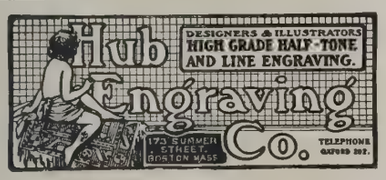

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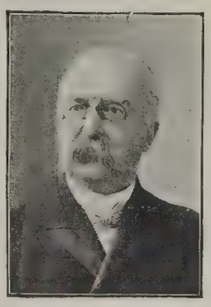

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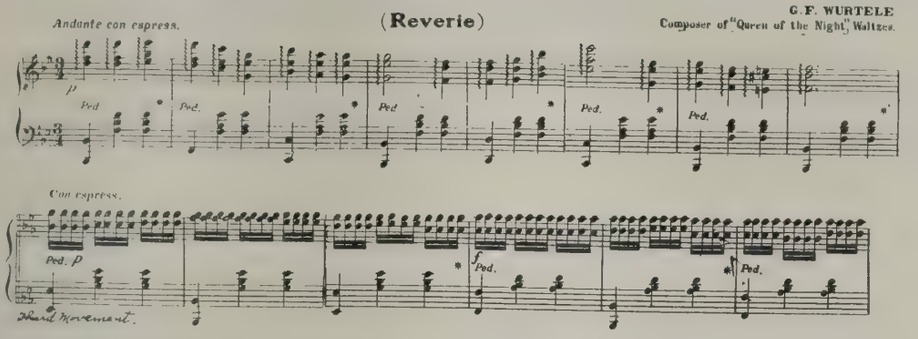

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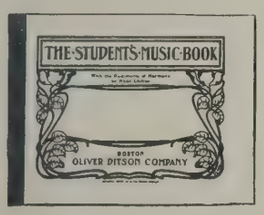

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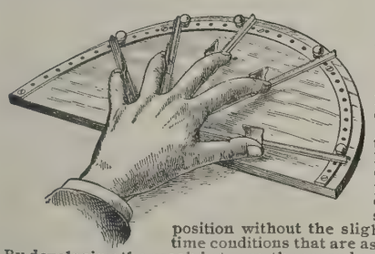

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SOME MAETERLINCK MUSIC

LAWRENCE GILMAN

" . . . extracting, by a kind of subtle alchemy, a beauty not without the elements of tranquillity, of dignity, and order, out of a matter at first sight painful and strange." — WALTER PATER (*Greek Studies*).

It is a circumstance perhaps less singular than fortunate that the two composers who have most seriously concerned themselves with setting to music the inventions of that admirable mystic and poet, Maurice Maeterlinck, should have been the very ones who, of all living music makers, were best fitted for that particular task, — Claude Debussy and Charles Martin Loeffler. In Debussy's setting for the lyric stage of *Pelléas et Mélisande*, — in which Maeterlinck's work becomes a *drame lyrique* in five acts and twelve tableaux, — one cannot but recognize a paraphrase which is virtually ideal. Here is the very accent of Maeterlinck, in one of his authentic inspirations, — his very *timbre* and atmosphere; and throughout one realizes how peremptory is the need for music in any such poetic endeavor as Maeterlinck's original — despite his well-remembered and singular disapproval of the process to which Debussy has subjected his play. In this drama nothing that comes to pass is without significance, and even that which is merely contributive possesses an influential beauty and meaning within itself. With what fulness of effect, no less than justness of perception, these implicit qualities have been seized upon and exposed by Debussy one need not now attempt to show. It is sufficient for the immediate purpose of this inquiry to note that Debussy has made exquisitely manifest in his music that in Maeterlinck's tragedy which is most deeply and informingly characteristic. It is difficult to conceive of a task more completely, more perfectly achieved. To realize, by contrast, Debussy's absolute qualification for the enterprise, one has only to set beside his *Pelléas* score the incidental music written for Maeterlinck's play by Debussy's countryman, Gabrial Fauré. To enlarge upon the contrast which such an exhibit would discover would be both futile and invidious. It is sufficient to say that the difference is simply and baldly the difference between entire fitness and obvious incompetence.

Nowhere in Charles Martin Loeffler's work is his capacity for tragic eloquence more unmistakably evidenced than in his symphonic poem inspired by that terrible and perturbing drama of Maeterlinck's, *La Mort de Tintagiles*. For Loeffler the voice of Maeterlinck has here been as the voice of one habituated to the accents of tragic beauty and tragic fate — one whose imagination is thrall to those "silent arrivals of destiny" which yield, for any kindred instinct, so unique and poignant an emotion. Loeffler has sensed with a peculiar intensity this phase of Maeterlinck's thought. He himself, as I have elsewhere observed of him, has a singular power of realizing moods charged with fateful suggestion; a persistent affiliation for those phases of imaginative experience which find issue in symbols of tragedy and terror. What could have been more

MAURICE MAETERLINCK

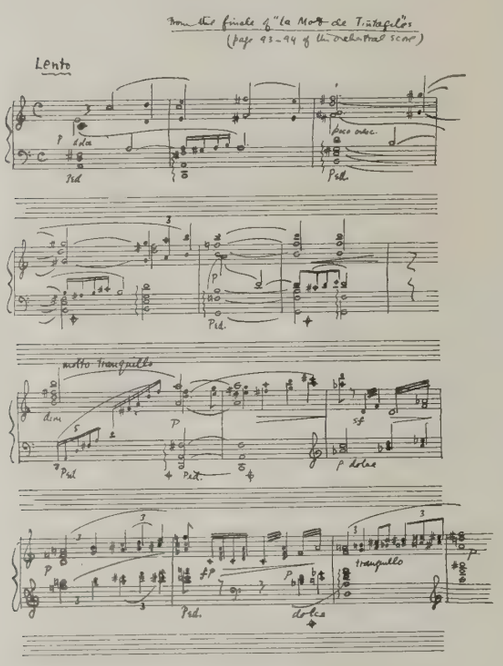
natural than that the drama of Maeterlinck's which most completely embodies his impulse toward the creation of images of tragic destiny should have evoked in Loeffler a desire to seek some tonal correspondence for it? He has succeeded in transmuting the fundamental substance of the play into a tonal fabric of rich and profound suggestiveness. Its power of communication is great and memorable; its justness of representation is as continually surprising as it is compelling. It is music of impassioned and piercing beauty, one of those subtler masterpieces of modern art which exert an increasing spell.

But, for the meditative observer, this paraphrase of Maeterlinck's lacerating and grievous play, and Debussy's equally significant transcription of *Pelléas et Mélisande*, present another and larger aspect than is offered for consideration by their specifically musical quality.

Surely one does not impute to this music an unwarrantable burden in assuming to see in it an exceptionally persuavive demonstration of that power which, among all the arts, the art of music preeminently possesses — the power of transcending and transfiguring its subject-matter: of illuminating what one may call, perhaps not too liberally, its spiritual overtones; of transmuting that in it which is acrid, or obsessing, or tragical, into something richly and deeply solacing. Examine, in this light, the conclusion of Loeffler's music to *La Mort de Tintagiles*. The poignant and affecting tenderness, the grave beauty, of the peroration — those lingering final measures that proceed to so reticent and exquisite a close — have, apparently, no analogue, no complement, in Maeterlinck's play. The music, in this place, seems to have been arbitrarily superposed by the musician upon the dramatic and psychological process of the poet, which is prevailingly sombre, and which ends upon a note of utter and calamitous despair. One finds a similar anomaly in the case of the finale of Debussy's *Pelléas*. The music seems, at first, over lovely, over ingenuous, for the bitter sadness of the play's concluding scene. Yet, when one comes deeply to know and savor this music, and that of Loeffler's which I have adduced, one knows that it is subtly warranted, that it belongs, that it is truly expressive of a reality that is implicit in the subject of the poet. Is not one justified, in attempting an elucidation of such seeming anomalies — which are not, of course, peculiar to the very modern works I have alleged, but are merely, in them, uncommonly marked — is not one justified in saying that the musician may and does disclose in his subject-matter elements of rarefied beauty and meaning that are not conveyed through the verbal medium of the poet or dramatist, or through any art save his own? Is not this, indeed, the chief and essential glory of music? So far as M. Maeterlinck is concerned, one may convict him out of his own mouth, without, perhaps, incurring the reproach of reading his words too literally.

"It is idle to think," he observes in that inexhaustibly beautiful essay of his on *Silence*, "it is idle to think that, by means of words, any real communication can ever pass from one man to another. . . . Were I to speak to you at this moment of the gravest things of all — of love, death, or destiny — it is not love, death, or destiny that I should touch; and, my efforts notwithstanding, there should always remain between us a truth which had not been spoken." One would like to reply to M. Maeterlinck that the art of music may achieve what the art of verbal utterance may not; to argue, indeed, that music alone is capable of complete communication — that

while the poet and the painter may exquisitely express, may, indeed, at times, communicate, music's natural concern is with the *ding an sich* rather than its symbol; with substantives rather than with attributes; with ecstasy, let us say, in its absolute essence, rather than with ecstasy as it is represented by the dramatist through a Juliet; and that the communication of essential things is thus an inevitable function of its being. One might call to M. Maeterlinck's attention an earlier, yet similar (though more extensive), philosophy than his own — the philosophy of a musician who was, if but occasionally and uncertainly, a sound and searching thinker. "The profoundest essence of our thoughts," wrote Wagner in 1857, "is unconveyable in direct ratio as they gain in depth and compass and thus withdraw beyond the bounds of speech — of Speech, which does not belong to our own real selves, but is given us



second hand to help our converse with an outer world that, at bottom, can only understand us clearly when we place ourselves entirely on the level of life's vulgar needs. The more our thoughts depart from that level, the more laborious becomes the effort to express them — until at last the philosopher, at risk of being not understood at all, uses language merely in its inverse sense. . . . Now Music is indisputably the fittest medium for the thought that cannot be conveyed by Speech, and one well might call the inmost essence of all vision, Music."

For M. Maeterlinck, silence is the supreme revealer — it is only through silence, he asserts, that any real communication is effected, "for the reservoirs of silence lie far above the reservoirs of thought." But the reservoirs of music, one might add, lie higher still. It is true that, as he observes, the time has not yet come to speak lucidly of these things. But would not M. Maeterlinck, if he chose to understand it, perhaps to love it, find in music only a richer and more potent form of that telepathic silence that he knows so well — a silence capable of infinite revelation — capable, even, of making audible "the murmur of the gods"?

HOW TO START A PEOPLE'S CHORUS

F. H. SHEPARD

In order to make a real community work in music, a work which shall engage the sympathies of all, it is of the first importance that personal interests be kept strictly in the background. Otherwise professional jealousies and factional feelings will limit the undertaking to a few, instead of reaching out to every portion of the community. Therefore, in taking the initiative, if you are a musician, it is far better to so arrange that the announcement of the enterprise and the preliminary organization be undertaken by an organization or committee. Such a plan removes the personal element and gives the undertaking the dignity and the publicity required, enlisting the sympathy and cooperation of the newspapers, of other organizations, and of public-spirited individuals. This wide publicity also permeates the whole community with interest and enthusiasm, preparing the way for a large class. Through such a plan, and the idea that it is to be a public undertaking, for the benefit of the whole community, the question of a meeting-place will usually be solved. Among the organizations most naturally interested in community work are the churches, which naturally suggests the lecture room as a place for rehearsal; the women's clubs, one or more of which may be actively engaged in educational or community work, in which case the scheme may be adopted as a branch of the club work and placed under the patronage of the Educational or Music Department, and the meetings held in the club rooms. When this is the case the best possible conditions often prevail, for all the churches, instead of one or two, are equally interested. The first step for the musician who is interested in this work is usually to have a quiet talk with some member of club or church who is most likely to be interested and to be able to interest others. After looking over the ground a little to learn who of the community and church leaders might become actively interested, considering the available meeting-places, a suitable leader and the best way to approach each separate force in the community, a meeting of a half dozen persons who show especial interest should follow. This meeting, acting as a committee, may come to a definite decision, issue any desired announcement, and, if desired, issue a call for a public meeting to launch the enterprise.

There are two or three especial points of possible difficulty upon which the success of the plan most largely depends. First, the financial question. Either a guarantee fund or a subscription paper is necessary, or a free hall must be secured; and a director who will either volunteer his services or make his fee depend upon the patronage. Local conditions must determine the question of a free hall and a guarantee fund. Sometimes, in fact very often, the work may have its inception through the singing class organized to improve the congregational singing in some one church.

Upon the director, his personality, devotion, love for the people, the simplicity and rapidity of his methods, and his power and skill as a conductor, depend perhaps most largely the ultimate success of the undertaking. To depend upon a volunteer, therefore, is to risk a gradual loss of interest, a dissolving chorus and failure. In places where financial backing is difficult to secure it may be very possible that the "right man" will share the financial risk, accepting a smaller fee for his services if the class is not well attended. But it should be accepted as a first principle that the class should be self-supporting, though tuition fees and proceeds of the public concerts, leaving outside support merely in the form of a guarantee fund, to cover any shortage that might arise.

It is hardly necessary to complete a formal organization for this preliminary work. It is better to first bring the class together and let them sing. The question of how to get the class is also a vital one. It should be understood first that there are absolutely no requirements as to voice, age, or social standing or knowledge of music. All who wish to learn to sing are welcome, and all welcome alike. But be careful not to patronize your public. Do not let them feel that they are recipients of charity, for they are not. All should pay a small sum, either for a term of lessons or by the single admission. The Damrosch classes in New York, charge, I believe, 10 cents per evening, payment required only when attending. If a free hall can be secured, this price should be sufficient to pay the teacher. If there is any expense for the meeting-place, it can be met by the public concert given by the class at the end of the season.

In the initiatory steps of any undertaking of this nature, much depends upon the personal element, one person's influence being effective in a certain quarter where another might fail entirely. For this reason a little tact in securing the right person to awaken interest in each direction is highly desirable. The whole movement of organization may well be made one of accretion, the first one interesting one other, they two approaching the third, and so on, gradually adding an interest here and an individual there, until a strong public sentiment is created, and the matter thoroughly known through the community. If it is made known that the class is for those who cannot sing, and for those who do not understand music, just as much as for those with good voices and with musical knowledge, that no one will be examined as to knowledge of music or be requested to sing alone, — in a word, that no one will be embarrassed in any manner — it will make a decided difference in the public response. Let it be known that all, old and young, are welcome, that it is for all equally, a true community undertaking.

Those most likely to take an active interest in aiding the establishment of the class are minis-

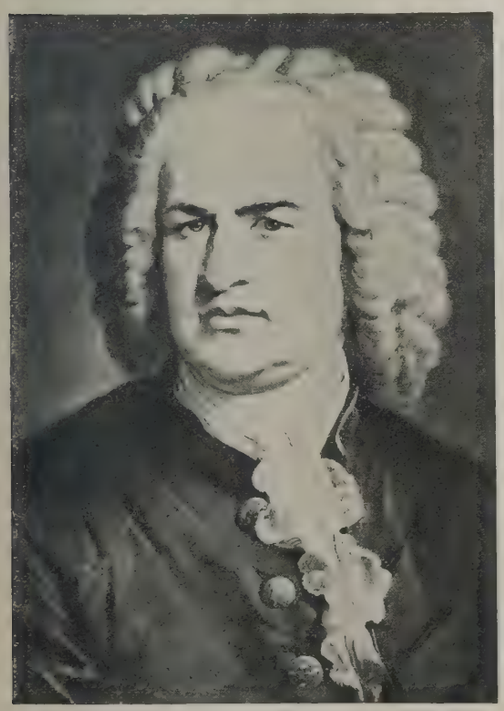
ters, especially those who have congregational singing, Sunday-school leaders, school teachers (a school-room may often be secured from the Board of Education with charge for light, heat, and janitor's services, only), women of a Woman's Club, musical amateurs, leaders and members of established singing societies, leading citizens who employ very many clerks or operatives in store or mill, Y. M. C. A. directors, leaders in civic improvements, town officers, and public-spirited citizens of leisure and culture. Among these may usually be found several of tact and influence who can weld the different portions of the community together sufficiently to give the undertaking a good start, after which its future must rest upon its own achievements.

Suggestions as to the musical features of the class may follow in a later paper. Those interested in the movement are invited to address THE MUSICIAN for these further suggestions, or to communicate, through THE MUSICIAN, with the author of these suggestions for further help.

THE MUSICAL DEBT OF THE WORLD TO OLD AGE

W. FRANCIS GATES

There seems to be a general attack on Dr. Osler's theory of an early chloroforming for the human race. If he had lived in an earlier age and had been permitted to put it into operation, the musical world as well as other divisions of



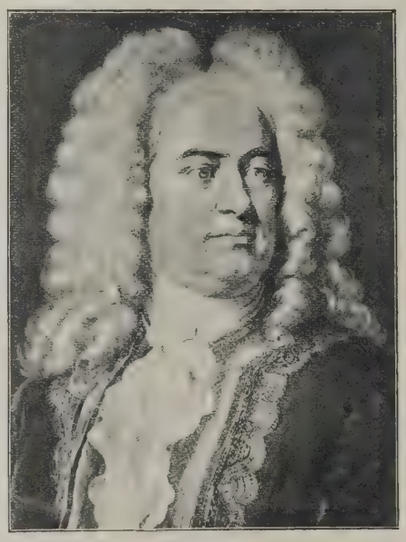
JOHANN SEBASTIAN BACH

creative life, would have been a sad loser. While it is true that eight of the greater composers died under forty years of age, among them being Schubert, Mozart, Purcell, Bizet, Mendelssohn, and virtually Chopin, it is also true that once the decade that has been called the "fatal thirties" is passed, one will find, on examining the mortuary statistics of the art, that seventy per cent of the long list of prominent musicians passed even their sixtieth year.

Years ago the writer was interested in a résumé of the subject published by Professor Willhartitz, the Nestor of Los Angeles musicians, in which he found the average age of several thousand musicians to have reached sixty-two and a half years. Out of one hundred of the most prominent musicians of all times I found seventy-five had passed sixty and ninety were over fifty years of age.

It might be of interest to mention a few of those who reached a great age. While the list might be extended to many names, I will try and keep it within readable limits: Hucbald reached ninety years, Auber, eighty-nine; Verdi, eighty-eight; Cramer and Fetis, eighty-seven; Lachner, eighty-six; Zingarelli and Ambroise Thomas, eighty-five; Cherubini and Dufay, eighty-two; Matheson and Ockenheim, eighty-three; Rameau and Arditi, eighty-one; Palestrina and Clementi eighty; Tartini, seventy-nine; Haydn and Franz, seventy-seven; Moscheles and Rossini, seventy-six; Spohr, Liszt, and Gounod, seventy-five; Lassus, Handel, Em. Bach, Zelter, and Pleyel, seventy-four; Gluck and Gade seventy-three; Meyerbeer and Wagner, seventy; Franck, sixty-eight; Scarlatti, Czerny, and Berlioz, sixty-six; J. S. Bach and Rubinstein, sixty-five; Brahms sixty-four; Dvorak, sixty-three; Boccherini, sixty-two; Corelli and Raff sixty.

Dr. Osler's suggestion, if he was rightly reported, would have hit the musical world pretty hard in former times. This idea that a man's brain is stationary after he reaches



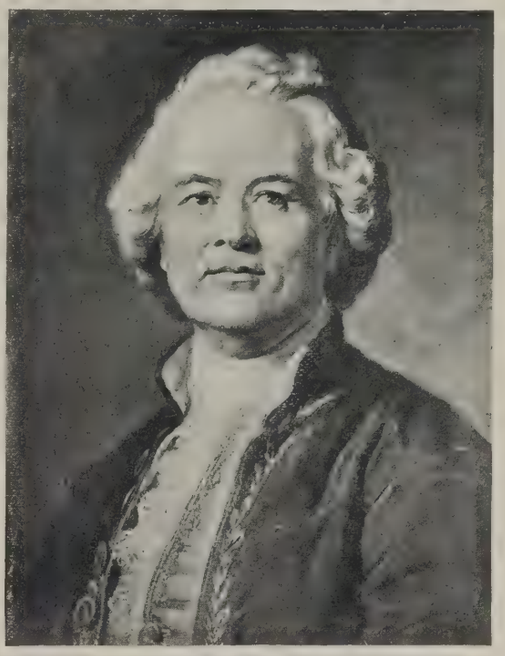
G. F. HANDEL

forty and that he is a nuisance after sixty, and should step off the stage in favor of the younger generations meets with little favor in any walk of life and the worthy medical professor has seen fit to issue a statement to the effect that he "never said it." Be that as it may, let us look a little farther and see how such procedure would affect musical literature and what would have been lost had there been no production after fifty.

In the first place Beethoven's Ninth Symphony, the most monumental work of the most monumental composer, would be missing, for he was fifty-three when that was completed; Bach's *Well-tempered Clavichord* was finished when he was fifty-seven; the *Messiah* was written when Handel was fifty-six and *Israel in Egypt* at fifty-four; *Samson*, at fifty-eight; and *Judas Maccabeus* when he was sixty-one. Gluck composed *Iphigenie in Taurus* at sixty-five; Haydn penned his *Creation* in his sixty-ninth year and his *Seasons* in his seventy-second. Cherubini wrote his *Ali Baba* when he was seventy-three and the great *Requiem in D* when seventy-six.

But these are not all the works of old age. The ever youthful Verdi produced his best operas in his advanced years. *Aïda* was written when he was fifty-six, *Othello* at seventy-three and most wonderful of all, *Falstaff* when Verdi was eighty! Even this record was exceeded by Auber, the French composer, who wrote sixteen operas after he was sixty, the last of which was *La Rêve d'Amour*, composed in 1869, when he was in his eighty-seventh year.

This is a part of the debt the musical world owes to old men, yet who would say a man was "senile" when he could write a *Messiah* or a *Falstaff*. The fact is that a man of brains does not reach the maturity of his powers until he is in his fifth decade. This is proven by many instances which may be quoted in all walks of intellectual life. Notice Gladstone in English politics and letters and such men as Senator Allison in American politics; in literature, note Dr. S. Weir Mitchell, who at seventy-five finished a new novel; in music witness the activity of Leschetizsky



CH. W. GLUCK

and Joachim now seventy-five, and of Grieg, now sixty-three, and note the longevity of late Manuel Garcia, the great singing master, who recently passed the century mark.

One could write indefinitely on the prominence of men over sixty in all the world's affairs, but it is my purpose to speak only of musicians and of these certainly enough data has been given to demonstrate the debt of the world to the second half century of life.

PREPAREDNESS

Begin the morning by saying to thyself, I shall meet the busybody, the ungrateful, arrogant, deceitful, envious, and unsocial, but I, who have seen the nature of the good, that it is beautiful, and that of the bad, that it is ugly, can be injured by none of them. — MARCUS AURELIUS.

MAKE YOURSELF FELT

Let your education be so broad and thorough that, whether you paint pictures, write books, sell merchandise, make contracts, or cultivate land, you will make yourself felt in your community as an all-round man of broad ideas and general culture. — *Success.*

Alexander Luigini, musical director of the Opera Comique in Paris, died recently after one day's illness, from congestion of the liver. He was born at Lyons, March 9, 1850. There he began his musical education under the direction of his father, who sent him later to Paris to finish his studies. His success in Paris was so pronounced that when André Messager retired, Albert Carré trusted him with the directorship of the Opera Comique. He was a fertile composer, having written a number of quartets, cantatas, and symphonic works. His opera, *Caprices de Margot*, had a considerable success in Lyons. The ballet *Egyptien* is full of charm and color, and with Verdi's permission was put in the second act of *Aïda*, when Luigini directed that opera in Lyons.

THE FINE ARTS IN THE CURRICULUM

RUPERT HUGHES

When I was graduated from college I knew, or at least I had been taught, the distinction between a dactyl and an anapest, between a co-sine and a co-tangent, the qualities that differentiated Æschylos and Euripides. I had been taught to conjugate *être*, and to decline *der rothe Wein*. A knowledge of these things, and countless others more or less nice or large, and more or less forgotten now, was forced upon me, willy-nilly.

But so far as anything I got from college studies went, I might have lived all my life without knowing the difference between a five-finger exercise and a symphony, between an adagio and a presto, between Bellini and Wagner, between chiaroscuro and impasto, between a terra-cotta of the della Robbias and a Phidian pediment group, between one of Raphael's cartoons and one of Cruikshank's, between a basilica and a gargoyle.

Of course the universities do not pretend to teach everything, or any considerable portion of everything to any one student, in spite of the impression some new-foaled graduates would give. But a college education surely stands as a guarantee of a certain culture, or at least a proper foundation for culture.

Now no man can be called cultured, in the most liberal use of the word, if he has absolutely no conception of the first principles of any of the arts except belles-lettres. And 'tis true, 'tis pity, that the average collegian goes forth into the world with just enough mental refinement and self-respect in other things to make him a hopeless and cheerful Philistine in his attitude toward music, painting, sculpture, and architecture. His beau-ideal of music is likely to be the veriest trash; his favorite painting is doubtless a story picture of the sickliest type; his choice in architecture is gingerbread; and, worst of all, he doubtless approves the portrait statues of eminent Americans that fill the public squares with hobgoblins. The collegian is very sure, too, to look down upon the ordinary artist, who lacks collegiate training, as a fellow of a very one-sided and limited culture.

The object of college training, except for those who begin professional studies there, is, of course, rather a system of mental calisthenics and general improvement than a Gradgrindish effort to fill skulls with facts.

But surely where it is possible — and it will prove almost everywhere possible — the effort should be to train the student's mind upon things that combine mental exercise with the inculcation of knowledge that shall in the future be of constant use. Of many things in the college course one can say, *Haec olim meminisse juvabit;* but of too few can it be said: These things will some day be of direct use. For this reason it is profitable to advocate the dropping of certain studies, however hallowed by tradition, and the replacing of them with studies of equal value as mental training and of daily service in after life. Nothing could be found to serve this double end better than foundation courses in the fine arts.

Educators are hard put to it nowadays in making up a curriculum. The inroads the modern languages are making upon the classics have divided instructors into two camps. The problem of keeping scientific studies up to date is always vexing. To foist upon the curriculum courses in the fine arts would complicate the problem still further. And yet while collegiate study is undergoing a revolution is the best time for the insistence upon some attention to the despised arts.

Some of the more advanced branches of mathematics might yield place profitably to studies in musical theory. The tangles of thoroughbass and the more trying problems of counterpoint and fugue have decided kinship with other branches of higher mathematics, and would prove of equal force as a test of ingenuity hampered by rules. Greek and Roman history, and particularly the vexing confusion of the Dark Ages, might be abbreviated enough to permit a glance at the story of the fine arts. A Greek play the less and a Latin author or two omitted would give room for a surprising amount of elementary training in the critical standards of the arts. To think that the dry bones of Livy, and the agonizing indirect discourse of Cæsar, and the painful parasangs of Xenophon should be permitted to absorb the priceless time that might give one an introduction to the Parthenon, to Praxiteles, Botticelli, Schumann!

It is not to be expected — it is hardly to be desired — that the collegian be given any elaborate study of these arts. It would be a thousand pities to send him forth academically convinced that the classics are the only and the final speech in art, and that he knew all about the classics. There are very few points, too, on which the most learned criticism is agreed. But there are certain general principles on which all consideration of the arts must be based. Their history is of vital importance in forming any estimate of old or new works. A start in the right direction is everything; it is just this start that is needed by the young. But unless they get such direction from natural inclination, or from home life, or accidental association, the average of our citizens begin life blind to the most primitive conceptions of values in art.

The particular manner in which this infinitely desirable pabulum shall be disseminated to students is for experienced educators to determine. Courses in the arts should not be thrust aside into elective studies or elective groups, but should be required as much of the scientific student as of the literary. A series of lectures with enforced attendance would be of decided value, for some of the information scattered is bound to stick in the memory. The class questioning and demonstration of regular recitation would be of still more value. Of course, it is the principles of the arts, not their practice, that should be taught to the general student, and any increase in the number of piano thumpers and dabblers in water colors would be as uncalled for as the turning out of motormen from the electrical courses, and the making of corpses out of all students of the dead languages.

In view of the controversy waged on almost every point, the tuition should not be dogmatic, but analytic, comparative, suggestive, and stimulating. The details, however, to repeat, are for the educators to decide; the layman can only insist that there is a crying need for some consideration of the fine arts in the make-up of a liberal education. They have played too important a part in the history of the world, and they are too important to human character and to the refinement of earthly happiness, to be neglected as they are in the schools. — *Reprinted from the Musical Record.*

LONDON AUDIENCES ARE SYMPATHETIC

LILY BRAYTON

The sympathy of an audience, or the want of it, with the players on the stage is one of the hardest things in the world to account for or to define.

One thing is certain — if the actress feels that she has not the sympathy of the audience with her it makes it infinitely harder for her to play her part than if she had. There have been occasions when, directly I went on to the stage, before I had spoken half a dozen lines, I knew the audience were not in a responsive or sympathetic mood. It is a most disagreeable experience to feel like this; all the more so, perhaps, because there really seems no precise or tangible reason why one should do so. But it is not a fanciful feeling in the least; it is a real fact that almost directly the curtain goes up every player on the stage knows instinctively whether the audience is or is not in a responsive and sympathetic mood.

As a general rule, actresses get the sympathy of an audience quicker than actors, and sometimes will be able to put a cold and irresponsive audience into a much pleasanter frame of mind and better temper. It is not easy always to excite the sympathy of an audience when playing in Shakespearean comedy; not because the public do not understand Shakespeare or appreciate his works, but because his plays appeal, perhaps, more to the intellect than to the emotions. In a highly emotional play like *The Resurrection* — which appeals with great force to the emotions — it is easy to enlist the sympathy of the audience at once. I do not mean to say for a moment that you cannot get the sympathy of the audience in Shakespearean plays — I think we have had responsive audiences at the Adelphi since *Midsummer Night's Dream* was put on — but I mean in more emotional plays you can arouse the sympathy of the house more readily. Personally, I love playing in Shakespearean parts; but in a part like that which I played in *The Resurrection* I should feel surer of arousing the sympathy of my audience. All things considered, I should say that the modern theatrical audience is inclined to be sympathetic, and always willing to be interested. For instance, if a play has a dull opening, it cannot be expected that the audience will be sympathetic at first; but they will, as a general rule, follow the development of the piece with attention, and directly an interesting scene or situation occurs their sympathy with the players will at once be felt by the latter.

Audiences, however, differ considerably, especially in the Provinces. When we were touring with *The Taming of the Shrew*, we visited a number of places in the North, and it was noticeable that at each place we were received in a different spirit. I really do not think we were accorded anywhere a bad reception, but at some places the audience was inclined to be much more critical than at others; that is to say, I felt that judgment was being passed on us in a calm, judicial spirit, whilst at others the verdict of approval was given in a more spontaneous and ready manner. Provincial audiences are, as a rule, however, far more demonstrative than they are in London. In the Provinces the end of a speech in a play frequently will be greeted with cheers, which rarely is the case in a London theatre. In London, of course, each theatre has a certain following of people, who go more often to one particular house than to any other. At the Adelphi Theatre on several occasions I have noticed the same people among the audience, and am now quite familiar with their appearance. They always occupy the same seats, so that I know at once where to look for them. Of course, I could not recognize any person's appearance when playing on the stage, but when we get a call before the curtain I can ascertain whether the familiar faces are present among the audience.

The presence of regular patrons is pleasing; for there is, after all, no truer sign of the merits of a play, and also of the players, than that both should regularly attract the same people.

Late comers to a theatre are, I fear, not sympathetic people. Apart from the trials their late arrival often inflicts on some of the audience, it has frequently a disturbing effect on the players occupying the stage.

If an actress is in the middle of a speech that requires careful acting, it is upsetting to her to have it interrupted by some late arrivals making their way to their seats.

The actress becomes conscious at once that the attention of the audience, or a part of it, at any rate, is being disturbed, and she knows in consequence that the particular effect which she is striving to produce will be spoilt or altogether missed. It is a most annoying experience which probably every actor and actress has to go through from time to time; but audiences are, as a rule, quick to forgive and forget the annoyances which the late comers cause them to feel, and players, I suppose, should be equally generous.

A breakdown or a hitch of any sort nowadays is a rare occurrence in any well-regulated theatre, but when such a mishap does occur I think the sympathy of the audience always is with us, when it is appreciated highly.—*Exchange.*

APHORISMS

Time that is lost is never found.

A soft answer may be a hard argument.

Difficulties are meant to rouse, not discourage.

It is more profitable to read one man than ten books.

One always has time enough if one will apply it well.

He who takes good care of the days need give himself no worry over the year.

Character consists in a man steadily pursuing the things of which he feels himself capable.

A fault which humbles a man is of more use to him than a good action which puffs him up with pride.

The Choir Leader. — "He's the most remarkable singer I've ever had in the choir."

The Trustee. — "Got such a splendid voice, eh?"

The Choir Leader. — "No, but he takes a genuine interest in the sermon." — *York Dispatch.*

THE LESSON CLUB

Conducted by DR. PERCY GOETSCHIUS

A series of How to Do articles, distinctly practical, inspiring, and suggestive. These lessons will continue to appear; the best authorities will contribute them. Any suggestion from readers of THE MUSICIAN which will be of aid to one or to many readers will win our immediate consideration.

"You will learn . . . that there is no genius in life like the genius of energy and industry. You will learn that all the traditions so current among very young men, that certain great characters have wrought their greatness by an inspiration, as it were, grow out of a sad mistake. And you will further find, when you come to measure yourself with men, that there are no rivals so formidable as those earnest, determined minds which reckon the value of every hour, and which achieve eminence by persistent application."—IK MARVEL, *Dream Life*.

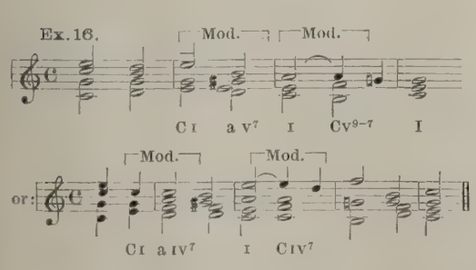
LESSONS IN MODULATION

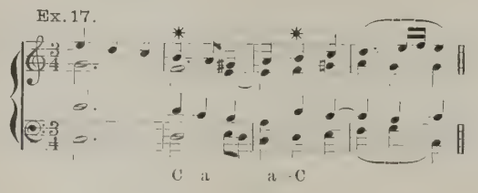
PERCY GOETSCHIUS, MUS. DOC.

Having thoroughly exercised the act of modulation into the dominant and subdominant keys (those whose key-notes are respectively a perfect fifth above and a perfect fifth below the original key-note), in both modes, the student may turn his attention next to the so-called "relative" key. The term is a trifle indefinite, inasmuch as several keys group themselves, in various degrees of relation, around each key, and each of these is a "relative." Observe that the word "related" is used, however, in reference to every key which possesses a certain degree of affinity with another, whereas the term "relative" is limited to one only of the five or more related keys, — namely, to the key which has the *same signature*, and which is therefore, perhaps, the most intimately related of all, at least in some respects. For example, C major and A minor are called "relative" keys; A minor is the relative minor of C, and C is the relative major of A. The relation is based upon resemblance of scales; one form of A minor (the descending melodic form), chances to be identical with the C major scale, and no other key exhibits so close a resemblance to C major as this. It accounts, also, for the similarity of signature between the "relative" keys. There are no specific minor signatures; for each minor mode one of the major signatures is borrowed, — that one, naturally, which is most convenient, which most nearly corresponds to the contents of the minor scale.

The modulation into the relative key is very easily made, both from major into minor, and the reverse. It does not appear to shift the modulatory stratum, as the dominant and subdominant modulations do (up and down a perfect fifth, or one "harmonic degree"), but merely alters the mode of the same stratum (that is, of the *same signature*).

It may be, and frequently is, made according to the fundamental rule: closing the first key with one of its tonic chords and entering the relative through its dominant or second-dominant harmony. Thus (from C major to A minor, and back again): —

Ex. 16.

But the transition is very often made, both ways, through the diminished triad which stands upon the leading tone (7th step) of the major, and upon the second step of the relative minor, — thus being common to both keys. As is the case with all diminished triads, the only good form is the first inversion (chord of the 6th). For illustration: C major to A minor, and back: —

Ex. 17.

Each key has its relative; in every case, of course, the signature is the same, and the modulatory significance of the two keys is nearly identical. Thus, there is a relative of each dominant and subdominant key, — with signatures, as usual, one degree higher and lower than that of the central key. The dominant keys, as has been learned, have either one sharp more, or one flat less. *If the mode changes, the key is "relative"*; otherwise, it is the "dominant." The keys with two sharps (for instance) are D major and B minor; their dominant keys have three sharps, — A major and F♯ minor. Their detailed relations are as follows: —

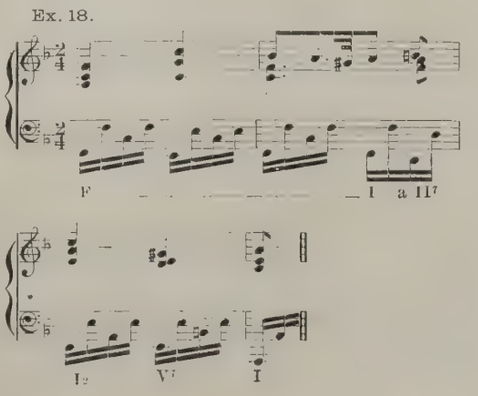
D major — A major, dominant key; B minor — F♯ minor, dominant key; D major — F♯ minor, dominant-relative key; B minor — A major, dominant relative key. In a word, adding one sharp to (or taking one flat from) the signature, leads into the dominant key; changing the *mode*, at the same time, gives the relative of the dominant.

Exactly the same rule applies to the subdominant and its relative, simply reversed, of course. Adding one flat (or taking away one sharp), gives the subdominant key; changing the *mode* at the same time results in the relative of the subdominant. For instance, two flats down to three: —

B♭ major — E♭ major, subdominant key; G minor — C minor, subdominant key; B♭ major — C minor, subdominant-relative key; G minor — E♭ major, subdominant-relative key.

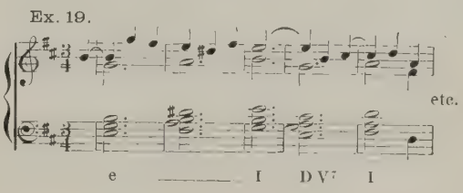
The modulation into the relative of the dominant, or subdominant, is generally made according to the fundamental rule. For example, a dominant-relative modulation from major, from the *Pastoral Sonata* of Beethoven (F major to A minor): —

Ex. 18.



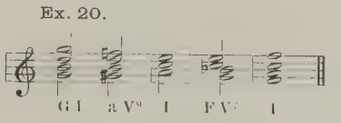
and another, from minor, from Beethoven's *Sonata*, Op. 10, No. 3 (E minor to D major): —

Ex. 19.



The harmonic basis of a subdominant-relative modulation from major, and on from minor, might be about as follows:—

Ex. 20.



The student will soon learn that there is no great difference between any of the five "next-related" modulations hitherto explained. The harmonic process, so far as the fundamental rule is concerned, is simple enough, in every case. He must know his keys perfectly; must be so familiar with the signatures that he can determine without hesitation, all of the five next-related keys; and must be thoroughly aware of the three principal harmonies of every key, in every conceivable position and condition. With this equipment, which is the least to be expected of a conscientious music student, and which is not nearly as formidable as it may appear, all that is left for the student is that "practice which makes perfect."

EXERCISE. — Modulate, in separate four-measure phrases, simple or embellished, as usual, from every major key to its relative minor. Also from every minor key to its relative major.

Modulate, similarly, from every major key to its dominant-relative (minor); and from every minor key to its dominant-relative (major).

Modulate, similarly, from every major key to its subdominant-relative (minor); also from every minor key to its subdominant-relative (major).

The late Horace Fry left among his diminished possessions the score of the first grand opera worthy of the name that was ever composed and produced in this country. It was the work of his brother, William Henry Fry, who was an impresario, lecturer, and writer on music and one of the most active figures in the early operatic history of the country. Mr. Fry called his opera *Leonora*, and it was produced at the Park Theatre in the year 1845. It did not, of course, hold the stage any more than a grand opera of native authorship could be expected to do to-day, but it marked an epoch in the musical history of the country. The score, which is in the handwriting of the composer, will go to some museum in New York or Philadelphia.

ELEMENTARY FRENCH

A. RHEINGAUER

LESSON IX

When *jouer* (to play) is applied to a musical instrument, it is followed by the preposition *de* (of). Thus: —

Jouer de la harpe, to play (on) the harp.

The preposition *de* (of) and the definite article *le* (the) are contracted into one word, *du*. Therefore: —

Jouer du piano, to play (on) the piano.

When the subject of an interrogative sentence is a noun (without an interrogative adjective), the subject is placed before the verb. Then it is repeated after the verb in the form of a pronoun. The latter must agree in gender and number with the noun. Ex.: —

De quel instrument les violonistes (subject-noun) *jouent* (verb) *-ils* (pronoun standing for *les violonistes*)? What instrument do violinists play?

Read and translate

Un violoniste joue du violon; un pianiste joue du piano. De quel instrument les pianistes jouent-ils? Quel artiste joue du violon? Jouez-vous d'un instrument?

VOCABULARY

To be committed to memory

Un violoniste, a violinist; *un pianiste*, a pianist; *jouer*, to play; *quel*, masc. (an interrogative adjective), what, which; *un artiste*, an artist; *d'* (before a vowel), of.

Translate into French

1. A pianist and a violinist. 2. The pianists and the violinists. 3. Who plays the violin? 4. Who plays the piano? 5. Name a popular artist. 6. What instrument does he play?

LESSON X

The word *musicien* is used as an adjective as well as a noun. When it is used adjectively, it omits the article. Ex.: —

Il est musicien, he is musical (a musician).

Mon (my) before a masculine in the singular.

Ma (my) before a feminine in the singular.

French adjectives ending in *ien* double their final consonant before adding *e* for the feminine form. Ex.: —

Musicien (masc.), *musicienne* (fem.).

Le takes the place of a French adjective when the English word *so* is either expressed or understood. Ex.: —

Etes-vous musicien? Oui, je le suis. Are you musical? Yes, I am.

J'ai, I have.	*ai-je?* have I?
Vous avez, you have.	*avez-vous?* have you?
Il a, he has.	*a-t-il?* has he?
Elle a, she has.	*a-t-elle?* has she?
Je suis, I am.	*suis-je?* am I?
Vous êtes, you are.	*êtes-vous?* are you?
Il est, he is.	*est-il?* is he?
Elle est, she is.	*est-elle?* is she?

Read and translate

J'ai un frère et une sœur. Mon frère joue du piano; il est musicien. Ma sœur joue du violon; elle est musicienne. Etes-vous musicien (musicienne)? Oui, je le suis. De quel instrument jouez-vous? Qu'êtes-vous? Que suis-je? Qu'est-il? Qu'est-elle?

VOCABULARY

To be committed to memory

Le frère, the brother; *la sœur*, the sister; *le musicien*, the musician (masc.); *la musicienne*, the musician (fem.); *mon* (masc.), *ma* (fem.), my; *que* (before a vowel *qu'*), what.

Translate into French

1. I am a musician. 2. What am I? 3. Have you a brother? I have two brothers. 4. My sister is a musician. 5. What instrument does she play? 6. Do you play any (translate an) instrument? 7. Are you musical?

LESSON XI

Before a vowel, *d'* and *qu'* take the place of *de* (of) and *que* (as, than) respectively. Compare the reading exercise of this lesson.

Names of continents and countries, such as *l'Europe* (fem.), Europe, *la France*, France, etc., are used without the definite article when preceded by *en* (in, to). Thus: —

En Europe, in or to Europe.

En France, in or to France.

If, however, the name of a country occurs in the plural only, the definite article is not omitted, and *in* or *to* is expressed by *à*. Thus: —

Aux (= *à les*) *Etats-Unis*, in the United States.

Read and translate

P. est un pianiste (un violoniste) d'un talent remarquable. Il joue admirablement bien. Tout le monde l'aime. Il est aussi populaire en Europe qu'aux Etats-Unis.

VOCABULARY

To be committed to memory

Le talent, the talent; *remarquable*, remarkable; *admirable* (adj.), admirable; *admirablement* (adv.), admirably; *tout le monde*, everybody; *les Etats-Unis* (masc.), the United States; *l'Europe* (fem.), Europe.

Translate into French

1. P. plays two instruments. 2. He plays the piano and the flute. 3. He is a popular artist. 4. Everybody likes him. 5. He plays remarkably well.

LESSON XII

Verbs ending in *er* form their past participle by adding *é* to the radical. Ex.: —

Parl-er, to speak; *parl-é*, spoken.

J'ai parlé, I have spoken, I spoke.

Vous avez parlé, you have spoken, you spoke, etc.

De (of) and *les* (the) are contracted into one word: *des*, of the.

Y, to it, to them, etc., precedes the verb. Ex.: —

Nous y ajoutons, we add to them.

Singular	*Plural*
Quel (masc.), what, which.	*quels* (masc.), what, which.
Quelle (fem.), what, which.	*quelles* (fem.), what, which.

The interrogative adjective *quel* agrees in gender and number with the noun it modifies. Therefore: —

Quel adverbe, what adverb?	*quels adverbes*, what adverbs?
Quelle leçon, what lesson?	*quelles leçons*, what lessons?

Read and translate

Dans la huitième leçon nous avons parlé des adverbes *forte* et *piano*. Nous y ajoutons leurs comparatifs *piu forte* et *piu piano*. Quel est le comparatif de *forte?* Quel est celui de *piano?*

VOCABULARY

To be committed to memory

Dans, in; *le, la, huitième*, the eighth; *la leçon*, the lesson; *parler*, to speak; *ajouter à*, to add to; *y*, to it, to them, etc.; *leur* (masc. and fem.), their; pl., *leurs*, their; *le comparatif*, the comparative; *celui* (masc.) *de*, the one of.

Translate into French

1. I am speaking of an adverb. 2. I have spoken of two adverbs. 3. Of what (*quoi*) have I spoken? 4. Of what adverbs have you spoken? 5. In what lesson have we spoken of the adverb *forte?*

ELEMENTARY GERMAN

F. C. BURKART

LESSON IX

Review the endings of German adjectives as given in Lesson VI and the personal pronouns in Lesson III.

Man (one, people, they) always requires the verb in the third person singular. An active verb with *man* often takes the place of an English verb with a passive construction. Ex.: —

Man spielt es oft, it is often played.

Note the position of the adverb in the following example:

Ich höre es oft, I often hear it.

Sehen (to see) changes the vowel of its stem in the third person singular of the present indicative. Thus: —

Er, sie, es sieht, he, she, it sees.

Unter, under, among, governs the dative in answering the question *where*. Ex.: —

Unter Musikfreunden (dat. plural), among lovers of music.

Read and translate

Das Klavier ist ein beliebtes Instrument. Man sieht und hört es oft, und ein guter Klavierspieler (eine gute Klavierspielerin) ist unter Musikfreunden ein gern gesehener Gast.

VOCABULARY

To be committed to memory

Beliebt, popular; *sehen*, to see; *hören*, to hear; *oft*, often; *ein Klavierspieler*, a pianist (masc.); *eine Klavierspielerin*, a pianist (fem.); *unter*, among; *der Musikfreund*, the lover of music; *gern gesehen* (literally, gladly seen), welcome; *der Gast*, the guest.

Translate into German

1. I often play the piano. 2. I like to hear it. 3. I often hear it. 4. What instrument do you like best? I like the violin best of all. 5. Sauer is a good pianist. 6. I often hear him play.

LESSON X

Wie nennt man . . . what do they call . . .

A clause introduced by a relative pronoun requires the transposed order. Ex.: —

Ein Mann, der seine Kunst versteht.

A man who understands his art.

The definite article is used in German with abstract nouns. Ex.: *die Musik*, music.

Masculine nouns of foreign origin ending in *ist* add *en* for the genitive, dative, and accusative singular, and all cases of the plural. Therefore: —

Nom. *Ein Pianist*, a pianist.

Acc. *Einen Pianisten*, a pianist.

When *Sie* (you) is the subject of an imperative sentence, it cannot be omitted. Ex.: —

Nennen Siel name.

Masculine nouns ending in *e* add *n* for all cases of the plural. Ex.: —

Der Name, the name; pl., *die Namen.*

The genitive of *einige Künstler* (some artists) is *einiger Künstler.*

Read and translate

Wie nennt man einen Mann, der seine Kunst versteht? Man nennt ihn einen Künstler. Was ist ein Sänger, ein Geiger, ein Pianist? Hören Sie einen Geiger lieber als einen Pianisten? Nennen Sie eine Kunst! Nennen Sie die Namen einiger Künstler! Ist die Musik eine Kunst?

VOCABULARY

To be committed to memory

Nennen, to call, to call by name, to mention; *ein Mann*, a man; *der* (masc.) (relative pronoun), who, which, that; *seine* (fem.), his; *die Kunst*, (the) art; *verstehen*, to understand; *der Künstler*, the artist; *der Sänger*, the singer; *der Geiger*, the violinist; *der Pianist*, the pianist; *die Musik*, (the) music; *als* (*after a comparative*), than; *der Name*, the name; *einige*, some.

LESSON XI

Compare the examples given in Lesson VI for the endings of the German adjective with the terminations of the adjective in the following example: —

Nom. *Lauter Beifall*, loud applause.

Acc. *Lauten Beifall*, loud applause.

The article, though needed in English, is omitted in German after *als*, as. Ex.: —

Als Lehrerin, as a teacher (fem.).

Modifiers are placed before the word they modify. Ex.: —

Sie ist weit und breit bekannt.

She is known far and wide.

Read and translate

Fräulein P. ist eine viel bewunderte Künstlerin. Ihr Spiel findet immer lauten Beifall. Sie ist auch als Lehrerin weit und breit bekannt.

VOCABULARY

To be committed to memory

Fräulein P., Miss P.; *eine Künstlerin*, an artist (fem.); *bewundern*, to admire; *viel bewundert*, much admired; *ihr*, her; *das Spiel*, the play, playing; *lauten Beifall finden*, to meet with loud applause; *die Lehrerin*, the teacher (fem.); *weit und breit*, far and wide; *bekannt*, known.

Translate into German

1. Miss P. is a much-admired teacher. 2. She is also known as an artist. 3. She is admired (translate they admire her) as a teacher and an artist. 4. What instrument does she play?

LESSON XII

Lassen (to make, to cause) modifies the vowel of its stem in the third person singular of the present indicative. Thus: —

Er lässt, he makes, causes.

The nominative and accusative singular of a German noun differ in the masculine gender only. Ex.: —

Nominative	Accusative
Der Ton	*den Ton*, the tone
Die Stimme	*die Stimme*, the voice
Das Instrument	*das Instrument*, the instrument

The nominative and accusative plural of all German nouns are alike. Ex.: —

Die Töne (nom. and acc.), the tones.

The genitive of *sein Instrument* (his instrument) is *seines Instruments* (of his instrument).

German adjectives add *er* or *r* for the comparative. Ex.:—

Positive	Comparative
laut, loud	*lauter*, louder
leise, low, gentle	*leiser*, lower

A number of monosyllabic adjectives modify their vowel in the comparative. Ex.: —

stark, strong, loud	*stärker*, stronger, louder
schwach, weak, faint	*schwächer*, weaker, fainter

Adjectives are used as adverbs both in the positive and the comparative.

For the position of the infinitive, compare the following exercise.

Read and translate

Ein Redner lässt seine Stimme bald *lauter* bald *leiser* ertönen. So lässt auch ein Musiker die Töne seines Instruments bald *stärker* bald *schwächer* erklingen.

VOCABULARY

To be committed to memory

Ein Redner, a speaker; *bald . . . bald*, now . . . now; *ertönen, erklingen*, to sound, to resound; *so*, so; *ein Musiker*, a musician.

A COURSE IN LISTENING

EDWARD BURLINGAME HILL

FORM AND EXPRESSION

We have estimated separately the proportionate values which rhythm, melody, and harmony assume in the upbuilding of the subtle and complex structure of music. We learn that rhythm is the pulse of music, — its virtual heart-beat; that melody, whether concentrated in one part with a simple "harmonic" accompaniment, or diffused through several parts as in the modern polyphonic style, gives to music its precision, flexibility, and beauty of outline; that harmony, with its dual capacity for adding an emotional background or suggesting hidden melodies (often both at once), not only brings out and emphasizes the specific character of the melody, but adds personality and mood. It disseminates that elusive quality which the musician, after the analogous effect in poetry and painting, terms color. These various forces, pulse, outline, and color, essential as they are in the materials they offer for the structure of music, are ineffective and incomplete unless supplemented, controlled, and unified by still another quality. They must be subject to that internal compelling sense of coherence and logical development which we call *form*. It is on account of the preeminent influence of form that we are aware of a sense of proportion, clarity of construction, and especially palpable expression, when we listen to music. It is form which leads us to appreciate that phrase balances phrase, that section corresponds to section, that the piece or movement as a whole has unity, and finally that, aside from its technical elements, it has an expressive purpose.

Within the limits of this paper it will not be possible to give even an imperfect account of the manner in which a theme or musical phrase is extended to form a musical sentence, or how those "sentences" become paragraphs, and so on. It will be enough to indicate the general tendencies of so-called thematic development, and to mention the chief discoveries with which the course of musical evolution has enriched form.

To begin with, a musical theme has certain noticeable intervals, — a trick of rhythm. The next phrase will answer the first either in *imitation* of the characteristics of interval and rhythm or in contrast to them. Then by means of the *cadence* (literally "falling," a strongly indicative harmony pointing either to the *dominant* or *tonic*) the sense of coherence is satisfied, and the sentence ends, or the way is open for an extension of the ideas already used. Each new variety of interval or rhythm may be the stepping-stone to further variations, which thus become the mortar and cement which give continuity to the musical structure as a whole. These possibilities in variation of the initial phrases, with the use of *cadences* and *modulation*, are the chief factors in musical construction. Modulation is helped out by the *imperfect cadence*, which may lead from the *dominant* into various keys, introducing a priceless element of variety. However, *modulation* is useful chiefly as a contrast; it must not obscure the original key of the piece, nor the firm relation of other keys which may be touched upon in its course. While *tonality* or *relation of keys* is a strong element in determining the coherence of music, its supreme test consists in the logic with which detail answers to detail; coherence to be real must extend to the smallest thematic unit. Study of music, even in the simplest forms, by any of the great masters, will confirm the searching truth of this assertion.

If we start to review (not chronologically) the results achieved by the musical mind in its efforts towards coherent expression, we find that there are two general classes into which they may be divided, — *contrapuntal* (the style in which superimposed melodies take precedence of the vertical harmonic point of view) and *homophonic* (where a free development of phrase not necessarily involving strict part-writing is the striking feature). The simplest species of contrapuntal form is the *canon*, in which the opening phrase is repeated literally at a definite interval, either by one, two, or three voices (two, three, or four part canon). While there many varieties and some developments of the canon form, two deserve especial mention: the *motet*, an early extension of a canon in several parts for voices, which nevertheless possessed some latitude of expression; the *fugue*, a specialized canon (for instruments and also for voices), obeying certain definite rules peculiar to this form, of somewhat later growth than the motet, which, under Bach, became an individual and spontaneous medium of expression. There have been chiefly sporadic examples of good use of the fugal form since then.

The simplest species of homophonic form is the so-called song form, on account of its preeminently lyric character. The opening section is followed by a second, which leads to a repetition of the first. This form may be said to be the germ of all the others. The next in order of complexity is the variation form. In its earlier stages the variations were chiefly more and more florid disguises of the theme, in which the theme itself is often repeated at the end by way of epilogue. Later variations partook more of the character of genuinely varied aspects of the theme, both in expression and in harmony. Still later came the evolution of having variations on variations, which branch out from one another in groups. Thus they have the organic unity of a tree trunk and its branches. Another form is the rondo, in which an opening theme recurs at intervals, interspersed with episodes of differing character. The greatest tribute to form paid by the classic masters was the sonata form. The type of sonata has a first movement in sonata form; a slow movement, sometimes in extended song form, sometimes variations, sometimes even rondo form; a minuet or scherzo in song form; a finale in rondo or sometimes sonata form. To generalize briefly, the sonata form consists in the opposition, the playing off of one against the other, of two contrasting themes. This consists of three sections: exposition or statement of the themes; second, development (emphasizing and extending the differing character of the themes); third, recapitulation (a re-statement of the exposition with variants and an epilogue called the *coda*). This form was outlined by Philipp Emanuel Bach, nurtured by Haydn and Mozart, made a convincing vehicle of expression by Beethoven, and given final if somewhat pedantic touches of elaboration by Brahms.

The symphony is an enlargement of the sonata, with some adaptation of variation and fugal forms. The most comprehensive of all forms is undoubtedly the symphonic poem. While it may not concern itself so strictly with questions of abstract symmetry as the sonata form, it has a far greater capacity for human expressiveness, and it is broader in its scope, for it has eventually absorbed the essence of all forms. In its primitive conception by that remarkable innovator, Franz Liszt, a leading theme was subjected to modification, not according to contrast with another theme, in which certain key relations were maintained, but in response to the emotional or philosophic contents of a statement of ideas or a narrative called a *program*. The possibilities of this form were explored by Tschaikowsky in his poems *The Tempest*, *Francesca da Rimini*, and others. Still later Richard Strauss has combined the general treatment of the symphonic poem with the characteristics of older forms. Beginning with the Lisztian type of symphonic poem in *Don Juan*, *Macbeth*, and *Death and Transfiguration*, he has assimilated the traits of the rondo form in *Till Eulenspiegel's Merry Pranks*. Also *Sprach Zarathustra* contains a fugue, *Don Quixote* employs a scheme of daring variations, and *Ein Heldenleben* is approximately in sonata form. From the standpoint of real coherence and sheer power of thematic development, these poems of Strauss mark an era in the evolution of form.

In considering the progress of form in its various manifestations, it must be remembered that logical construction and coherence exist only in the interests of the primal object of musical art — expression. It remains for the performer who would improve through self-criticism to see that it is only through a perfect subordination of the several elements of musical interpretation that the proper effect as a whole is projected towards the audience. A correct seizing of rhythmic character, a broad phrasing of the melodic element properly colored by its appropriate harmonic significance, are but the first steps in order that the real message of the music itself be adequately felt. The process is called synthesis (putting together, the reverse of analysis), the combining of the elementary ingredients in a harmonious whole. Coherence of expression, then, must result not from exaggerated attention to detail, but from a just relation between detail and the form of the piece as a whole. The student must listen to his performance in the light of this principle. He must not pile one distorted phrase upon another, trusting to luck for the impression which the piece makes; he must feel page by page, or better still, with a clear mental image of the whole, strive to make his conception equally lucid, logical, and compelling in climax to his audience. The details will then assume their proper subordinate position, phrase will balance phrase, and section section; the climax will have its due emphasis. The real purpose of the interpreter is to illumine the inner meaning of the music. Unless the sincerity, the simple yet strong construction of the music, the definiteness of its purpose, is a part of his inner convictions, he cannot carry his audience with it. Seek to underline its message, and his work is done. For the student who has thought only of the comparatively superficial details of rhythm, technique, and accentuation of the individual phrase, this more comprehensive standpoint may at first seem difficult, if not impossible. Patient experiment, however, will prove its expedience, and practice will enlarge the mental perception.

VOICE QUERIES AND ANSWERS

MISS HELEN N.—Your question regarding breath control is one difficult to answer briefly.

Breath control is a matter of considerable study and thought; perhaps your being, as you say, "naturally short-winded," is due to some physical defect, or perhaps the altitude in which you live may not agree with you entirely. In either of these events the physician is the one you should refer to; but presuming that living five or six thousand feet above the level of the sea does not affect you, and that your general health is good, you should at once practice deep breathing in accordance with some systematic process, such, for instance, as is shown in L. A. Russell's booklet, *The Body and Breath under Control for Speech and Song*, which can be obtained either at the Ditson houses or of any first-class music dealer. In the meantime a simple process will be for you to stand erect, with the upper chest forward, shoulders and hips drawn comfortably back, so that the chest is the most prominent part of the body, then easily sigh, deep down, so that it seems as if you were breathing into the stomach. Do this several times, without heaving the upper chest, seeing to it that all action is by the lower thorax, affecting only the lower part of the body, the upper chest being held buoyantly high, without stiffness.

Repeat this slow, deep-down sighing several times; when you are sure that you are filling the entire lower lungs with slow practice, try the following exercise.

Always holding the chest high, sob deeply several times, always, as before, as if to the very stomach (this of course is merely a sensation caused by the pressure of the diaphragm against the stomach).

When you have learned to sob deep down, the next effort will be to seize the muscles at the lower part of the thorax, holding your breath an instant, then again sobbing three or four times, catch the breath upon the last sob and hold it there, while you count (mentally) five or ten, not too rapidly. As a final exercise breathe either with the deep sigh or the short repeated sob (deep down), seize the breath at the waist as before, and count aloud slowly, deliberately, with clear enunciation, 1-2-3-4-5. Again, two or three short sobs, and count in the same way to ten; when you can count ten comfortably, you may increase your number of countings, until gradually, from day to day, and from week to week, having increased your ability in this direction, you will be able to count about fifty or sixty with the metronome rate of one hundred and twenty per minute. The same exercise may be done reading aloud from a book, increasing the number of words or lines as you increase in power of breath control.

In all of this so briefly stated, mark the following conditions:—

The shoulders and hips must be free, never stiff. The breath must be supported at the waist, where you have seized it; the central point of this seizure is right over the pit of the stomach at the diaphragm, and the mind must so direct the effort as to bring about a perfectly easy control of breath-hold at this point; the sides and back always working in sympathy with this central point at the front of the diaphragm.

There must be nothing violent; you must so closely watch your movements as to gain a perfect control over the breath emission, that regardless of the degree of force with which you speak or sing, there will always be a perfectly even and deliberate breath flow. After practicing with speech apply the same principles to your songs.

Your physical practice at first is to gain all possible lung capacity through complete, full and deep breathing. Then you are training the muscles to control this breath, that you do not use at any time more than is needed. The body at any point surrounding the thorax should never suddenly collapse while one is singing or speaking.

This is but an imperfect statement of the several comprehensive processes of breath control in singing. The muscles must be trained by placing your thought upon the parts under cultivation, until finally the whole process is automatic, or as some say, "natural."

With you, however, to breathe naturally, according to your own report, is to be "short-winded"; cultivate a second nature according to the principles laid down here, and you will find that what you have called natural has not been completely so, but simply habitually so. You are now to change the habit of short top-lung breathing to the normal (proper), deep-down process, with mental control over the muscles which allow the taking in and pushing out of the breath (respiratory muscles). These processes are all fully explained in the book named above.

QUERIES AND ANSWERS

T. P.—"Do the two parts of Dr. Mason's *Pianoforte Technics* (revised by Mr. W. S. B. Mathews) contain all necessary matter towards a sound technical execution of the pianoforte? What will you recommend to follow these books?"

Dr. Mason's *Technics* is a complete manual of fundamental technics; if comprehensively applied from the beginning, it supplies practically the whole fundamental training in tone-production and passage perfection along the more usual keyboard tracks In my opinion the two-finger exercise remains an invaluable part of daily practice all through the piano-playing course; but when the scale work and arpeggio work have been systematically applied and mastered during a series of say six years or more, the pupil is or should be ready to continue his technical development by the use of Cramer, Chopin, Studies, and the Bach Clavier. I do not recommend other books of technics, although those by Tausig and Joseffy contain material which the concert player might find useful for special purposes.

In the later study of the pianoforte, technic as well as the playing generally rise above the exercise standpoint and tend to appeal to the art-sense. For this reason the diligent playing of a lot of Chopin, Schumann, Liszt, and Brahms is the main dependence of the advanced pianist.—W. S. B. M.

T. P.—"What is meant by playing shakes with the aid of the wrist?"

I could answer that better, perhaps, if I saw the original form of the statement mentioned; it may mean that curious concentration of hand which artists practice in making a very fast trill. Such a thing with them is considerably more than mere finger work. But I confess that this may or may not be the proper answer.—W. S. B. M.

T. P.—"Should studies be taken along with technical practice or come afterwards?"

It depends. Something always goes with technical practice—something musical. If the pupil has time to work at them all, three elements go together: technics, studies, and pieces; if one must be left out, it depends upon the condition of the pupil whether one would leave out technics or studies. Very rarely, indeed, and never unless the studies are musical, would pieces be left out entirely.—W. S. B. M.

MARIE.—You can do no better than to study carefully the three Manuals of Tapper's *Graded Course*. These will review all fundamentals and help you in teaching. For your own personal advancement Grades V, VI, and VII of Tapper's *Graded Course* and Mathew's *National Graded Course* will be of great assistance.

You should also read some standard works of music literature. Titles will be furnished in this column if you desire them.

THE LOST NOTE

A prominent musician recently told a little anecdote which will be appreciated by musicians, and perhaps by laymen as well.

He was teaching his young son the piano keyboard by the inductive system, and the boy, having learned all the notes, both white and black, the teacher began to review the lesson by asking, "And now, Henry, show me A♭."

Henry soon figured it out.

The next question was, "Where is G♯?"

That also proved easy.

After asking the boy several more questions about sharps and flats, the teacher said, "Where do you think we shall find C♭?"

Henry looked at the keyboard long and curiously; he put his finger on C, and next on B, then he got down close to the piano and after examining it carefully, replied, "I don't know, papa, but I guess it's gone down that crack between B and C."

AMERICAN AND ENGLISH LANGUAGES

"We speak American, but we understand English," a witty friend of mine once said to a visitor from the "old country." Englishmen, on the other hand, sometimes tell us they don't understand American. Dickens, for example, professed to have been puzzled by the waiter of the Tremont House, who asked him if he wanted dinner "right away."

A more common stumbling-block is the word "rare" applied to meat, in the sense of "underdone," which is its English equivalent. Matthew Arnold, one evening, in a post-prandial conversation, inquired how the word had come to be thus used. No satisfactory explanation being offered, he concluded that it had reference to the texture of the meat, as being, when lightly cooked, less dense or compressed than when thoroughly done. This was on the assumption that the word in this sense was derived from the Latin *rarus*. But it now appears that it was an old English form, hrer, and had a long history in the English language, but as an epithet applied to eggs; the first example of its application to meat given in the Oxford Dictionary bears date of 1784; and while in 1820 Charles Lamb could speak of "rare flesh" with the assurance of being understood, forty years later an English sportsman visiting the United States is struck by the unfamiliar term and pronounces it an Americanism. The emergence and submergence of words, or of use of words, is one of the great and often perplexing curiosities of language.

As a final instance of a difference of verbal usage which seems to require explanation I may cite the fact that what in England is called a "sanatorium" is in America as invariably termed a "sanitarium." Why this difference? How did it come about? Are both forms correct, and, if not, which of the two is incorrect? For an answer to the last question we must look at the derivation. "Sanatory," from *sanare*, to cure or heal, means conducive to health, restorative. "Sanitary," from *sanitas*, health, means pertaining to health.

The sanitary condition of a place is its condition, good or bad, as regards health, and the business of a sanitary commission is to investigate that condition and to improve it if necessary. It was probably the special familiarity with this phrase at the time of the Civil War which led to the adoption of "sanitarium" in the sense of "sanitorium." The word, if it have any real *raison d'être*, should mean an institution for investigating or suppressing conditions adverse to health, not a hospital or place of cure, which is properly a sanitorium.—*From Lippincott's Magazine.*

A NOTED FIFE PLAYER

J. Quincy Torrey, probably the oldest and most widely known fifer in the United States, and for many years a picturesque figure at South Weymouth, Mass., died recently at the summer home of his son at Sagamore Hill, Nantasket Beach, aged eighty-four years.

Mr. Torrey was born in South Weymouth in October, 1822, and he has always resided there. He was at one time a shoemaker by trade. Mr. Torrey was well known in musical circles. He began to play the fife in 1839 in South Weymouth as a member of a six-part band. He played with that band for many years and he also attended many of the old-time military matches in all parts of the State with a snare drummer as a partner.

In 1848 he joined the Weymouth band, and remained with it until it disbanded a few years ago. He was a member of the old Simpson drum corps of South Weymouth, and with it visited various parts of the country. He played in Boston at the memorial service for the first President Harrison, and also at the celebration at Yorktown, Va., one hundred years after the surrender to Washington. He also played for the Ancient and Honorable Artillery Company of Boston for many years.

Mr. Torrey made his last public appearance as a fifer in the last Fourth of July celebration at Fogg's Opera House, South Weymouth.

WALLACE GOODRICH

LOUIS C. ELSON

Wallace Goodrich belongs to the younger generation of American musicians, for he was born in Newton, Mass., May 27, 1871. He was the only child of Anna L. and John B. Goodrich, his father being a prominent lawyer of exceptional mental attainments. Both his parents were of old New England stock, his descent on the paternal side being from the earliest settlers in Watertown, Mass., in 1636.

We do not find the "youthful prodigy" element in the life of this musician, although he gave a powerful vocal exhibition at the font of the church while being baptized. It is said that the young Mozart shrieked at the sound of a trumpet; the young Goodrich became hysterical and rushed into a dark closet at the sound of a military band. But even in his juvenile years he had an ambition to play the church organ, and as his father was a friend of that brilliant organist, Eugene Thayer, the boy was placed under this musician's tuition when nine years of age. It soon became apparent, however, that preliminary study upon the piano was necessary, and Mr. Clouston, of Roxbury, became his teacher in this field for three years. After this, when twelve years of age, he was placed under the tuition of Carlyle Petersilia, under whom he worked faithfully for three years more.

That he acquired some degree of technique at this period is evidenced by the fact that he was able to play Liszt's *Hungarian Fantasie* in public, his teacher supporting at a second piano. But there were fortunately not many of these displays of precocity. His musical growth was to be more normal and natural. When fifteen years of age we find the young Goodrich returning to the organ. A position as organist in the Newton Baptist Church was offered to him, and although the early lessons from Thayer had long been obliterated by his earnest piano study and his knowledge of the instrument was now of the slightest, his friend, George C. Gow (since prominent as teacher at Vassar College, but at that time studying for the ministry), coached him so energetically that in eight days after the appointment was offered Goodrich played his first service.

Now the earnest organ study began and Henry M. Dunham, at the New England Conservatory of Music, became his teacher for three years. A more important position as organist soon followed, and for some years the young director had charge of the music in the Eliot Congregational Church, playing a much larger and finer instrument than before.

Now followed the higher reaches of musical education, and George W. Chadwick taught the aspiring young man harmony, and subsequently counterpoint. The Conservatory course in musical theory was added by the present writer. At this time Mr. Goodrich gave several organ recitals, and there was also some activity in the field of composition.

The young Goodrich's interest in orchestral work was first awakened by a Wagner Festival, given by Theodore Thomas, in Boston, in 1884. The lad was then attending high school in Newton, and he soon formed an orchestra in that institution. In spite of all this musical activity and study, the father still wished his son to choose the law as his profession, but when he saw how earnestly the young man entered into his musical work, he forebore to urge this (there was always the closest sympathy between the pair) and left nothing undone that could advance his lad in the career he had chosen. Therefore, soon after, we find the young Goodrich in Europe, accompanied by his mother, revelling in *Parsifal* at Bayreuth, and finally settling for the winter in Munich. Rheinberger has exerted an influence upon the American composers of the last quarter century beyond any other European, and Goodrich was soon one of his flock, studying organ, counterpoint, and composition with the great teacher and composer. There was also some study of conducting with Abel. At the end of the school year Goodrich conducted his own *Ave Maria* (chorus and orchestra) publicly and was awarded a silver medal for composition and organ playing.

The young American was constantly amid musical surroundings and friends. He was admitted to the coterie which contained Brahms, Leschetizsky and others; he traveled through Italy and France, and finally settled in Paris to study organ with that superb composer for the instrument, — Widor.

All this time there was the most earnest study of the Roman service, at St. Sulpice and other churches in Paris, as well as in Rome during Holy Week. After a brief return to America (*via* London), Goodrich went back, this time to Leipsic, where he became Repetitor at the Stadt-Theater. He now had an enormous amount of routine work, connected with opera and conducting, in Germany, of which he himself has written a most amusing account. He had intended to enter into operatic conductorship, but an offer of a prominent position in the New England Conservatory of Music, by George W. Chadwick, its new conductor, brought him to Boston permanently, in 1897. Since that time Mr. Goodrich has been a great and most wholesome influence in American music. He has taught organ and composition in the higher branches; he has become the regular organ soloist at the Boston Symphony concerts; he has organized a boy choir at Trinity Church. During Mr. Chadwick's sojourn in Europe (1905–6) Mr. Goodrich was acting director of the New England Conservatory of Music, — and a very efficient one. He has done some especially remarkable service in a field which is very little cultivated by founding a Choral Art Society, which performs the most difficult *a cappella* works of the old masters, the difficult compositions of Di Lasso, Palestrina, Gabrielli, etc.

He has also been of great influence in the domain of plain song. He has not only introduced this service in English, in America, but he has given instructive lectures upon the topic. He is probably the leading authority upon this subject in the United States.

Mr. Goodrich has been the conductor of the Worcester Festival Orchestra and Chorus for the last five years. He has found time also to translate valuable French works on Bach, the organ, and the Gregorian chant, and has written several essays on organ construction and playing.

Summing up, then, we find in this remarkable American musician the most versatile and yet the most thorough qualities. In opera, in orchestral leadership, in medieval and polyphonic music, he has won his spurs. He is gifted with tremendous magnetism and a strikingly noble presence. He is a "Notenfresser" as pronounced as Liszt was, being a sight-reader of the first class. He plays Bach with that modern feeling which the French import (properly) into his works. And he is thirty-five years old!

Surely such a man can go very far. He is a living contradiction to the opinion that the American composer is more superficial than the European. If his artistic growth of the last twelve years is equaled by the next twelve, there will be no name on the scroll of American musical fame that will stand higher than that of Wallace Goodrich.

THINKING SOUND

To acquire the habit of thinking musical sounds, as one does letters and words, is not a difficult task; in fact, to one who undertakes it seriously there is no difficulty greater than that of learning to read literature. The usual method of tuition which teaches the pupil to regard this, that, or the other note as identical with certain positions on his instrument, is not one best calculated to make him an efficient and intelligent reader. He never attains to independence in musical thought, but must ever refer to his instrument before he can form a fairly accurate conception of the musical story that lies silent on the page before him. I have known many professional musicians who, beyond the capacity to grasp the rhythmic outline of a composition, could form only the vaguest kind of an idea of what it, as a whole, would sound like. The rise and fall of notes conveyed to them the idea of a corresponding rise and fall of pitch, but that was all. To think of those undulations in their tonal relation one to the other, or to the key-note; to trace the motive through its evolutions to the accomplishment of its destiny in the final cadence was utterly beyond their capacity. And yet, as a child may learn to read the alphabet, to form letters into words, and thence to sentences, and so on, just so may the music student learn to combine and use the notes before him.

Strange as it may appear, the study of reading music may be carried on mentally. For instance, while I think of a melody, my mind traces its flow, and all the paraphernalia of the staff and notation appear as the melody passes away into time. I realize the clef, time and key signatures, bar lines, rhythmic divisions, and in a moment I transfer the thought to paper. People in general are accustomed to the transference of their ordinary thoughts to paper and by constant practice the labor of transmittal from brain to paper is minimized so greatly as to appear almost automatic in performance. Whatever of laborious effort appears in the process of writing music is the result of want of practice and not that the same is really or intrinsically more difficult than the former or demands any greater mental or manual effort. The mind is here master and directs the operations of the hand; and both gain facility from the practice which comes of thinking music.

THE POWER OF MUSIC

It enters into the heart and soul and molds the character of man.

CAPTAIN OSCAR HATCH HAWLEY

Although the youngest of the arts, music now, without question, takes precedence over all others in its effects on the subliminal self. There is no human creature who is not more or less affected by music and, in a general way of speaking, the higher the type of man the greater is the effect of music on him.

Savages do not care for the music of civilization and to primitive man the beat of the tom-tom and the shrill note of the reed pipe is sweeter than the grandest harmonies of the master symphonists. On the other hand, there is no music (for civilized man) in the discordant cacophony of the aborigines and not much more that is pleasing in monotonous droning and thumping of the semi-civilized tribes.

Hence it is easy to perceive that music, if it is to have any effect for good, must be such as will be pleasing to the listener.

Between barbarism and civilization there is a long step, and among civilized people the world over there is but one standard of what is good, and this standard has not been fixed by any set of commissioners sitting in committee to decide what was good and what was bad. The standard fixed itself and was the gradual outgrowth of advancing civilization in all quarters of the globe.

The one common standard is the scale, thirteen semi-tones, or twelve semi-tones, and the octave, and that is the standard of music wherever the people have risen from barbarism.

There is no similarity between the music of the Italians and the music of the Russians, and these two types of music are easily distinguished from English music. The music of Germany, France, and Spain is entirely dissimilar; and no one could mistake the weird and rugged harmonies of the Norwegian for those of a composer reared in the languorous clime of Italy or Spain.

And yet with all this dissimilarity there is one feature common to all, and that is the scale and the general fundamental principles on which all music is written. So it is that people from this country can well appreciate the beauty of music from any civilized quarter of the globe, but can make nothing out of the hideous noises of the barbarians.

In this connection it might be well to note that in China, where discord seems to be the acme of musical intelligence, the theory of our scale is well known and has been in use for untold centuries. The theoretical musicians of the Celestial empire write a deal of beautiful and weird music in the scale so well known to our ears, but it is never played in China. The great masses of the people there do not understand nor comprehend its majesty and it has fallen into disuse.

But in this country, and other countries which are making strides in civilization, we find music keeping pace with all the rest, and beautiful harmonies, majestic chords, being used over and over again for the uplifting and advancement of the world. From all of which it may be gathered that the degree of musical intelligence exhibited by people is good indication of the degree of education and refinement, yes, the spiritual advancement, made by that people.

The statement made above, that music has a greater effect on the subliminal self than any other of the arts, may be questioned; but let us consider the matter in all its bearings and see if the truth of the proposition is not easily established. Music is emotional, while all other art is intellectual. Do not understand by this that there is no intellect in music. What this statement is expected to convey to your mind is that music portrays emotions only. There is never an idea, never a thought, in music. The composer may have spent days, weeks, months, and even years in the production of a piece of music. To him it has been a great intellectual effort and to those who take part in its production there is more intellectual effort, but the whole effect of the composition on the listener is emotional. To the audience in attendance on a concert no great degree of mental effort is required because there is nothing for the audience to follow but plain and subtile harmonies. They are enjoying an emotional feast, whereas, if they were at a lecture, it would be an intellectual treat.

It is because of the fact that music is emotional that it has such a power for good or evil. And it is because of this same fact that music is the most potent of all the arts in shaping the course of human destinies.

There are, perhaps, those of you who would give first place to literature, painting, sculpture, or the drama and you have very good reasons for your choice until you have delved deeply into the psychic side of music. All other arts have had and will continue to have great influence over the masses of mankind, but no such influence as is wielded by music, for in none of the other arts are there those insidious nuances that steal unawares into the soul and mold the character, influence the innermost being by the play upon the emotions.

For the emotions, you know, control our lives and actions. Do not imagine for an instant that we are controlled by our intellects, for that is a premise that will lead you far astray. The emotions, the feelings, are the controllers of our daily acts, and were it not for the emotions, life would be one dull round of duty, almost a colorless existence. Our intellect is, of course, a great help in guiding us aright, but most of our acts are based on our feelings. Orators, lawyers, priests, all men whose business it is to influence others, know this, and their appeal is always made to the emotions. They, of course, state facts to give the intellects of the listeners some basis to work on, but when the great appeal is made it is to the emotions, and to the emotions alone.

In music there is no statement of fact, at least not to the average listener. There is only a direct appeal to the emotions, and by delicate shading, soft cadence, swelling chorus, and thunderous climax, a play on the feelings of the listener that has its effect as surely as a draught of the nectar of the gods, and is powerful or otherwise in strict keeping with the deep or light development of themes and motives.

Poetry expresses a thought, sculpture an idea, painting an allegory or a scene from life, the drama tells a story. Each of these forms of art create emotion and through some of them very deep feelings are aroused. But with them the first appeal is to the intellect.

Music, on the contrary, expresses only an emotion, and in so doing does for humanity what no other art can attempt. What language has wealth of vocabulary sufficient to voice the emotions? What canvas, with its array of soft colors, dim backgrounds, and vague shadows can picture the mental exaltation of the artist? What group of cold marble can portray the soul of the sculptor? So, on music devolves the task of portraying the heart throbs of the musician, the artist, the composer.

We all have feelings more or less akin. We have our joys, our sorrows, our trials, and our tribulations. Sometimes we tell them to one another, but we can never make ourselves understood. We are glad of a sympathetic ear into which to pour our tale of trouble, but we are never fully satisfied with the result. There is always something lacking. We have not expressed ourselves just as we would like to have done or our friend has not exactly grasped the great point in what we are trying to convey. But we hear good music and at once feel better. We feel that it is some one telling for us the very things we would say. It matters not what the composition is, as long as it is good music, we are satisfied with it and after listening to it take our way along life's road with a feeling that a great burden has been lifted from us, that we are happier and better and that, after all, the world holds much that is in sympathy with us.

Knowing that the emotions control our lives and that music is emotional only, you will at once comprehend the tremendous significance of this art in its application to our daily existence.

That music has a power for evil as well as for good has been recognized by poets, philosophers, and sages since the beginning of recorded history. In the *Odyssey* of Homer you may read the legend of the sirens, those sea maidens with voices so sweet that none who heard them had power to resist, but were drawn to destruction on the island which the maidens inhabited. As near as we can judge the *Odyssey* was written about three thousand years ago, so it is quite evident that even in that long time the power of music for evil was well known.

About the same time that Homer was writing the *Odyssey*, David the Beloved was writing the Psalms, and throughout them there is reference to the worship of God through the use of music. David says, "Let us sing unto the Lord a new song," "let us praise Him on a thousand harps," "sing unto Him with psaltry and on an instrument of ten strings," and there are dozens of other references to music in the Psalms, from which it would appear that the power of music for good was also well known some three thousand years ago.

As music was such a power, and as the influence was good or evil (depending on the character of the music), the Church, many centuries ago, stepped in and took charge of matters musical. It was decreed that music of a certain style only should be written and that only certain styles of music should be sung. Thus there grew up in the Church a class of musicians whose composition breathed of spirituality. The men themselves may not have lived such blameless lives, but into the music which they wrote they put only those emotions which they might have felt when making a struggle for the better and the grander life. And thus through music the people were inspired to higher things. So it comes about that the Church has been the father of good music and all the great composers have put their greatest efforts into the production of music for Church use. The passion music of Bach was written for the Church, as were all the wonderful preludes and fugues of this great genius. The masses of Mozart, the requiems of Beethoven and Brahms, the oratorios of Handel and Haydn, were composed for the Church and are the great things by which these composers are remembered. They wrote many other things (symphonies, quartets, sonatas, choruses), but never anything that could not be given in church.

But in the development of music there arose a school of sophists who made bold to announce that the sphere of music was too narrow, that it should be made to depict all emotions, as in art there could be nothing that was bad in itself. Was ever greater piece of sophistry propounded? We well know that in all art there is a line of demarcation so sharply defined that only those who are leaning towards the side of the sophist are unable to locate it. We know that all the poetry of Byron is not art, we know that all the paintings of Turner are not art, we know that much of the sculpture of St. Gaudens has been forbidden place in public gardens because it is not art.

And so it is with music. As yet we have no higher court decreeing that certain kinds of music shall not be publicly performed, but the Church recognizes the evil influence of certain kinds of music by stepping in and prohibiting its use in church. There are certain kinds of music that may be given in church and those kinds are the same to-day as they were three hundred years ago in the time of Bach.

Handel, Haydn, Bach, Beethoven, and composers of that stamp never wrote a line of music that could not be performed in church. But there have been a great many other composers who have decried the work of the masters and who have given the world so-called tone poems in which they reveled in sensuous harmonies and banal, but sweet cadences. These works of the sophists have been foisted on the public under the guise of art, and as such accepted by the public; but to the musician and the thinker these works speak the degeneracy of their makers as surely as did the vapid effusions of the Pompeiian poets in the latter days of that ill-fated city.

The influence of this school has not been felt by the giants in music. It had no effect on Brahms or on Tschaikowsky, or Mendelssohn, or a score of other composers who wrote music that has made the world better. And what has become of sophists? Do you ever hear of them these days? Are their names ever seen on modern programs? Has their music lived? Has it influenced more than the fleeting crowd of pleasure-seekers? Has it left its mark on the record of civilization?

And so it will be well for you lovers of music to seek out that which is good if you would get lasting pleasure out of it. Do not decry all modern music nor all popular music.

Some of it is good and most of it is harmless at the worst, but it is not the kind of music that is going to broaden your mind, develop your soul, and make you feel that life holds more than the pleasures of the hour. If you are going to listen to music have it such music as will help you in your everyday life, have it good music, pure music in which there is no suggestion of evil.

And do you say that you do not know good music from bad? There is one sure and unfailing indication, and if you follow it you cannot go far astray. You have heard that a man is known by the company he keeps. It is the same with music. Absolute music (that is, music which is not written to words) seldom has a suggestion of the impure in it. But all music which has been written to words must forever be associated with those words, and the effect on the listener will be that of the words and music combined, no matter if it is given an instrumental performance only. So, if you happen to know of music that has been written in opera of the decadent type, or of music that has been set to words of the decadent sort, that is the kind of music that will do you no good. Be discriminating in what you sing or play or in what you listen to, and continually try to advance yourself in musical knowledge and feeling, for every advance you make in music will be to your soul's welfare.

At the beginning of this paper I said that music had a greater influence on human destinies through the subliminal self than any of the other arts. I want to refer again to the emotions, because music affects our emotions alone.

Through the emotions we become highly exalted or deeply depressed, depending on the emotional significance of that which had been the excitant. But depression never follows the feast of good music. The feelings may be greatly wrought up by that which has been heard, the profoundest depths of the being may have been stirred, tears may flow; but there is no sorrow, no depression, only a feeling of higher exaltation, of closer kinship with the great God above.

The influence of music is greatest when least considered, for it is then that it enters your very heart and soul and molds the character. Good music can have but one effect on those who listen to it, and music of the decadent type has the opposite effect just as surely as there is good and evil in music. With most of us the influence of music is one that extends over the whole course of our lives. It begins at the cradle, when the mother hums a lullaby and rocks her babe to rest; it continues through childhood in the songs of the Sunday-school; it is with the young people in all their entertainments and with the older ones in their daily lives. It compasses the whole category of human emotions and fills with brightness many lives that might otherwise be merged in gloom.

Music is the great influence, the grand influence, and we cannot place too high an estimate on its powers for good. We know not all the good it does and we cannot measure its results. But we know it is with us always, from the cradle to the grave, and even beyond, for, when the last word has been said, the last psalm sung, the exalted soul, released from its earthly habitation, is borne to the throne of grace on the swelling cadence of the requiem.

REDEEM YOUR PAST FAILURES

You may say that you have failed too often, that there is no use in trying, that it is impossible for you to succeed, and that you have fallen too often even to attempt to get on your feet again. Nonsense! There is no failure for a man whose spirit is unconquered. No matter how late the hour or how many and repeated his failures, success is still possible. The evolution of Scrooge, the miser, in the closing years of his life, from a hard, narrow, heartless money grubber, whose soul was imprisoned in his shining heap of hoarded gold, to a generous, genial lover of his kind, is no mere myth of Dickens' brain. Time and again, in the history of our daily lives, chronicled in our newspapers, recorded in biographies, or exhibited before our eyes, we see men and women redeeming past failures, rising up out of the stupor of discouragement and boldly turning face forward once more. — O. S. MARDEN *in Success.*

SONG ANALYSIS

KARLETON HACKETT

Who is Sylvia? by Schubert, is a song of such exquisite beauty that all the torturing it has received during the last century has not sufficed to dim its freshness. It is one of the dozen or so songs from the classic repertory that everybody knows, consequently almost every one who sings it seeks to give some new interpretation, with the inevitable result that its true character, perfect simplicity, and unbroken melodic flow is fast disappearing from our concert halls. First of all in this song and in most songs that reach towards perfect beauty, is the rhythm. From the first note of the accompaniment to the last there should be scarcely a variation of the original tempo, except that the entire last verse is to be taken slightly faster than the first two, but no heavy ritardando anywhere, only an elastic, even, rhythmic flow of melody. More than any other song writer Schubert seemed impregnated with the spirit of the melody of the human voice, and the vast majority of his songs only reveal their inmost beauties when the singer has that poise of voice which the Italians called *bel canto. Who is Sylvia?* is one of the best examples of melody for the human voice; there is no place for declamation nor dramatic climax, the meaning of the words must be made clear by that tone of sustained beauty, which sounds so easy but is in fact the apex of vocal skill. Only those attempt "*dramatic*" effects in this song who realize their inability to "*sing*" it.

Wherever it is possible to find an adequate English translation of a song written in a foreign tongue it should always be chosen, when the song is to be sung to English speaking people; and when the original words — as in this case — are English, there is no possibility of dispute. One reason why many vocalists choose to sing in foreign languages is that by this means they conceal their poor enunciation; for since the audience does not know the language, it cannot tell whether or not it is clearly spoken. But to know what the song is about is one of the greatest pleasures in listening to singing; so, if the singer cannot or will not sing good, comprehensible English, let him make way for some one who can. The accompaniment is of equal importance with the voice, and if it be dragging or clumsy, or anything but clear, firm, and in absolute sympathy with the voice, the song is a failure. The right hand should be played even, sustained, and legato; the melody of the left hand crisp and staccato, not too loud, but always firm. The two phrases in each verse where the left hand in the treble clef answers a vocal phrase must be legato, but strongly accented on the first note. The tempo should be a moderate andantino; metronome indications are unsatisfactory, but neither drag nor hurry, take a good swinging rhythm and keep it.

The phrases are so adequately constructed for singing that there is scarcely a place where the question of breathing need to bother. Like all sustained vocal phrases, they should begin quietly, swell to a full tone with an accent in the middle and die away at the close. The first phrase should begin softly, then let the tone swell until it comes pretty full on the first syllable of "Sylvia," and then diminish to the end of the phrase. This does not mean to begin as softly as you can, then make as much of a crescendo as possible, but that the tone shall be increased more on the accent in the middle of the phrase than at the beginning or close, — which is true of all sustained singing. Just how softly each phrase should begin, and how much of a crescendo should follow, is a question of artistic feeling that one learns only by years of study and observation; for artists are not *made to order*, they grow into existence partly by what is taught them, partly from their inner consciousness. The melody of the song is so spontaneous, the harmonic structure so simple, that the young student often feels that he can take the whole thing in at a glance, and that there is hardly anything to work on. Supposing that his tone production is good enough to warrant his attempting the song, when he really begins to study he will find it work enough to make the rhythm easy and flowing, and the words perfectly clear. In regard to the words, one error in the usual editions is to be noticed; "adored" at the end of the first verse should be "admired," and of course the last syllable to be pronounced as in all old English. It is not enough — in fact it is nothing — to sing the song in strict time; the values of the notes must be accurate, but the singer should pass on through this to rhythmic accent, where the angles of mere accuracy have been softened into a flow of melody. The values must be right, but it ought not to jerk around any corners. The accented beat and the accented syllable coincide, and the tone should have the most volume on the accent in the middle of the phrase. "Who is Sylvia?" is the phrase, yet about nine young singers out of ten give it: Who is Sylvia? — and so on to the end, which is ridiculous. A pure tone, a flowing, accented rhythm; an understanding and distinct speaking of the words, — these are all that the interpretation of this song demands. How many singers have them? Simplicity is the key-note, so to speak, and the song as Schubert wrote it needs no "dressing up."

An excellent song for teaching sustained tone and distinct enunciation is *Absent*, by Metcalf; also a grateful song on the concert stage. The ability to sustain a simple, melodic phrase is the basis of all good singing, and it depends on the method of tone production whether this be one of the easiest, most natural things in the world, or the thing that you most dread. If you know something about the free, unconstrained breath flow, it is easy; if your breathing is awkward, so that the muscles are tense and strained, the tone will be stiff and unmusical, hard to make and not pleasant to hear. The first principle of singing is to take a good breath and then be willing to let it come freely. Most young singers make their pathway unnecessarily rough by trying to have the breath last too long, trying to sing too long a phrase. Always breathe before you are forced to, study your phrases so that you know how far you can go with comfort, and always plan to reach a new breathing place while you still have abundance of breath. Long phrases may come later; the young singer has no business with them, and the old artists use them but sparingly for special effects.

The phrases in this song are very simple, but just long enough so that only an artist can sing them properly on one breath. In the first phrase, breathe after the word "shadows," and as this again is a sustained melody, there should be a gentle crescendo in the first part and a diminuendo towards the end. While the time is very simple and the accompaniment light, the best effect depends on giving the even values to the notes. In a song of this kind there is a great temptation to drag the time and make effects by holding certain tones, *but don't do it.* It is ineffective at best and teaches you bad habits. Keep in mind that if you are to become a singer, accuracy and rhythm must be made a part of your inmost thought. Then if you have a good breath, are willing to use it freely, know where you are to take the next one, feel sure of the rhythm, then give your mind to speaking the words distinctly without stopping the flow of the tone. This is a life-long study, but it can be done. Sustained, legato singing depends on good tone production, which is another way of saying an even, free breath flow. As has been said many times, it is much easier to sing well than to sing poorly. To sing properly you must be free, elastic, comfortable in mind and body; to sing badly, you must stiffen and strain, making trouble for yourself and all your friends. Don't try — don't make an effort; do it as easily as you can. As a rule, the harder you try the worse you do. It is not strain that makes singing, it is poise, equilibrium. When you have the physical structure of the song clear in your mind, — notes, time, rests, accent, breathing places; then sing the words as though they meant something to you. Sing it simply and quietly, without trying to make any "effects," but to see how easily you can do it. Later, you will discover a great law of tone production, that the easiest tone you can make is always the best tone. No matter what you may be trying to do, or think you are doing, if you are conscious of strain when you sing, it is not good. Almost all young singers use too much tone, sing too loud; it is a mistake. Voices are judged as other things are, by the *quality.* If you make a beautiful tone, you sing; if otherwise — good-by; nobody cares for it. So with a calm spirit sing this song as easily as you can, make the rhythm clear, and enunciate the words distinctly. If you do this, it is the beginning of interpretation.

ON THE VALUE OF MECHANICAL MUSIC

CARROLL BRENT CHILTON

A noteworthy section of the Prospectus (recently issued) of the Institute of Musical Art (Betty Loeb Foundation, Frank Damrosch, director) describes a new department, one now coming to form a standard part of the work of every music school and every institution where the art of music is in any way covered, — a regular course in "How to listen to Music."

"Instruction in this course (we quote from the Prospectus), which is designed for persons who wish to increase their capacity for musical enjoyment without making a practical study of the art, will be given through lectures, all of which will be illustrated by the performance of music of the highest and most representative kind. It is not enough to read about music, or hear about it, or even to hear it in a purposeless way. It must be heard intelligently to be fully appreciated; and it is the purpose of this course to teach students to listen intelligently."

The outline of subjects here follows: —

The Elements of Music (Rhythm, Melody, Harmony).

Rudiments of Musical Form.

Folk Song and Art Song.

Motets, Part-songs, Madrigals, etc.

Dance Forms: the Minuet, Gavotte, Allemande, Gigue, etc.

Suite, Sonata, Symphony, Symphonic Poem.

Absolute Music and Program Music.

A Significant Step

This is the first announcement of this character which has appeared in any circular of a conservatory of music, known to us, and shows what has long been predicted. All lovers of music may not be enabled or inclined to study the theory or practice of musical art, yet all desire to become intelligent listeners and appreciators.

Some provision, therefore, for the training of the average man or woman in these things was inevitable, not only because music was peculiarly suitable to become a part of every one's general education, but because the very life of the art itself depends upon intelligent auditors.

Rubinstein thought that sixty per cent of the Germans understood music instinctively, thirty per cent of the French, and eighteen per cent of the English. By inclination, Americans should stand well up in this list; but candor would compel the impartial observer to record that we can boast a percentage no higher than the English, if as high. Of course, genuine artistic progress is impossible until the great standard works of art in music have penetrated the general mind, to form a basis for further advance.

For this sort of education (and perhaps the only remedy) we turn to the intensely practical little implement of the type now known generally as the Pianola.

Without labor and uncomplainingly, the *chef d'œuvres* of music, forming the musical heritage of the world, may be reproduced at will, and over and over again, till they penetrate the mind. Oratorios, quartets, sonatas, symphonies, overtures, operas, always ready for the varying moods of musical man in his own home. *Music in the home has made Germany the leading nation in music.*

As every one knows, reading may be creative as well as merely receptive; indeed, it may be doubted if there is any such thing as *mere* receptivity. In this new method of *reading music aloud* the original and personal judgments of each listener are called forth.

Perhaps the secret good of the new device, and the explanation of its immense vogue in homes and schools throughout the world to-day, is here; namely, that *the observation of hundreds of great works stimulates the faculty of independent personal judgment.*

Many whose musical education has been frustrated or never started are now awakened and made aware of their own slumbering musical sense, and become truly musical in fact. Now, for the first time, they come, as it were, in to that part of their human heritage, — a discovery always made with joy.

In every art it is the same, — contact with the masterpieces and saturation with their spirit is the first and last aim of study for the average human.

It follows that being musical has nothing to do with the arts of grammar and performance — important as these are to the specialists. It consists, primarily, of sensibility. Are you able to turn on in your mind a flood of beautiful sound? How far are you able, by dirigation alone, to review your impressions of the music you have heard?

A person who had read *Hamlet* or *Lear*, and had once "plucked out the heart of the mystery," could hardly be said to have any true knowledge of their experience if unable to recall the leading ideas and motives and moods of the play.

Nor could a person be said to be musical who could not give some account of his excursions into the tone world. How few can render this account!

It could even be shown that devoted concert goers in large centres are lacking in this respect, since it is not simply hearing good music that lets us into its secret, but hearing good music *repeated* till we are thoroughly at home with it. Generally we require at the start the interpretation of an imaginative mind. Like the drama of life itself, which without experience is only inexplicable dumb show and noise, the uninitiated auditor at a quartet concert gets sensuous impressions only. He must have the bill of the play in his head and be thoroughly familiar with what is going on, if he would understand it.

For the mass of men great art needs interpretation. Here and there, perhaps, may be found an individual with sensibilities so exquisitely attuned as to be able to sense the merit of great music even from the beginning of artistic experiences. But most of us, I fear, require to be led sympathetically into the presence chamber of Art, before we can learn to perceive for ourselves the merits of the things which are excellent.

For variety's sake and other reasons, the Kneisel Quartet or the Boston Symphony Orchestra *never repeat* a quartet or symphony in the same season. From the standpoint of tone familiarity it is easy to see that *one might listen to a lifetime of these great performances without ever getting to know one work intimately.* What a loss! when all these histrionic performances are thrown away, as it were, in missionary work to make the compositions known, which are not yet known at last, unless concert hall experiences are supplemented by home study. If these statements are doubted, ask any regular attendant of these concerts to give you some account of the themes and spirit of, say, six *leading quartets* played by the Kneisel Quartet: —

Beethoven — F major, Op. 59, No. 1.
Beethoven — C♯ minor, Op. 131.
Mozart — C major Quartet.
Mozart — B♭ major Quartet.
Haydn — C major Quartet.
Schumann — Op. 44, No. 3.

or of the following standards in the repertory of the Boston Symphony Orchestra: —

Beethoven — A major (Seventh) Symphony.
Mozart — G minor Symphony.
Schubert — C major Symphony.
Brahms — C minor Symphony.
Haydn — E♭ major Symphony.
Mendelssohn — Scotch Symphony.

No royal road to the comprehension of these works has yet been found, but to hear them again and again at intervals of time *not too far apart for the impressions to become cumulative*, together with a competent guide to their understanding.

Startling as may appear the feats of the Pianola, in nothing is its power more remarkable than in its ability to reproduce for us the living lineaments of works like these, *repeatedly*, so that we may observe every detail of the composition and fix it firmly in the mind. When combined with the study of the orchestral score and explanatory text, the function of this reproducing instrument becomes truly indispensable, since it *is literally the only practical means (ordinarily obtainable) of becoming truly familiar with the standard works* in each department. True, some works are better adapted than others to successful reproduction in this manner. The same is true of all art reproduction.

From the least effective we yet receive an impression of the original, valuable in some degree as enabling us to know what the work is.

Considering the slow pace at which educational innovations are apt to move, the prompt adoption of the new laboratory means in music is significant.

At Harvard University, at Columbia, at Vassar, and forty leading educational institutions, the pianola is now a regular part of the teaching equipment, and performs a remarkable service. No longer do students of harmony, form, musical history, and composition deal with dead formulas and abstractions. First-hand knowledge of these factors *as embodied in actual musical compositions* is early instilled into the mind to become the necessary base for further study.

It is significant that the students take to the new idea with avidity, and it seems certain that the opportunity of getting into actual contact with the treasures of music is rapidly advancing the standard of taste and raising the estimation in which music is held by educators.

STANDPOINT OF THESE LETTERS TO TEACHERS

W. S. B. MATHEWS

With the present issue of THE MUSICIAN I begin some *Letters to Teachers* for discussing any practical questions proposed, relating to piano playing, piano teaching, or piano music. In these answers there will always be a "personal equation," which the reader must add to or subtract from the apparent solution to get the true result. That equation consists of two preoccupations of mind, under which the answers will always be written, more or less, namely: first, that on the whole Mason's *Technics* (revised edition) covers more technical ground for elementary piano playing than any other book as yet published. This notion of mine is a growth of almost forty years' experience in teaching and of familiarity with the principles and materials of the Mason system. The idea may be unsound and out of date; if it be so, I have not found it out.

The second preoccupation of mind underlying these answers is that the publishers of this periodical, the old and highly honored house of the Oliver Ditson Company, having lately, at very large expense, issued a collection of *Graded Studies* by that active musician and litterateur, Thomas Tapper, his collection naturally takes precedence in these columns over any others, whether old or newer. The reader, therefore, will kindly modify what I say, in the light of this honest confession of what may be to him a higher light or an undesirable limitation, according to his own personal equation. Nevertheless, all answers will be according to the usual obligation of the witness stand, "the truth, the whole truth, and nothing but the truth," to the extent that the writer is ready to sign his name to it.

Piano Technics a Question of the How? Rather than the What?

All books of piano technics consist largely of the same practice-forms, mostly scales, arpeggios, broken chords, and five-finger exercises. From this it follows either that they are of substantially equal value, or else some one or more must have something new to propose concerning the treatment of these standard keyboard tracks. This is precisely what happens with Mason. The scales, for instance, in his book are shown in a very large variety of methods of treatment, concerning which all other technics are silent, or merely suggest such variety of treatment in passing. Mason, alone, provides the young pianist with a variety of scale treatments, such as artists use in their own practice. It is the same with his arpeggios, where the variety of arpeggio tracks is immensely larger than anybody else affords, and still more astonishingly rich in modes of treatment.

Despite the very large place speed, fluency, and power play in all music of tempestuous moods, and the great place still remaining for merely elegant piano playing, as such (*e.g.*, the first study in Chopin's Opus 25), tone quality and tone color remain the highest possible accomplishments in piano playing, whether they be applied to concert music, art music, or merely to those elegant Tupperisms of the drawing-room, in which amateurs take so much delight. It is always a question of the How?

The Mason system is the only one, or the next but one, which undertakes to provide all these methods of tone production which color the tone and vary it in expression. All others take it for granted and give no attention to it. All but one, that of Leschetizsky.

The Difficulty of doing Exercises Completely Well

Very few teachers understand what a long time an important technical exercise or method takes before its usefulness is exhausted by the pupil. Perhaps the most striking illustration of this is afforded by that remarkable tone exercise of Leschetizsky. He begins with a five-finger position, five keys held down, under conditions which he carefully states. Then he repeats one tone, slowly, the finger not leaving contact with the ivory, and the tones as closely connected as a repeated tone can be, practically legato, the player being taught to listen for this closeness of repetition. And this each finger does in turn and each hand.

Later on, a rhythmic table is made, by playing in the same way a single repeated tone (always holding the other four) in quarters, eighths, sixteenths, etc., in perfect rhythm. It is a very difficult thing to do.

A little later he begins the repetition pianissimo and rises to fortissimo within eight tones, and back again to pianissimo in the same number. Still later, the opposite fingers of each hand do the same kind of things together.

Now here is the curious thing, which contains the moral of this lesson: The music I have mentioned might all be written sufficiently well upon two lines; yet Victor Heinze, one of the best Leschetizsky pupils I have met, tells me that these young piano virtuosi who go to Leschetizsky require *two years* to complete the exercise I have just described, to the satisfaction of the master.

And what is it they have when they are done? First of all that habit which we neglect in teaching, the habit, namely, of listening to tone, of conceiving the tone before producing it, and of listening to it when the finger has made it to discover whether it corresponds to its idea. This for legato, for power, and for delicate gradation of power, the ear becoming more and more sensitive as the fingers gain in responsiveness. This is the secret of the Leschetizsky tone in artistic interpretation; the pupils are able to grade tones delicately under the most severe handicap possible, that, namely, when the four fingers are holding keys and only the playing finger is able to move. With this resource a pianist passes triumphantly over a thousand delicate places where the common player fails.

While I do not think any one piano exercise contains everything, I doubt whether there is a single exercise which has in it so much as this one; but it is not for the young player, the handicap is too severe. Better first master the tone productions of the Mason system, which lead in the early stages to much quicker results; then, later on, add this one and work it out to the end.

When a young player fails to do what the music requires, it is always a question as to the source of the failure. Whether it is a weak finger, a careless ear, or a mind which does not grasp the idea in its completeness; or a playing habit which has not yet reached mature development, although each element has made a beginning. The old technics failed terribly in not doing anything with the passage forms they set up for practice. No matter how empty the music, passage forms are never such as the technic books give us, always excepting that of Mason. When a scale is repeated it is always repeated in rhythm; its tones have a definite mathematical relation to the other tones in the same connection. This involves mental computations which, with many students, have to be built up, especially when the number sense is weak.

Merely thinking a thing is by no means the same pianistically as doing it, but it is an indispensable prerequisite to doing it well. Tone thinking will never arise in average students, unless the exercise and practice have a reason for the thinking. The mind of the child is very easily diverted from any focus of attention; Mason suggests ways of keeping it concentrated.

This, also, Leschetizsky does in his varied treatments of tone exercise already mentioned. The old timer, who like Dr. Mason in his youth, used to read a novel while engaged in the "alleged" practice of five-finger exercises, did not practice; the mental element of practice was lacking. Now the Think is curiously related to the Thing, as you see immediately you spell it. Our letters to teachers will always try and keep fast hold of the Think, as well as that great elixir of life of German philosophy, the "Thing-in-Itself."

And in these letters, the "Thing-in-Itself" is the art of piano playing; as Art, for the musical satisfaction of the player, and of those whom he would edify. When this is in the net result, it is good as far as it goes; when this is lacking, it is, as Saint Paul described it, merely a "sounding brass and a tinkling cymbal."

This I know to have been Mason's idea; and this I believe to have been that of Mr. Tapper; this is also my idea. Let us pass it along. It is a good thing.

MUSICAL JUSTICE TO THE BOY

W. F. GATES

One feature the teacher will do well to add to his musical propaganda is impressing on parents the advisability of giving something of a musical education to the boys. It is too commonly understood that music is feminine. The old classicists gave her this gender and all writers have copied them. Collins writes, "Music, sphere-descended maid"; Shakespeare says, "Music with her silver sound"; Pope alleges, "Music her soft assuasive voice applies," and the boys have had to suffer for it ever since.

If the artistic culture that is supposed to come from the study of music is good for anything at all, why should it not be given where there will be the greater lack of finer influences through life? The girl is gentle, loves beauty, naturally tends more to the esthetic than the boy. Why, then, urge her to the study of music and warn the boy away?

The lad is hastened through his school days, rushed into an office or factory or a profession, and emerges into middle life an Indian — as far as any artistic appreciation is concerned. He marries a girl who has had more or less of musical training, but he has no appreciation for her music and she has no incentive to continue it. Soon it is dropped and the new generation learns only the record of "what the mother used to do before she was married."

Not one boy in ten thousand has the natural gifts that make it advisable to educate him for the musical profession; but every boy has an esthetic germ in him that can be developed by vocal study or that of some instrument. This has an influence on his whole life. He will derive more pleasure from all forms of beauty with which he comes into contact; he will appreciate the musical efforts of people more talented than himself; he will take an enjoyment in music in his home, when he comes to be the head of one; he will transmit to the next generation an artistic impulse that might result in great things.

Many of the greatest musicians have sprung from fathers whose musical abilities were only moderate. The parents of Beethoven, Schumann, Schubert, Mendelssohn, Handel, Chopin, Liszt, Paganini, Wagner, Verdi, Weber, Rossini, Tschaikowsky, Paderewski, and scores of other great musicians were unknown to the musical world — men of small musical talents or none. But all of these were raised in an artistic atmosphere, most of them having their musical talents appreciated and fostered at home.

It is seldom from a great musical genius a greater springs. Music is like a flower. It blossoms slowly in the human family, opens to a sudden expansion of genius — and dies over night. What one of the great composers had a son that had a tithe of his genius? The great musician must come from a home of perhaps moderate talent but of appreciation for art.

Therefore give the boy a chance. A chance to be the head of an art-loving home, some day in the future. Let him become a music-loving amateur, one of that vast body which makes the musical atmosphere of the country; but unless he have overwhelming talent and application, discourage his entrance into the musical profession.

LAFCADIO HEARN AND CONGO MUSIC

HENRY E. KREHBIEL

(*See Editorial Page*)

To the Editor of THE MUSICIAN.

Dear Sir: You have done me the honor to ask me for an opinion on the value of the editorial article which appeared in the New York *Sun* newspaper two or three weeks ago, which affected to discuss the sources of "Congo music," in the light of certain investigations assumed to have been made by the late Lafcadio Hearn, and certain of that lamented writer's conclusions — also assumed. From the point of view occupied by every serious investigator of folk song, the article has no value whatever; the writer of it is convicted of crass ignorance by his use of musical terms and his references to Gottschalk's pianoforte compositions based on so-called creole melodies; as a contribution to the biography of a singularly interesting literary personage it has the value that can be attributed to any series of mistaken statements which provoke contradiction and thus bring out the truth.

Lafcadio Hearn's interest in African and creole music was an outgrowth of a personal friendship and communism of intellectual pursuits and enthusiasms between him and me which began in Cincinnati over thirty years ago, and endured until his return from his second visit to the West Indies and his departure for Japan. Of and for himself he had no knowledge of music of any kind; but as a folklorist he made vast researches (though almost wholly in French writings), and all that he found that was fantastical and curious about music he reported to me by letter. For artistic music he never had the slightest concern, and I have a grave doubt if the name of Beethoven ever occurred to his mind or was put by him upon a written page. Musical symbols were a mystery to him. There were evidences in some of the melodies which he copied for me from foreign books that he drew the lines of the stave from note to note as he went on, and he never felt quite sure that I would be able to read what to him were weird hieroglyphics, — magical signs to conjure with, like the runes of the Northland. He heard music, as he saw everything, more with his imagination than his sense. The tales which he read in strange literatures of the power exerted by song fascinated him, and he would have liked to believe them and find physiological and psychological explanations for them which would fit into the system of modern science to which he was devoted. Once in the early years of our association I explained to him that the scales of all peoples were not alike, and that there were ears attuned to distinguish smaller intervals than our semitone. That struck deep into his soul, and he was continually looking for such tonal splinterings. He thought he heard them, too, and used to talk about them on all possible and impossible occasions. Granting that he could recognize tonal differences at all, except elementally (of which I am not sure), Hearn would have been more delighted by the performances of a singer with an atrocious intonation than with a Patti. He frequently complained that when musicians had written down a song for him and then sang it for his approval that they had omitted those fractional tones in which all the charm seemed to lie for him. I observe that he was still obsessed by the notion after he had been years in Japan. But this is in the nature of generalization, and I ought to be specific in criticism of the erroneous ideas of the writer of the article in the *Sun* newspaper.

First as to the assertion that after researches in New Orleans, Martinique, and the West Indies Hearn came to the conclusion that the so-called "Congo songs" were not African at all in origin: the writer has made the statement out of the whole cloth. He practically admits as much when he says that "the fact that he (Hearn) never issued any declaration in the connection would seem to prove that he had found no genuine Congo music worth the mention." Hearn's "researches" in folk song had ended long before he went to Martinique. The last six weeks of his stay in New York, while he was arranging with his publishers for the work to be done in the West Indies and touching up his story of *Last Island* for the last time, were spent in my home as my guest. For six years we had kept up a lively correspondence concerning our work, ideals, and ambition, and during a period in 1883 and 1884 we wrote much to each other about negro and creole music. So engrossing did the subject become that there was some talk about a book to be written by us in common; but it was the purely literary-romantic side that Hearn was interested in, as will appear presently. From Martinique he never wrote a word about folk song, but when he returned he gave me about a dozen specimens of songs and dances which he had got a band-master at St. Pierre to write down for him. I prepared four of the songs for the appendix of his book *Two Years in the French West Indies*, published by Harper Bros., and there they may be found. That was the end of his interest in folk song except from the literary side which endured in Japan; when he referred to the music which he heard it was always timidly and with the old obsession created by our talks years before when we were fellow-reporters in Cincinnati. The notion that there were scales in the folk music of some peoples which contained tones smaller than the Occidental semitone fascinated him and he seemed to make it the *crux* by which he tested the genuineness of all folk tunes. I think he confounded it with the *glissando* effect which can be heard in slave spirituals. In one of his letters to me he wrote: "The other night, as I was listening to a peculiarly hideous steamboat whistle, Page Baker said: 'That is like the wail of a banshee.' But just then the creole musician stepped up and cried out ironically: 'O happy man! There is your infinitesimally shaded African music! Verily,' I exclaimed, 'thou art almost correct; for it is even like unto the cannibal song of the Marquesas Islands which my friend Krehbiel used to sing for me!" At another time: "I think you are right about the negro-American music, and that a Southern trip will be absolutely essential because I have never yet met a person here able to reproduce on paper those fractional tones we used to talk about, which lent such weirdness to the songs. The naked melody robbed of these has absolutely no national characteristic. The other day a couple of darkeys from the country passed my corner, singing, — not a creole song, but a plain negro ditty with a recurrent burthen consisting of the cry: "Oh! Jee-roo-sa-le-e-e-em!" I can't describe to you the manner in which the syllable *lem* was broken up into four tiny notes, the utterance of which did not occupy one second, — all in a very low but very powerful key. The rest of the song was in a regular descending scale, the *Oh* being very much prolonged and the other notes very quick and sudden. Wish I could write it, but I can't. I think all the original creole-negro songs were characterized by similar eccentricities. More than ten years later, in a paper on *Japanese Popular Ballads*, read before the Asiatic Society of Japan and reprinted in his book *Kokoro*, he said: "To reproduce such melodies, with their extraordinary fractional tones, would be no easy task, but I cannot help believing that the result would fully repay the labor."

So far from believing that the music of the negroes to which we listened while investigating voudooism and creole songs in New Orleans (which is the only place in which he gave any heed to the music, and this wholly for love of me and our mutual enthusiasms) was corrupted French and Spanish music, Hearn believed that the opposite process had taken place. It was negro music that had been sophisticated by French and Spanish influences. In proof of this here is an extract from a letter to me bearing directly on the subject: "I must tell you, however, that creole music is mostly negro music, thought often remodeled by French composers. There could neither have been creole patois nor creole patois melodies but for the French and Spanish-blooded slaves of Louisiana and the Antilles. The melancholy, quavering beauty and weirdness of the negro chant are lightened by the French influence or subdued and deepened by the Spanish." How far this is from the *Sun* contention that Hearn grew discouraged in his musical investigations because he had found that all negro music was merely an imitation of the music which the negro heard from his mistresses in America I need not point out. It would have almost broken his heart had I told him that the music which he heard from black singers contained no elements that I could recognize as African but were only perverted Scottish songs. Little as he knew of music, Hearn would never have been guilty of such ethnological, historical, and sociological blundering as characterizes nearly everything that I have read on the subject from those who hold the view of the writer in the *Sun*. But, as I have already remarked, it was only the literary side of folk song of which he had knowledge or concerning which he spoke with conviction based on knowledge. He made only a few efforts to secure melodies for me from original sources. From the notation of a Mr. Grueling he sent me a voudoo song, a creole song entitled *Belle Amerikaine*, and the street cry of an itinerant vender of clothespoles: from Martinique the songs and dances already mentioned From a French translation of an Arabian slave-dealer's book on Ouaday he copied eight songs with corrupt Arabian and African texts. This was the extent of his contribution to my collection from the musical side. Textually his help was invaluable, and the enthusiasm with which he entered into the project of collaboration on a book on negro music in America is attested by the following letter: —

Dear K.: —

Just got a letter from you. Hope my reply to your delightful suggestion was received. I fear I write too often; but I can only write in snatches.—Were I to wait for time to write a long letter the result would be either o or something worse.

I have already in my mind a little plan. Let me suggest a long preface, and occasional picturesque notes to your learning and facts. For example, I would commence by treating the negro's musical patriotism,—the strange history of the griots, who furnish so singular an example of musical prostitution, and who, although honored and petted in one way or otherwise, are despised by their own people and refused the rites of burial. Then I would relate something about the curious wanderings of these griots through the yellow desert northwards into the Maghreb country — often a solitary wandering; their performances at Arab camps on the long journey, when the black slaves come out to listen and weep; then their hazardous voyaging to Constantinople, where they play old Congo airs for the great black population of Stamboul, whom no laws or force can keep within doors when the sound of griot music is heard in the street. Then I would speak of how the blacks carry their music with them to Persia and even to mysterious Hadramant, where their voices are held in high esteem by their Arab masters. Then I would touch upon the transplantation of negro melody to the Antilles and the two Americas, where its strangest black flowers are gathered by alchemists of musical science, and the perfume thereof extracted by magicians like Gottschalk. (How is that for a beginning?) I would divide my work into brief sections of about a page and a half each — every division separated by Roman numerals and containing one particular group of facts.

I would also try to show a relation between negro *physiology* and negro music. You know the blood of the African black has the highest human temperature known — equal to that of the swallow — although it loses that fire in America. I would like you to find out for me whether the negro's vocal cords are not differently formed and capable of longer vibration than ours. Some expert professor in physiology might tell you; but I regret to say the latest London works do not touch upon the negro vocal cords, although they do show other remarkable anatomical distinctions.

Here is the only creole song I know of with an African refrain *that is still sung*. (Pronounce "wenday," "mak kiyah.")

Ouendé, ouendé, macaya!
Mo pas barassé, *macaya;*
Ouendé, ouendé, macaya!
Mo bois bon divin, *macaya;*
Ouendé, ouendé, macaya!
Mo mangé bon poulet, *macaya;*
Ouendé, ouendé, macaya!
Mo pas barassé, *macaya;*
Ouendé, ouendé, macaya!
Macaya!"

I wrote from dictation of Louise Roche. She did not know the meaning of the refrain; her mother had taught her, and the mother had learned it from the grandmother. However I found out the meaning, and asked her if she *now* remembered. She leaped in the air for joy, apparently. *Ouendai* or *ouendé* has a different meaning in the eastern Soudan; but in the Congo, or Fiot, dialect it means "to go," "to continue," to "go on." I found the word in Jeannest's vocabulary. Then *macaya* I found in Turiault's *Etude sur la Language Créole de Martinique: ça vent dire "manger tout le temps," "excessivement."* Therefore here is our translation: —

"Go on! go on! eat enormously!
I ain't one bit ashamed; eat *outrageously!*
Go on! go on! *eat prodigiously!*
I drink good wine; *eat ferociously!*
Go on! go on! *eat unceasingly!*
I eat good chicken, *gorging myself!*
Go on! go on! etc."

How is this for a linguistic discovery? The music is almost precisely like the American river music, — a chant almost a recitative until the end of the line is reached: then for your mocking music!

And, by the way, in Guyana there is a mocking-bird more wonderful than ours, — with a voice so sonorous and solemn and far-reaching that those creole negroes who dwell in the great aisles of the forest call it *Zozo monpe* ("l'oiseau mon-père"), the "My Father bird." But the word father here signifieth a spiritual father, — a *ghostly* father — the "PRIEST-BIRD!"

Now dream of the vast cathedral of the woods, whose sanctuary lights are those of heaven!

L. H.

In conclusion (since it is not at all necessary that I give my present views on the general subject raised by the writer of the *Sun's* article, but only set forth those of my dead friend), let me tell the story of the articles on creole music written by Mr. Cable. It was while Hearn and I were in the midst of our inquiries concerning creole music that Mr. Cable, who had made Hearn's acquaintance in New Orleans, came to New York bringing a letter of introduction to me from Hearn. The men had been drawn together by their mutual interest in creole studies and Mr. Cable was desirous to introduce some music, which he had collected, in some articles which he had in contemplation. The extended collaboration between us, which he proposed, I found myself obliged to decline for the reason that I did not feel myself sufficiently equipped in material, for one thing, and because I could not adjust my manner of treatment to that of my distinguished friend, who graciously submitted part of his manuscript to me at his home in Simsbury. I looked over the music for him, however, made simple arrangements of some of the songs, added some of my own, and the articles appeared in the *Century Magazine* for February and April, 1886. I fancy that Mr. Cable was quite as much amused as I to learn of the density of his musical ignorance, the relation of his little songs to the music of Lulli, Rameau, Boieldieu, Adam, and Flotow (ye gods, what a jumble!) and that the innocent little things are "scores" which, in turn, are "a vulgarized and dilated (diluted?) expression of well-known French and Spanish compositions." Better not to know so much than to know so much that isn't so; — it's a wise, if homely adage.

H. E. KREHBIEL.

Blue Hill, Me., Sept. 12, 1906.

ELEMENTARY ITALIAN

This series of lessons is repeated in response to a very general request.

Italian in its usual aspects is not a difficult language, and its connection with the art of music is so close that even an incomplete knowledge of it cannot help being of great service to musicians and amateurs. The lessons will be made so simple that only a moderate amount of time will be needed to master them.

The first subject to be taken up is the correct pronunciation of the language. A thorough knowledge of this is of prime importance both from a musical and from a linguistic point of view. The first two lessons therefore are made longer than the following ones. They should be mastered completely before the others are taken up and they should be referred to constantly in future reading.

LESSON I

PRONUNCIATION, VOWELS

A, *i*, and *u*, as vowels, have each one pronunciation which never varies.

A is pronounced as the *a* in "father." Examples: —

La cása, the house — *L'ária*, the air

I is pronounced as *ee* in "beet." Examples: —

Il vîno, wine — *Infinîto*, infinite
Mîo, my — *Símile*, like

U is pronounced as *oo* in "hoot." Examples: —

Lúna, moon — *Mutáre*, to change
Uno, *dúe*, one, two — *Púnto*, point

If the student is careful not to drawl or clip short the vowel sounds, no difficulty need be experienced with them.

E and *o* have each two sounds, called respectively the open and the close. It is difficult to reproduce them accurately without oral instruction. There are no exact equivalents for them in English speech In following written directions one is likely to produce sounds that may seem outlandish. This, however, will be no proof of their incorrectness.

E, close, sounds nearly like *a* in "hate." The difference slight, but important, consists in the fact that the close Italian *e* is a single vowel sound, which may be prolonged indefinitely without losing its quality. The English *a* in "hate" has a tendency to become a diphthong. Its sound might be represented by the spelling "haeete," pronounced as one syllable. This tendency to develop into a double vowel sound must be resisted in pronouncing the Italian close *e*. Examples: —

Méno, less — *Avére*, to have
Bére, to drink — *Cadére*, to fall
La mádre, mother — *Amáre*, to love

Close *o* is approximately like *o* in "dote." English-speaking people, however, instinctively add the sound of a *w* to the *o*, as in "go," "no," "Lo!" This must be guarded against in the Italian. Examples: —

Dópo, after — *Cóme*, as, how
Dóve, where — *Il leône*, the lion

The open sound of *e* lies between the *e* in "set" and the *a* in "sat." Examples: —

Bêllo, beautiful — *Sêi*, six
Il têmpo, time — *Sêtte*, seven

The open sound of *o* is like *aw* in "jaw" or "draw," but shorter. Examples: —

Fuôri, out — *Il bôve*, the ox
Una côsa, a thing — *Nôstro*, our

The following rules will help to determine the close or open quality of *e* and *o*: —

1. They are always close when not accented. (Half the words in the language illustrate this rule.)

2. In words of one syllable ending in a vowel, and in other words in which the last syllable is a vowel and accented, final *o* is open and final *e* is close. (Important exceptions to this rule are the following: *è*, meaning "is," is an open vowel; *lo*, one form of the word meaning "the," has a close *o*; and *o*, meaning "or," is close.) Examples: —

Cant'o (open), he sang — *Sô* (open), I know
Te (close), thee, you — *Perchè* (close), why
Che (close), what

In these lessons the syllable in which the stress of accent occurs will be indicated by a sign. In the case of *e* and *o* the acute accent (´) will show that the vowel sound must be close, and the circumflex (^) that it must be open. The grave accent (`), used when the final syllable is accented, is the only one of the three employed regularly by Italian writers. It is placed also over some monosyllables, notably *è*, meaning "is."

LESSON II

PRONUNCIATION, CONSONANTS

C before *e* or *i* has the sound of *ch* in "children." Before *a*, *o*, and *u* it has the hard sound of the English *k*. Examples: —

Cênto, a hundred — *Cercáre*, to search
Cominciáre, to begin — *Il cîelo*, the sky

To preserve the hard sound of *c* before *e* and *i* an *h* is added to it. Examples: —

Chiamáre, to call — *Che*, which, that

Sc, before *e* and *i*, is pronounced as the *sh* in "shoe." *Sc* in other positions is pronounced as the English *sk*. *Sch* before *e* and *i* is pronounced as *sk*. Examples: —

Una scêna, a scene — *Scêndere*, to descend
La scuôla, the school — *Scusáre*, to excuse
Lo schiávo, the slave — *Schiúdere*, to open

G before the vowel *e* and *i* is soft as in "gentle." Example: —

Gentîle, gracious — *Gi'u*, down

In other positions *g* is pronounced like the *g* in "girl." Examples: —

Gáudio, joy — *Gránde*, large

Gh before *e* and *i* has the hard sound of *g* in "girl." Examples: —

Ghiáccia, ice. — *Una ghirlánda*, a garland

Gli has the sound of *'ly* in "halyard." Examples: —

Ciglio, lily — *Figliuôlo*, son

Gn is like *ni* in "minion." Examples: —

Dignità, dignity — *Dégno*, worthy

H is always silent. Example: *Ha*, he has.

N, when occurring before *q* or the hard *c* or *g*, is pronounced as the English *ng* in "sing." Examples: —

Stánco, tired — *Tranquîllo*, quiet

R should be trilled; if it is double, emphatically. Examples: —

Il máre, the sea — *Bîrra*, beer

S has usually the sound of the English *s* in "sin." When a single *s* stands alone between two vowels it is pronounced like the English *z*. Examples: —

Sásso, rock — *Sorêlla*, sister
Il víso, the face — *Il váso*, the vase

Exceptional cases in which *s* must be pronounced sharply, as in "sin," although placed between two vowels, are the following: *cásá*, house; *côsa*, thing; *cosí*, thus, and the adjective ending — *óso*, as in *maestóso*, majestical.

Z is sounded as if it contained a *t*. It has the effect of *ts* in the words "hats" or "cats." Examples: —

La ragázza, the girl — *Il pránzo*, dinner

I, sometimes written *j*, has before a vowel the effect of the English *y*. Examples: —

Il fióre, the flower — *La fiámma*, the flame

In combination with *c* and *g* in the syllables *cia*, *cio*, *ciu*, and *gia*, *gio*, *giu*, its only effect is to soften the consonants, giving them the sounds of *ch* in "children" and of *g* in "gentle." Examples: —

Giórno, day — *Già*, already
Cacciáre, to hunt — *Baciáre*, to kiss

U, unaccented and before a vowel, has the effect of the English *w*. Examples: —

La scuôla, the school — *Fuôri*, out, outside
Quéllo, that — *Quándo*, when

A very important peculiarity of Italian speech is the distinctly double pronunciation of double consonants. In such words as *tranquîllo*, quiet, *quêllo*, that, *prêsso*, near, *dônna*, woman, lady, and *stêtte*, he stood, a separate emphasis must be laid upon each *l*, *s*, *n*, and *t*.

The Musician

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SOURCES OF "CONGO SONGS"

(See Mr. H. E. Krehbiel's Letter to THE MUSICIAN, page 544)

We feel moved to say another word about a recent article in this newspaper discussing the late Lafcadio Hearn and, incidentally, making reference to the Congo folk music, of which he was in eager search for many years. In the course of the article it was asserted that Hearn, after all his researches in New Orleans, Martinque, and various West Indian districts, reached the conclusion that the so-called "Congo songs" were not of African origin at all. He had been fascinated by the quaint lullabies and crooning cradle chants, as indeed had every one who heard them; and he conceived the idea that they were simply refined and chastened evolutions of the ancient, barbaric music of the Congo. But after long investigation, enlightened as he was by profound and varied information and previous discovery, he found that nine-tenths of the supposed African melodies were simply rude adaptations of the Spanish and French songs which the slaves had heard in Santo Domingo.

Fifteen or twenty years ago George W. Cable, at that time one of the most delightful and graceful historians of Louisiana Creole life, published in the *Century Magazine* two or three articles on the alleged Congo songs. He gave both the words and the musical score. The result was extremely interesting and attractive. Mr. Cable, however was not a musician. He knew nothing of the works of Lulli, Rameau, Boieldieu, Adam, Flotow, and he jumped to the mistaken conclusion that the songs exploited for his hearing were the real bequests of darkest Africa to the waiting Christian world. As a matter of fact, nearly every one of his scores was a vulgarized and dilated expression of well-known French and Spanish compositions.

The case of Gottschalk was very different. He was a musician, and more; not only a *mæstro* at the piano, but a genius with initiative and divination. He spent years in New Orleans. No doubt he attended the Voudoo festivals and celebrations on "St John's Eve," and heard the wild overtures and antiphonies of the frantic celebrants assembled on the shores of Pontchartrain. Certainly his most attractive compositions in that line, the *Bamboula* and the *Callinda* would seem to indicate that he had caught the inspiration. But Louisiana musicians, speaking in all reverence for Gottschalk, contend that his compositions, magnificent though they be, reproduce merely the Spanish and French melodies of a century or more ago, filtered through the dull, bewildered medium of the Congo consciousness. Competent authorities in New Orleans long ago declared that the very nature of the scale and measure of this music proved its European origin.

At all events, Lafcadio Hearn accepted this conclusion, for after several years in Cincinnati and New Orleans devoted to research and inquiry, he went to various West Indian islands in pursuit of the knowledge he had failed to accumulate in the United States. Moreover, the fact that he never issued any declaration in the connection would seem to prove that he had found no genuine Congo music worth the mention. This is the theory of the modern cognoscenti in Louisiana who recognize in all the so-called negro chants and lullabies the under throb which marks the old Spanish and Provencal compositions, such as *La Golondrira*, *A la Media Noche*, and so on. There can be no reasonable doubt that Hearn left New Orleans, and subsequently the West Indies, in despair of satisfying the interest which for so long had monopolized his intellectual solicitudes.

Unquestionably, Hearn was a genius, but he couldn't make a silk purse out of a sow's ear, and when he realized that fact, he had the grace to abandon the hopeless task. Incidentally, we note with interest the announcement of a forthcoming biography of Hearn by "A lady who knew him for thirty years." Maybe we shall have some further and more brilliant light from that source. Any one who has known Hearn for thirty years must have begun the acquaintance in Cincinnati, and concluded it in Japan; and we await the revelation with an anxiety which it were inadequate to describe as feverish. — *New York Sun.*

To the Editor of THE MUSICIAN: —

MANCHESTER, ENG., Aug. 2, 1906.

Dear Sir: Will you allow me a few lines in which to correct the most serious of Edmondstoune Duncan's errors in his review of my little book on Elgar. In the first place, I do not "approach Elgar's work from the critical standpoint of a partisan"; this, I should think, would be clear from the book itself. In the second place, Mr. Duncan is totally wrong when he says that "in his daily records of English music our author rarely praises any other work," and that "his attitude of pronounced hostility to almost the whole body of English composers, with this single exception (Elgar) is now pretty generally known." Nothing could well be farther from the truth. I can forgive Mr. Duncan the primary unwisdom of not reading every line I write, but not the secondary unwisdom of talking about me as if he did. So far from being hostile to English composers, I have repeatedly expressed my admiration for the work of men like Granville Bantock, Joseph Holbrooke, F. C. Nicholls, R. H. Welthew, Dr. Walford Davies, Benjamin Dale, Percy Pitt, and others, and as, in addition, I have read many thousand pages of manuscript scores that have never been performed, I hardly think the young English musician will agree with Mr. Duncan. I am certainly "hostile," if Mr. Duncan loves that word, to *some* English composers, not because they are English, however, but because they so rarely compose anything worth composing.

Yours sincerely,
ERNEST NEWMAN.

EDITORIAL NOTES

In this issue of THE MUSICIAN the first of the series of Italian lessons is repeated. This is done in response to a very general demand.

* *

Mr. Krehbiel's letter on the subject of Lafcadio Hearn and Congo Music is the most authoritative word obtainable on this subject. Mr. Krehbiel and Mr. Hearn were friends for many years in Cincinnati, but after Mr Hearn made his residence elsewhere he corresponded with Mr. Krehbiel regularly; his letters are veritable literature of high order covering an immense range of human thought and interest.

* *

The December issue of THE MUSICIAN will be a children's number.

* *

A new magazine entitled *Die Stimme*, devoted to the voice and to tone building, has just appeared in Berlin This attractive publication is issued by Trowitzsch & Son. The editors are Dr. Theodor S. Flatau, Karl Gast, and Alois Gusinde. The science and art of the voice will be treated in its pages, together with departments covering the hygiene of the voice, the pedagogy of school singing, etc.

The first number appeared October 1.

The magazine is distinctive and we wish it success.

The September musicale, given at Los Angeles by the Metaphysical Club of that city, was one of the best in its history. The program included guitar solos, *The Forge* and variations on *Home, Sweet Home*, by Celia Crossman Broughton; address by Dr. Lewis, on *Love of Home;* songs, *The Minor Chord* and *For Love of You*, by Mrs. Fife; address by Miss Martin, entitled *The Power of Thought;* songs, *Crossing the Bar* and *I Fear no Foe*, by Thomas Masterson, baritone; also vocal numbers, *Brightly the Sunlight* and *The Rosary*, by Louise Beattie, and Chaminade's *Madrigal*, given by Mrs. Fife with admirable quality of voice and artistic manner.

INFORMATION WANTED

Sir, — Can you send me a sample copy? Free.
Do you publish Sacred song-poems?
Who could give me a "royalty" free of expense in New York?

FREE SCHOLARSHIPS

Many magazines have discussed recently the ethics of free scholarships. Dr. Frank Damrosch, director of the Institute of Musical Art, contributes the following testimony as to the popular demand for free scholarship privileges. The Institute receives more applications of various kinds than would fill many pages of this magazine. — *Editor.*

My dear mr damrosch
I noticed your
Advertisement in the
Sunday plain dealer
for a free Scholarship
& I thought I would
like one & would
say that I am 42
years of age and a
female
I have no
musical qualifications
whatever I believe this
is all for this time.
write soon from

Sterling Mackinlay, the English voice specialist, is said to be writing a life of the late Manuel Garcia, whose pupil he was for some years.

* *

Felix Fox, the Boston pianist, will be active in recital work this season, and a number of pianistic novelties will be given by him for the first time in the United States.

UNDER THE CHESTNUT TREE

Music and Manners

Since the classical days when "Little Tom Tucker sang for supper" many musicians have been asked to partake of hospitality and then requested to pay for it in artistic service. Fischer, the famous oboe player, once gave a very neat answer to a certain noble lord who invited him to supper, adding the remark, "Of course you'll bring your oboe with you." "Thank you, my lord," said Fischer, "my oboe never sups."

* *

Holiday Need

"I am working on an invention," said the great genius, "and if it proves a success it will enable me to grasp fame and fortune."

"What is the nature of it?" asked the inquisitive person.

"A noiseless drum," answered the great genius.

* *

Disproved

"Before I was married my wife used to play the piano. But she has given it up since."

"And yet some folks say that marriage is a failure."

* *

A rather amusing incident occurred at a rehearsal of the orchestra at a theatre in the Midlands a short time ago.

The clarinet player (who was a tinplate worker by trade) so exasperated the conductor by repeated blunders that at last he exclaimed, angrily: —

"Why, man, you can't play a clarinet."

To which the man replied: —

"And you can't make a bloomin' teapot."

* *

Impossible

Mr. Pounder. — "Won't you sing something for me, Miss Propper?"

Miss Propper. — "I can't. Mamma isn't here."

Mr. Pounder. — "But I can accompany you on the piano."

Miss Propper. — "Oh, dear, no! Mamma doesn't allow young men to accompany me anywhere without a chaperon."

* *

After the Uproar

The choir of a large metropolitan church had sung a *Te Deum* of a very ornate description, the end of which was not only complicated, but required the exertions of the full lung power of the choristers. While the echoes of the last notes were still faintly sounding, the minister arose and in a clear but semi reproachful tone began to read the twentieth chapter of the Acts of the Apostles, of which the first words are "And after the uproar was ceased."

* *

Editorial Courtesy

Contributor. — "Is it necessary to send stamps when submitting a manuscript for publication?"

Editor. — "The stamps are much more welcome than the manuscript."

* *

Clara. — "He says I sing better than any girl he knows. What do you think of that?"

Maud. — "I think he should extend his acquaintance."

A Piracy

"What's the charge against the prisoner?" asked the magistrate.

"Piracy on the high seas," answered the constable.

"Piracy on the high seas, in this day and age?" queried the magistrate. "This is certainly unusual."

"Nothin' unusual about it at all," said the constable. "He plays assistant solo cornet in a band. Sits right close up to the leader. When any high C's are heard, he looks wise, puffs out his cheeks, and lets on that he played 'em. As a matter of fact, he can't hit F on the top line of the staff."

"Twenty years solitary confinement," thundered the judge. "Let his companion be a contra bass sarrusophone."

* *

Said and done in the Best of Humor

"What do you think of her vocal ability?" asked the manager of the show after the prima donna had ceased to warble.

"Well," replied the man who had come in on a pass, "she has an admirable voice for destroying silence."

* *

"How long did it take you to write the libretto of that comic opera?" asked the admiring friend.

"Thirty minutes," answered the famous humorist, "and it wouldn't have taken that long, only I had to go around the corner to the drug store to get an almanac." —*Courier-Journal.*

* *

Ma. — "Gracious! What's the matter with the baby?"

Pa. — "Oh, he bumped his head against one of the pedals of the piano."

Ma. — "Poor little dear! Perhaps he's seriously hurt."

Pa. — "Oh, I guess not. It was the soft pedal he struck." — *Philadelphia Press.*

* *

Not Contemporaries

Crittick. — "Yes, I took in the opening performance of Gagley's comic opera last night."

Askins. — "Yes? Nothing new there, I suppose."

Crittick. — "Well, some of the people in the audience seemed to be; they laughed at the jokes." — *Catholic Standard and Times.*

* *

"What is the longest time your star canaries can sing?" asked a customer of a Sixth Avenue bird dealer.

"I don't know," said the dealer. "I have never timed them. Most people judge a bird by the beauty of its plumage and the quality of its song."

"Well," said the customer, "I don't. I go by quantity, not quality. I buy all my birds by the time test. I've got a canary up to my house that can sing sixteen minutes at a stretch. Have you anything that can beat that?"

Although protesting that that was a most unusual test, the dealer finally agreed to a contest. The singing match showed that he had one canary that could sing twenty-one minutes.

"He's a wonder," said the customer, and bought him at an extraordinary price.

* *

Wigg. — "He doesn't know a good thing when he sees it."

Wagg. — "Of course not. He's a critic."

Her Pull

"My goodness, I wonder why they don't discharge that chorus girl. She can't sing and her dancing is awful."

"I know it; but, you see, one of her grandsons is manager." — *Chicago Record-Herald.*

* *

"That fellow has a good ear for music. I wish I had it," said the old curmudgeon.

"Nonsense! He's stone deaf."

"Well, then he's got the best kind of an ear for most music."

* *

Soldiers march to Their Own Whistling

An incident occurred in London recently which would have shocked the military officer of a century ago. A battalion of the Irish Guards, led by two mounted officers, was marching along Oxford St. to the merry accompaniment of a fife and drum band. Suddenly, with a flourish of drumsticks, the music ceased, and for a little time the soldiers tramped along with solemn and steady tread. A boy came up a side street whistling the song of the moment, *My Irish Molly, O.* A soldier in a fit of abstraction joined in. The refrain was immediately taken up by others, and it flew to the front and rear ranks, until presently the whole battalion marched to its own whistling accompaniment. — *Sphere.*

* *

"Is he the leader of the choir?"

"No; the referee." — *Judge.*

* *

"Why do you prefer professional singers and elocutionists to amateurs?"

"Because," answered the disagreeable person, "professionals never take you unawares." — *Washington Star.*

* *

An amusing anecdote concerning Professor Paine of Harvard was told by Orton Bradley in London the other day in course of a lecture on American composers. Paine once left his wife in their box at a theatre. Getting a prescription filled at a pharmacy, he absent-mindedly took a car for home. His wife, following in a carriage, found him in his library in dressing-gown and slippers. He did not clear the atmosphere when he abstractedly asked her, "Where have you been?"

* *

Reginald de Koven had entered a New York café one afternoon and ordered his luncheon, when he noticed that the waiter was lingering, as if to say something.

"Well, what is it?" asked the composer, looking up from his paper.

"Beg pardon, sir," said the garçon; "but do you remember me?"

"Can't say that I do."

"Well, sir, I used to sing in one of your companies."

"Oh, yes," responded De Koven, after a survey of the waiter's countenance. "I remember now. You had a part in *Foxy Quiller.*"

"Yes, sir. I suppose, sir, you're surprised to see me now as a waiter."

"Not at all," replied De Koven; "I heard you sing."

* *

If the author of *I love My Love in the Morning* had happened around at her home at that time o' day the song might never have been written.

A MODERN VIEW OF THE RULES OF HARMONY

PHILIP H. GOEPP

It seems sometimes that the teaching of the basis of composition, of *Harmony*, as it is called, has advanced least of all the phases of musical education, — nay, more, that the method of instruction here is behind all other branches of pedagogy. To be sure, we are apt to forget that Harmony, as well as higher composition, is not an exact science. In spite of its pervading arithmetic quality, it can hardly be studied as a pure branch of mathematics. It is, indeed, a fine question whether, if music could be regarded as the essence of the science of numbers, it could effectively be taught in a pure course of mathematics. History seems to give a negative answer. The mistake in the teaching of Harmony seems to have lain in putting it on too exact a basis, in making its terms and rules too precise. To be sure, we must not leave out of account the element of error in the formulation.

The temptation for putting art on the plane of science is very great in the case of music; for there is here a far closer relation to mathematics than in any other of the arts, save architecture.*

In all kinds of ways this kinship finds an expression in the Pythagorean view of the music of the spheres; in a famous definition of a monk of the thirteenth century;† in the philosopher Schelling's description of architecture as frozen music. More even than the art of building, music is compact of numbers in its very fibre. The nature of its medium, sound, is conditioned by regularity of vibration. Its alphabet, the degrees of the scale, are determined by the mutual ratios of these vibrations, and so their union in the chords of Harmony. In melody, the unit of its utterance, is mainly a charm of symmetry, and even here the structure, as in a snow-drop, seems infinitely divisible into question and answer. In the full stretch of its organic design, there is a cyclic perfection in the course of its various phrases. Moreover, joined subtly with this sweep of melodies is the play of the main harmonies, and there is besides the final dimension of depth in the simultaneous song of the various melodic voices.

It was natural that this wonderful art of implied science appealed to the logical mind of the Middle Ages as a field for refined formulation. As Harmony was the mere arithmetic, so counterpoint became the higher algebra of the tonal art. And, indeed, there is no harm in the mathematical equipment of the composer, provided his fancy be not discouraged. As the study of geometry is said to be the best preparation for the lawyer, so a mathematical training is of the utmost value to the musician of highest ambition.

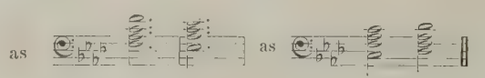
And yet we must never forget that we are dealing with an art. If dogmatic formulation is a harm to real religion and to all higher thought, it is most truly so in the field where fancy must reign supreme. The course of the theory of music since the Middle Ages has been a slow shelving of formulas. Those were the days when men thought they had found a heaven-sent *recipe* for setting any words to music, or where every tune had a harmony by precise rule.

With the revolt from the rigor of church discipline to new secular expression came a like danger in the tyranny of form. The great lesson is not a tonal anarchism, but the impermanence of any one concrete rule, as such. The true value is in the idea of order, of the quality of form; in the sense of pure tone and harmony; the mastery of the play of many voices.

This matter of the essence of technique is probably least felt in the teaching of the basis of composition in Harmony. We have escaped from all other formulas but these primary rules against parallel fifths and octaves. They still live, like the laws of Medes and Persians. Or, perhaps they are more like an Egyptian creed, taught by skeptic priests to the credulous multitude, or the soothsaying of Roman augurs, who could not meet each other without smiling. We have arrived at the exalted stage when we sternly forbid the raw student what we find throughout the classics, and what we do ourselves when we really want it. Parallel fifths and octaves occur in the symphonies of Beethoven, Haydn, and Brahms, sometimes in the form most severely prohibited. In our best books we have hardly moved away from a dread worship of the law, nor from special pleading in defence of the classic violations. To be sure, the matter is not so much of absolute assertion, as of pedagogic expediency. The truth is that no "parallel" intervals or chords can possibly be wrong as such. The progression, like the play, is the thing, not the direction of the chords. Why should we not say this to our students? We forget that Harmony is one thing, voice leading quite another. The two seem to be confused (certainly to the mind of the student) in the teaching.

It is a fair question whether we ought not to begin with pure harmonic progression, without the rigor of the scheme of voices, — in the manner, say, of playing on the piano, as we teach children to talk before they write. In the first exercises in Harmony, as it is commonly taught, the attention is fixed too much on the four-voiced design, too little on the relation of the chords to each other. A bolder and surely a better mode of teaching would tell the frank truth to the student, and aim the course at the true mark. The mere negative attitude is always inadequate, in the teaching of art; it is worse when the rule lies against an imaginary wrong.

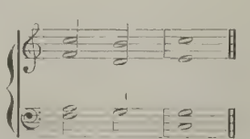
The truth about "parallel fifths" is that they are a frequent symptom of a bad progression. Thus the prohibition is a convenient rough shift to the teacher. In this association with wrong harmony, these consecutive fifths came to be the type and essence of the error, and likewise the octaves. The latter are clearly seen to be harmless in themselves, and wrong only as parts of the moving choir of voices, one voice being virtually lost in the motion of two parallel octaves. But again, the separation of the elements of harmonic progression and of voice-leading ought to be emphasized. Parallel octaves may be beautiful when the harmony is sound, — even between the outer parts, without a purpose of reinforcement, where the effect of the melody is quite distinct from the turn of bass, though they happen to move in octaves.* So, parallel fifths between tonic and dominant chords are too evidently good to be any longer condemned. Some secondary "fifths," between the third and seventh notes, would be avoided at a distinct loss:—



It is a question whether there is a gain in a false teaching that must later be recanted. As long as we teach an obsolete rule, it will remain to haunt us in our own writing. It is time to throw off the senseless tyranny. A striking protest is found in Mozart's diary, written more than a century ago. Speaking of the librettists of the time, he says: "If we composers were equally obedient to our own rules (which were good enough when men knew no better), we should turn out just as poor a quality in our music as they do in their verses." In a recent article a Hungarian complains that the main obstacle to a true record of the music of his people is the painful avoidance of these ancient "faults."

The time seems nearing for an authoritative statement of the true basis of harmonic progression, such as is implied in the classics, and with greater consciousness in modern composition. The real sanction of good harmony cannot lie in a mere prohibition. It may be worth while to attempt a rough conjecture of some such principle, with a view, at the least, to discussion.

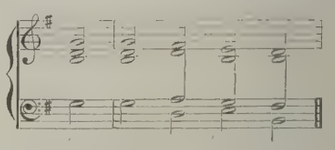
A strong factor in such an analysis will be the implied bass, which accounts for so many chords in older use as harmonies of the seventh without the basic notes. Thus the old cadence:—



ugly in itself, becomes grateful with a sounding of the D in the first chord. Grieg, in his transcription of Mozart sonatas for two pianos, has frequent instances of such elucidation.

Another premise must be stated. A chord may, of course, be repeated in the same position, or in various inversions, with changing bass. Now, a further step along this path virtually occurs when the chord, say, of the tonic, is followed by the chord of the relative minor. For it is clear that the latter, in its full compass, with the seventh, embraces the main triad of the tonic, and appears, therefore, as a larger phase of the former. And so every chord may be followed by the chord a third below, in a continued series, if it please, each being, so to speak, swallowed up in its successor, — the reverse process, as it were, of the pecling of an onion. Again, the seventh and higher intervals, such as the ninth and the eleventh, are the factors by which each chord is given a new and lower foundation. So far, however, there is no progression in a strict sense. Here the simple cadence may be taken as true type. It is probable that the dominant has not, as yet, been understood in its full import, where again the element of the seventh (and of the implied bass) plays a strong part. Indeed, it seems that a true harmonic progression occurs only where there is a dominant or quasi-dominant relation. If there is a fear of limited choice, it will soon disappear. We are speaking, moreover, of the teaching of harmony rather than of composition itself. The composer, in any case, must write unconscious of the grammar of his art. But the student gains a positive, sound type and model for his first musical utterance. He learns, like the child in school, the meaning of the musical predicate. He can say something, can make a true tonal phrase, however simple.

To the composer there are here no more hindering fetters for his fancy than to the poet in the principle that every sentence must have a subject and a verb. You can pile up your nouns and adjectives, as you can repeat and expand your initial chords, not to speak of the matter of adornment; but eventually the subject harmonies must have a cogent aim, must lead somewhere (*dominare*), just as the array of qualified nouns must have their predicate.

And, just as in prose and poetry, there is the full gamut of licenses, of elisions, — of what they call *anacoluthon* in the Greek grammar. And these add to each other in a continuing series, in an ever growing mass. An elision to-day suggests a greater one to-morrow; the ornamental note becomes integral and is itself the subject of adornment. Thus the *appoggiatura* is the abounding mark of the modern school. Finally, one of the strongest elements is the phase of chord which is, as it were, two-faced, like ancient Janus. Its simpler harmony takes on an implied bass for the coming progression. An obvious example of this is where the dominant of the major is succeeded by the relative minor, as in the familiar hymn: —

Here a bass note, a third below the chord of the dominant, is naturally implied in leading to the minor chord. The sure test is to play it and to hear the clearer, fuller resolution. So, as in enharmonic modulation a note repeated will assume another guise, each chord may give a new turn to the flight of harmonies. What might have seemed a hindrance is, in its full scope, a help and spur. And to the student it means a real start on the path of musical expression.

To summarize, the weakness of the strict rule against parallel fifths is that it does not touch the main point of chord-progression, save by indirect and excessive prohibition of certain intervals in the leading of the voices. As "covered" fifths are now permitted, and likewise the case where one of the intervals is diminished, it might be well to cut down the rule still further, forbidding merely consecutive fifths in diatonic motion. Even here we must except secondary fifths, between the third and seventh of the chord. The resulting formula, if there must be a negative rule, might be efficient and reasonably true in its application.

* It is interesting to note that in the course of study for the degree of Bachelor of Science, just established at Harvard University, Harmony and Counterpoint are set down as branches that may be offered.

† *Musicus qui numerans nescit se numerare.* The musician is the unconscious arithmetician.

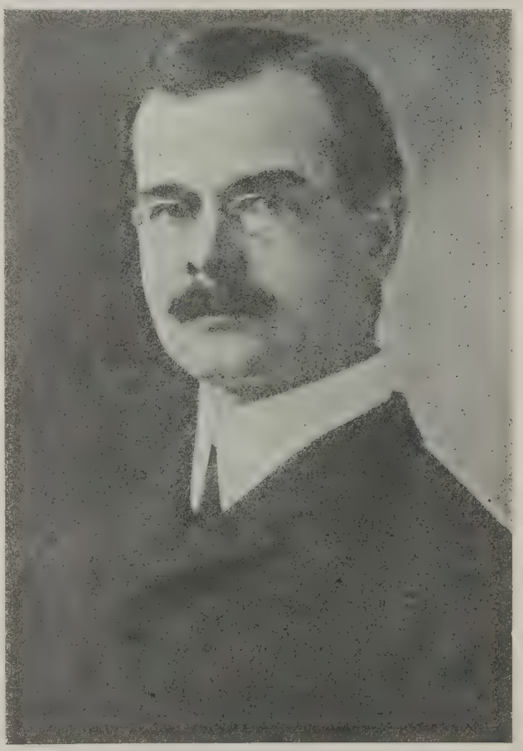
* This is especially seen in progressions that occur in the symphonies of Brahms, between the chords of the relative minor and the tonic (6-4) or the relative minor (6-4) and the sub-dominant.

THE TREND OF MODERN COMPOSITION

E. R. KROEGER

When listening to some of the vague and formless compositions written during the present decade, which are received seriously by some and even reverently by others, one is prompted to ask if indeed the mission of the Art of Music has not been lost sight of. Everything heretofore considered proper and even necessary in composition is studiously avoided. There is no clean-cut melodic outline; harmonic relationship is undesirable; wild wanderings through many keys are cultivated. Clearness in structural design is absent; all depends upon the impulse or caprice of the composer. Health, beauty, and charm are deliberately passed by for morbidity, ugliness, and repulsiveness. Simplicity, — once deemed a necessary attribute of a composer of rank, — has been cast away for studied complexity. This is to some extent parallel with the conditions which existed in the sixteenth century, when the more intricate the counterpoint, the more highly was it rated. The revolt from this state of affairs was indeed a great one, — so great that for a while it seemed almost incredible. In the works of Bach and Handel really musical counterpoint appeared, which practically obliterated all the "mathematical problems" of earlier composers. With the exception, perhaps, of Palestrina and Purcell, the great majority of people to-day are unacquainted with even the names of the composers preceding Bach, not to mention their music. Musical students should know something of them in their historical studies, and occasionally performers or singers should include some of their compositions on their programs. But that is all that is really necessary. Now to-day it is in instrumental music especially that a similar condition exists. All the instruments of the orchestra must be "doing something." What does it matter how they sound? Discords are but an evidence of genius. Indeed, the more striking the discords, the greater the genius. After all, what is Art? It has been well defined as being "that magic instrumentality by means of which man's mind reveals to man's senses that great mystery, the beautiful." Also, the same writer goes on to say: "The sense of the beautiful is that God-like spark which the Creator has placed in the soul of man." But these devotees of complexity seem to consider Musical Art as anything but a revelation of the beautiful. Ugly dissonances and disconnected rhythms, with noisy orchestration, constitute their belief in the mission of music. Heap Pelion upon Ossa. Use one hundred and twenty instruments for a symphony. "The more the merrier." Brobdingnagian music is the thing. Let the ideas themselves be trivial; only have a grandiloquent manner of uttering them. "What temperament! What imagination! What power!"

Then there is another class of composers who introduce high potency homœopathy in their works. They are veritable musical disciples of Hahnemann. An idea is elongated and distended as a gold-beater hammers out his precious metal. Scintillating, ethereal, elusive effects are sought after. Mysterious harmonies are to be rendered *pppp*, which glitter, glisten, and vanish, leaving not a wrack behind. Such music might be called "soap-bubble music." And these composers have their following, too. Their admirers claim that they picture the subtlest moods of the soul and play upon the most delicately attuned of the heart strings. Here the critic cries: "Oh, for a little red blood!" Other composers, "tear a passion to tatters." They write operas in which overwrought sentimentality seeks to take the place of love. Idealism gives place to realism. Their characters are of a low order, with but little thought above pleasure or passion. The tenor wails and groans, and the soprano screams and complains in response. The music is fragmentary and combines loftiness with triviality. Even composers of church music cannot escape criticism, for in many present-day anthems and cantatas the music is sugar-coated and sentimental, written more for the purpose of displaying the abilities of the choir than because of deep religious conviction.



E. R. KROEGER

Is the time approaching when hypocrisy, posing, and artificiality are to be supplanted by honest and sincere methods of musical expression? Will bombast and impressionism give way before frankness and naturalness? Will jugglery vanish before truth? Some future great master may even now be living who, by combining the musicianship of Bach, the democratic sincerity of Beethoven, the melodiousness of Schubert, and the power and color of Wagner with a new and striking individuality, may put to flight the existing craze for "effects" of various kinds, and again place Musical Art upon a basis of universal expression.

Jan Sibelius has completed a new symphonic poem based upon a Finnish folk legend. It will be given its first performance at Cologne shortly, under Fritz Steinbach's direction.

THE NERVOUS PUPIL

HARRIET PEARL SKINNER

The strenuous life that dominates our land at the dawn of the twentieth century clutches not only our bankers, our politicians, and our preachers in its relentless grasp, but also reaches out to the lads and lassies who should be enjoying the passing days with something of the irresponsibility of childhood.

But constant pressure of crowding tasks places an irrevocable ban on the care-free youth of long ago. Lessons of varied scholastic interest follow one another in such quick succession that the student of our time finishes one allotted subject only to take up many others, with scarcely a breathing spell between; and the day is done before he has completed his exacting routine.

To-day the ambitious parent seeks to educate his offspring in a hundred different directions, expecting poor young America to shine in each of his various pursuits with all the brilliancy of Schubert, and the lustre of Jonathan Edwards. Consequently, the student, struggling to propel his educational galley, often toils frantically at his oar until brawn has failed, and brain must do the work for both. Then spasmodic efforts ensue, and if the task be not lightened, and the hoarse commands of the captain be not stilled, the young worker, spent in body and mind, will presently succumb to exhaustion.

That any teacher should be allowed the opportunity of developing a pupil, and cultivating his talent along accepted lines with the student's time and strength sufficiently reserved for the working out of the master's precepts, is an idea quite beyond the pale of modern civilization. Instead, the youth is so heavily taxed with diversified subjects that the force of one of his actual conclusions will be appreciated by those who minister under existing conditions. "I cannot get my *algebra* lesson because I keep thinking of the practice I must do; and I can't memorize my *Andante* for wondering how much time I have left for rhetoric!"

II

Is it not then readily perceived that, by laboring under such continuous stress, the student's physical being is often racked almost beyond endurance, and that the *Nervous Pupil* is an inevitable product of the age?

Nothing could more clearly demonstrate the philosophy of cause and effect; the gospel of sowing and reaping. Therefore the Nervous Pupil is a quantity with which the pedagogue must reckon, and as a leader in art or science he will aspire to solve the problem successfully and accurately.

No person comes into more intimate contact with the results of this arbitrary system than the music teacher, and he should read the signs of the times distinctly enough that he will not mistake over-weariness for inattention, nor the errors of excitement for the blunders of poor preparation. If he will but remember that the time for reposeful study is a thing of the past; that a day of quietude, in which a student may master his scale or sonata, is unknown; that the music lesson must be learned with fifteen minutes snatched before school in the morning, twenty minutes stolen from noon, half an hour borrowed from the recreation period, and an hour forced in between Latin and book-keeping at night, he will seek to alleviate the rasp of the music lesson, and guard the gifts and poise of the present pupil carefully enough that no future virtuoso may be lost to the world through thoughtless or ill-conditioned treatment.

Discrimination must, of course, be wisely employed, for the laggard must, perforce, be prodded and the frivolous one be sternly held to the line of duty. Doubtless, to the end of time, the phlegmatic pupil will continue to vex, the uninterested one to harass the long-suffering music teacher. Upon these, a rigid rein must necessarily be held, and strict and unwavering discipline be applied.

In managing the Nervous Pupil so that music study need not be forsworn, but so that the often splendid talent may be brought to full flower, the simplest means must be used. Any teacher who will tactfully experiment in a quiet way, will find that the girl (this problem pupil usually chances to be a girl) whose fingers tremble visibly as she unstraps her music roll, may be diplomatically guided into the calmest self-possession.

The greatest obstacle in the path of the Nervous Pupil, and the one which the master must overcome first of all, is fear. It may seem an unpardonable weakness that a pupil should actually suffer from fright when coming into her instructor's presence, but it frequently occurs, nevertheless, and the fact cannot be controverted that when a woman is afraid, whether of "mice or men," her attention is largely distracted from any subject under consideration. If a frown upon her teacher's brow strikes terror to her soul; if an impatient tone causes her heart to beat until she believes suffocation is imminent; if a criticism voiced in sarcasm wounds her poignantly at the time, and lashes her until she writhes in memory of it throughout the succeeding week; the lesson is certainly a failure, the pupil is injured, and artistic progress seriously impeded. Let the master prove himself amiable and kindly disposed, in order that the palpitating pupil may not regard him as an ogre, but as a friendly and patient helper. Fear, so treated, will gradually give place to serenity and equable confidence.

When the Nervous Pupil dashes through a passage which she has at some previous time played with creditable care and facility, but now jumbles into a mass of discord, let the teacher not reprove or caution her. Such a thought were madness. Instead, he would more profitably pretend he must raise the window, or even leave the room for a moment, requesting the pupil afterward to begin again so that he may hear the selection from the beginning.

Flushing and paling cheek, riveted gaze, drawn brow and stiffened fingers, indicate great tension; and the intelligent teacher will readily understand by the manifestation of these signs that relaxation is necessary before the pupil can attain to the normal state of mind and body indispensable to concentrated study. At such a juncture, let the teacher speak for a few moments on any relative subject that will furnish an excuse for a pause, or better still, draw the pupil into speech, using a brief conversation as a foil.

Tears! Is there one music student in the world who has not at some time wept in bitterness of spirit over ignominious failure! Perhaps Bach was responsible for it; mayhap a rapid passage in double sixths proved the *miserere*. Whatever the cause, defeat at lesson time or recital time was a cruel disappointment. Such tears, however, are not in anywise lost, for they show that ideals are being cherished which are not dimmed by vainglory; and they nearly always constitute the prelude to fresh and earnest effort. They are, moreover, life's portion, and sometimes form the mere accompaniment to the prophetic fall before which pride goeth.

But when a pupil has for days practiced anxiously almost desperately, upon a composition, and gives the teacher an unaccountably faulty recital, the tears that spring to the eyes at sound of his caustic comment or peremptory intolerance, are the fruits of his grievously erroneous judgment. In such a case, the pupil is far more pained by her deficiency than her instructor can possibly be, and a word of encouragement were more productive of desired results than edged reproof. If the master could but realize that under his sharp denunciation the Nervous Pupil is quivering from head to foot; that instead of quitting the studio with eyes shining and cheeks flushed by the exultation of achievement, she rushes from the place in a tempest of agitation; and in place of spending the rest of the day in joyful attempts to apply the information received at lesson time, she weeps for hours, and finally returns to the piano, her spirits weighted with dull misery!

In dealing with the Nervous Pupil, the teacher's watchword should be "Inspire," rather than "Coerce." Let him conduct the lesson as a series of wholesome but kindly suggestions; and while disdaining to pamper, let him occasionally apprise the pupil of her good points as well as her defects.

The teacher must, of course, in all such instances apply the sagacity of his own experience; but if with tactful admonition and penetrating discretion he renders the music lesson an occasion of hopeful endeavor to the Nervous Pupil, instead of the veriest nightmare, he will have taken a long step ahead in musical pedagogy.

CORROBOREES

It has been the custom to treat the corroboree as merely a wild native dance, but its significance is greater than this. As an art form it is akin to the modern musical comedy, but it is generally infused with a crude spirit of poetry, which the latter lacks Of course, dancing in some form or other is the natural expression of healthy human beings, and most races have their form of national dance. Of late years, however, these forms have been chiefly confined to the hired performers of the ballet and have lost their emotional meaning, but the corroboree is a genuine outlet to the feelings of the aboriginals. Into it they have woven all their tales of romance and their imaginative dreams.

Some of these corroboree tales have a pathos and poignancy which show a true literary instinct in their creators. Others have a quaint flavor of morality. Take this one, for instance, which is general in some form or other among all the Northeastern tribes: —

A native was returning from the hunt, with his bags laden with game. An innocent bird hovered above his head, and at length settled on a tree before him. Out of wantonness he lifted his boomerang and threw it with force at the bird. But it happened that the god Targan had known the wickedness of his heart, and had taken the shape of a bird to tempt him. So the boomerang flew wide of its mark, and, coming back with the swiftness of a lightning flash, struck its thrower dead to the ground.

There is a trace of universal morality about this that argues a people not altogether devoid of the ethical sense. To tell the truth, however, it is rather in the nature of an exception. Most of the corroboree tales have for their hero the wickedly clever man, or the strong pitiless overman, who treads every one mercilessly beneath him. Others are merely fantastic dreams. handed down from generation to generation, as the folk lore of the tribe. Here is one of the latter variety, paraphrased from the reminiscences of T. Petrie, one of the oldest of Queensland settlers: —

Three brothers living together on an island in the sea loved the same girl, the daughter of a great chief. In return she loved one of them, the weakest of the three, and at length married him. To hide her away from his brothers, he carried her to a cave under the sea, and daily brought her food. Their suspicions were aroused and they were eaten up with jealousy, but being double tongued, they coaxed her out with promises to build the couple a splendid new humpy. Then they did all in their power to kill their brother. One day on the beach he was caught fast in a shell, and they left him to die. But a bird, with blood dripping from its beak, told the girl of his fate, and she died of grief. The brothers thought that by finding her lover they could bring her back to life, but he had drifted out to sea, turning into a fish, and then into a beautiful colored rainbow. And she turned into the flowers of the bread fruit tree, so that they could always gaze upon one another.

It is curious to note that the aboriginals always persist that these stories come to them in their sleep. A man dreams a corroboree, and while it is impressed vividly on his brain tells it to the head of his tribe. If the latter finds the tale striking, and suitable for reproduction, a proclamation is made and the necessary performers selected. On some occasions a whole day is devoted to dressing and preparation, each man jealously concealing his form of adornment from his neighbor. To the onlooker, of course, there seems little variety in the garb, consisting as it does mainly of coats of grease and feathers fixed on with blood, but the diversity lies in the different patterns printed on the body with red ochre.

The duration of the performance is necessarily regulated by the nature of the subject. It is no uncommon thing for one to extend itself over five or six nights, but the simpler ones generally last but a few hours. Among these are the little lyrical folk songs, which the aboriginals love, and of which they never seem to tire, as for instance the story of the water lizard: —

A water lizard lay basking on a log by the creek. It was a warm day and the air was full of a pleasant heat. Presently a native came by and hunted the lizard away. As it slipped into the water it said reproachfully, "Why did you disturb me when I was happy in the sun?"

The substance of this is impressed into a few four-line choruses, and is sung over and over again. It is to be noted that in all these imaginative tales the lower animals take their place quite on a level with man. Birds and beasts reason with their hunters, or form leagues to outwit them. Emus and kangaroos take up their positions in the councils and corroborees. There is even a suggestion of a faunlike alliance with nature. In one tale a tree grows miraculously in order to bear a hunted man up out of reach of his enemies.

The longer corroborees generally consist of accounts of wonderful floods or bush fires. Generally, when a fight took place between two rival tribes, it was rehearsed in every detail, with a few warlike songs inserted describing the occasion. Once, during the early days of European settlement, a white man fell in love with a black girl. She would not leave her people to marry him, so he renounced civilization and went to live with the tribe. He proved a skilful hunter and fighter, and at length was made chief. The after generation of aboriginals grew to venerate his name like that of a god, and the legends of his prowess are the subject of many of their corroborees.

In the lengthy ones which last for several nights the preparations and staging are more elaborate. A spot is selected some distance from the camp, and a "green room" of boughs and bushes is erected to the right of the imaginary stage. When night falls the performers, who have spent the day arraying themselves, gather together in this structure, and await their turn expectantly. The audience assembles on the ground, the men seating themselves in front, and the women and dogs squatting behind. The native substitute for an orchestra is started by the men clashing their boomerangs together, and the women slapping their hands on their naked thighs. The performers file on singly, the leading man always going first. As each man advances he is received with special shouts of applause and comes to the front to make his acknowledgments. To the onlooker everything seems strangely suggestive of the civilized theatre. All the details are arranged with an ordered regularity which is not common among savage races. As the clashing of boomerangs ceases the leading man takes up the first line of the chorus, which is repeated again and again by all the tribe. It is characteristic of all the tales that they tend to be tragic. The aboriginals are on the whole distinctly a humorous people, but their humor is of a gay, lighthearted type, and finds little expression in their corroborees. The pathetic and the picturesque are the chief things that move them to artistic creation. — *From the Nineteenth Century.*

THE ROAD TO SUCCESS

The young man who, after making up his mind what he wants to do in the world, begins to hunt up obstacles in his path, to magnify them, to brood over them until they become mountains and then to wait for new ones to develop, is not a man to take hold of great enterprises. The man who stops to weigh and consider every possible danger or objection never amounts to anything. He is a small man, made for little things. He walks around an obstacle and goes as far as he can easily, but when the going gets hard he stops.

The strong man, the positive, decisive soul who has a program, and who is determined to carry it out, cuts his way to his goal regardless of difficulties. It is the wabbler, the weak-kneed man, the discouraged man, who turns aside, who takes a crooked path to his goal. Men who achieve things, who get things done, do not spend time haggling over perplexities or wondering whether they can overcome them. A penny held close to the eye will shut out the sun. When a man lies down on the ground to see what is ahead of him, a rock may hide a mountain. A small man holds petty difficulties so closely in view that great objects beyond are entirely shut out of sight. Great minds keep their eyes on the goal. They hold the end so persistently in view and it looks so grand and desirable that the intermediate steps, no matter how perplexing, are of comparatively little importance. The great man asks but one question, "Can the thing be done?" not "How many difficulties will I run across?" If it is within the reach of possibility all hindrances must be pushed aside. — O. S. Marden *in Success.*

BERNHARD STAVENHAGEN

JEAN PARKMAN BROWN

It was the last days of August, 1903, that after a enjoyable sea voyage from New York to Rotterdam, I arrived at Munich, and joined my uncle and aunt and two cousins. They had been doing Munich and were ready to depart and leave me, with my faithful young cousin L., to our own devices. Nearly every room in Munich was taken, for it was the second year of the Wagner-Fest. L. had managed to secure a room in the top story of the picturesque Hotel Leinfelder next to the Künstlerhaus. What delicious coffee and rolls and butter there were for breakfast in the little courtyard garden with the splashing fountain! The obliging Oberkellner and elevator boy became our good friends, and made sure that we saw all the celebrities who put up at the Hotel, from the American bishop to the tenor Kraus.

The people of Munich are not unlike the Italians in their friendliness and courtesy.

Munich, the Artist City, is justly so named, for in this city of southern Germany there is beauty everywhere. There in the galleries are the fine old Van Dyke portraits, the Reubens, and the Rembrandts with their mellow colors, — at every corner, a reminder of them in the interesting little photograph shops. The distinguished painter, Lenbach, was living in Munich at this time, and many of his portraits may be seen there. He was beloved and adored by the people.

To Munich, in his day, came Von Bülow, at the call of the young King Ludwig, who had many consultations with him for the improvement of the Royal Academy of Music. The present director of the Academy is Bernhard Stavenhagen. Early in September, accompanied by my devoted L., I went to the Academy of Music, to see if I could obtain permission to hear the different classes. We were referred to Mr. Stavenhagen, the director, and were ushered into his office. We found that the conservatory would not be in running order until the end of September, at which time I was obliged to be on my homeward voyage. However, Mr. Stavenhagen said that if I wished to hear *him* teach, I might come to his house, where he was teaching a young Polish girl of great talent. Of course, I gratefully accepted this very kind invitation. I asked him if he would be willing to play to me several times a week some of his own compositions, and other music, charging for his time as if he were giving me lessons.

The next morning I was at his house, taking with me his *Drei Clavierstücke*, Op. 2., Presto-Pastorale, and Caprice. He played them delightfully. He was going away for a few days to see his friend, Dr. Tausch; but he told me that on his return he would be practicing every morning, and that I might come and hear him if I wished. Wasn't this the kindest proposition to a stranger! During the first three weeks of September I was at his house every day or two. I heard him play several times his charming Op. 5, *Drei Stücke*, Capriccio, Intermezzo, and Menuetto Scherzando. One morning I took my copy of the Chopin Mazurkas, and he played several of them for me, — Op. 17, No. 4; Op. 30, No. 2; Op. 33, No. 3, etc. I was enchanted with his interpretation. He said he had them from Liszt. It is impossible to describe how he played them — the velvety touch, the absolute freedom.

Op. 17, No. 4. The first thirty-six measures were played delicatissimo, as they are marked, like an exquisite song. In the period of eight measures, beginning at measure 36, the rhythm was brought out more decidedly. One felt the passionate motion of the Mazurka. At measure 61, again, it was the movement of the Mazurka that one felt, and it was played somewhat faster from here to the double bar, as was also the period beginning at measure 36.

Op. 30, No. 2, was given with great fire. The part beginning at measure 32, where a melody of two measures is repeated eight times, was enchantingly played — the melody every time a little different.

BERNHARD STAVENHAGEN

Stavenhagen is very fond of the Chopin *Valse* (posthumous work), and I had the pleasure of hearing him play it several times. At measure 65 there is a charming period of sixteen measures marked "dolce." This he played with perfect simplicity of expression and a bird-like quality of tone.

One morning it was the great Schumann *Fantasie*, Op. 17, which Stavenhagen had on the piano. It is dedicated to Liszt, and bears this motto: —

> "Durchalle Töne tönet
> Im bunten Erdentraum
> Ein leiser Ton gezogen
> Für den er heimlich lauschet."
> — Fr. Schlegel.

When I left Stavenhagen, I went to a music store and brought the *Fantasie*, my copy being in America, thence to the Meyer piano warerooms, round the corner from our hotel, where I had arranged for the use of a piano by the hour whenever I found it convenient to come. Here I worked over the themes and harmonies of this great work, to prepare myself to hear Stavenhagen play the *Fantasie* again, and then in the evening at the hotel I studied a couple of hours in my room without a piano.

Besides this work with Stavenhagen, I was enjoying the advantage of hearing him give lessons to Wanda von Trzaska, the young Pole who made her debut in public this winter, and, as L. has written me, with great success in Berlin, playing, under Stavenhagen's direction, his B minor Concerto for piano and orchestra, and the Liszt Concerto in A major. At the first lesson I heard her take, she was playing the aria from Schumann's F♯ minor Sonata, Op. 11. It was superb piano playing. She had brought no music — I never saw her bring any. Stavenhagen would open his at a desk, and part of the time direct from there. I heard her play again part of the F♯ minor Sonata, one Saturday. Afterward, Mr. Stavenhagen played part of the Schumann *Fantasie*, again, as Wanda von Trzaska had never heard it from him, then the three Chopin Mazurkas, and some Liszt Transcriptions, and his own Intermezzo from Op. 5.

I shall long remember the last Sunday morning we were in Munich. Wanda von Trzaska, L., and I spent it at Mr. Stavenhagen's apartment, Wanda von Trzaska playing in a way to arouse Mr. Stavenhagen's enthusiasm, and the piano under his hands was a perfect instrument.

It was with great regret that L. and I were obliged to leave Munich, but the music we had heard will be a pleasure for years.

SENTENCE SERMONS

A difficulty is at the door of every delight.

Gold fetters are not more elastic than iron.

Respectability is no substitute for repentance.

It takes a great man to do little things well.

The gold of grace does not come from the greed of gold.

A little patient pushing is worth a profound lot of puffing.

It is no use praying for your debtors if you won't pay your debts.

A man loses force as soon as he begins to worry over his feelings.

You know what a man lives for when you know what he looks at when alone.

Many people think they are living for character who are only fighting for reputation. — *Chicago Tribune.*

The talent of success is nothing more than doing what you can do well, and doing well whatever you do, without a thought of fame. — Longfellow.

Necessity reforms the poor, and satiety the rich. — Tacitus.

I like the laughter that opens the lips and the heart — that shows at the same time pearls and the soul. — Victor Hugo.

Selfish ambition may help us to climb to the point where we may be seen, but it never aids us in climbing to where we can see. The higher a man gets in the world in pursuit of selfish aims the narrower his field of vision becomes. The higher he gets in the pursuit of unselfish aims the farther he can see around him. It matters little whether we climb in life if we do not climb toward a higher point of vision. — *Sunday-school Times.*

THE IDEAL LESSON

"Preparation of the head makes an *interesting* lesson. Preparation of the heart makes an *effective* lesson." Preparation of both the head and the heart makes an *ideal* lesson.

ORGAN DEPARTMENT

ANSWERS TO QUERIES

M. H. M., Lebanon, Ky.

In answer to your queries will say, —

(1) The best way, perhaps, to keep dampness out of an organ is to have a gas jet placed at some convenient location in or near the interior, and kept lighted all the time, sufficiently to maintain an average temperature of about 70°. The flame should be surrounded by a wire screen, with a top piece of tin within two inches above it. To maintain an even temperature it would be necessary for you to watch the flame with some care, otherwise it might create either too much or too little heat, and the varying seasons would also prove a factor in the condition of affairs. The question of dampness within an organ has been, and is, a subject of much trouble, not only to organists but to church committees as well. Many remedies have been suggested, but that above stated has probably proved the most effective thus far.

(2) A reasonably rapid stroke of the piston will not injure the motor if other conditions are favorable. But the stroke must not be so fast as to strain the bellows in any way, and this will depend somewhat on the number of inches of wind pressure. Most organs are deficient in this respect, so that scarcely enough wind is furnished when "full organ" is required. The motor should only pump fast enough to make the bellows work if necessary to capacity without straining.

Your note on the organ built by the late E. L. Holbrook of Medway, Mass., is timely and interesting. We think that he was the same person as designated in the firm name of Holbrook & Ware.

We think also, that it is wise for you to do "substitute" work as you state. By doing so you will obtain valuable insight of what may be called the "business" of which every organist engaged in playing the ritual of the Episcopal Church should be fully conversant, and which is only acquired by constant association and practice. Most of our distinguished organists were substitutes in the early years of their artistic careers, what is called in England "deputies."

M. A. P., Harvard, Ill.

The marks to which you refer, found in the Schubert arrangements for harmonium or reed organ, signify as follows: —

Over right-hand stave: (1) Flute, (2) Clarinet, (4) Oboe.

Over left-hand stave: (1) Cor anglais, (2) Bourdon, (4) Bassoon. An "O" within a circle signifies Forte. "S" signifies the stop is to be half drawn. A line drawn diagonally across the sign means that the stop is to be pushed in. For the full table of these indications, consult Reinhard's *Harmonium School* (Peters); price, $2.00.

The stop names of the foreign harmoniums vary somewhat from those by American makers.

NEW ORGANIST FOR MELBOURNE

The position of municipal organist in Melbourne, Australia, or as it is called locally, organist to the City Council, which has been vacant for some little time, is now filled, temporarily, at least, by the appointment of Dr. William G. Price, who will act in his new official capacity for one year from September 1. He receives a salary of about $2500, and he will give bi-weekly recitals in the Melbourne Town Hall. Dr. Price was serving in a similar capacity to the city of Belfast at the time of his new appointment, as well as organist of St. George's Church in that city. The appointment of Dr. Price is considered to be a most excellent choice, and was made on the recommendation of Sir Frederick Bridge, organist of Westminster Abbey, and T. H. Collinson, organist of St. Mary's Cathedral, Edinburgh, the committee appointed by the Melbourne authorities to examine candidates and make a selection.

It may be said in this connection that many of the large cities of Australia adopt the English custom of giving many public organ recitals each year, and to this end they own large instruments and maintain a regular municipal organist. The organ owned by the city of Sydney, it will be remembered, is one of the very largest in the world, and there are many others in that part of the world of exceptional size. The organ in Melbourne was originally built by William Hill & Son, in 1872, and cost some £7000 or about $35,000. Two or three years ago, the organ was rebuilt with a modern electro-pneumatic action and all other up-to-date improvements by Ingram, Hope-Jones & Co., of Hereford, and the expense of reconstruction was £4500 or $22,500. In its remodeled state the organ possesses five manuals and pedal, with over 75 speaking stops, and all the latest accessories, composition pedals, bass attachments, key touches, extension octaves, etc. One of the five manuals is the echo organ, prepared for only and placed in the south gallery of the hall. The manual compass is 61 notes CC to C, 73 pipes, pedal compass CCC to F, 30 notes. The organ was officially "opened" on July 4 last, with a recital by E. H. Lemare, who has been giving numerous recitals in Australian cities during the past few months. It is stated that a permanent organist for Melbourne will be selected during the coming year. The choice may come to Dr. Price, if he fills the position with acceptance, or another may be selected in any event. At present nothing definite is known as to the outcome.

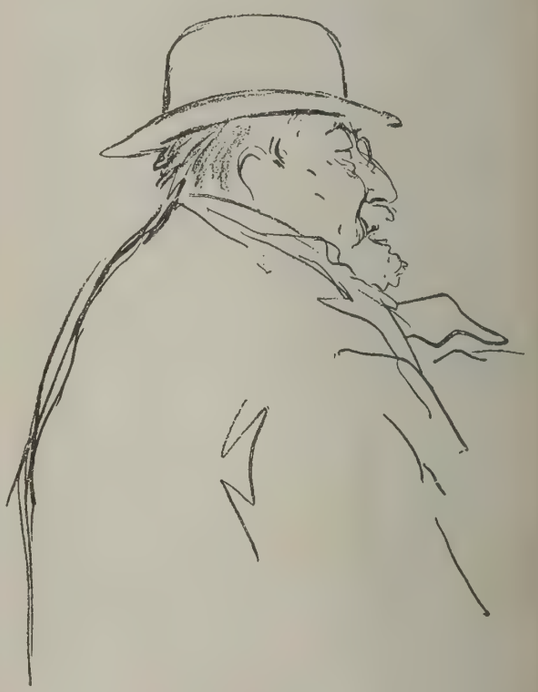
SAINT-SAËNS AS AN ORGANIST

The expected visit to America this season of Camille Saint-Saëns, the distinguished French composer, conductor, pianist, and organist, has again brought him prominently before the musical public, a portion of which had begun to consider him a back number and not to be compared with Vincent D'Indy, Claude Debussy, and others of the newer French school, who are keeping the wise ones guessing with their musical experiments. But Saint-Saëns is still a shining light among his contemporaries, and at the age of seventy-one is still active both as creator and interpreter.

It is perhaps on one of the lesser discussed sides of his genius that this article will briefly speak, that is, as organist and composer for the organ. Saint-Saëns has of late years given less attention to this side of musical art, but he probably acquired his early reputation as much from his abilities as an organist as from any efforts of his in other directions.

Before his sixteenth year Saint-Saëns had acquired much ability as an organist. At the conservatory he was a pupil of François Benoist (1794–1878), one of the most distinguished exponents of the king of instruments in his time. Saint-Saëns studied to such good purpose that he won first prize in this department. He evidently had a liking also for the harmonium or reed organ, for his earliest numbered *opus* is for this useful but now much despised instrument.

Saint-Saëns' earliest position as organist was at the church of St. Merry, which he assumed in 1855, at the age of twenty. His exceptional technique, brilliancy, and skill in improvising were becoming known not only in Paris, but elsewhere. This increasing reputation three years later, secured him one of the leading positions in Paris, as organist at the Madeleine, where he succeeded Lefebure-Wély (1817–1869). At this celebrated church Saint-Saëns made his reputation as one of the greatest organists of the time. The organ was among the finest examples by the distinguished builder, Cavaillé-Coll, and was well adapted to exhibit the exceptional powers that Saint-Saëns possessed for improvisation, brilliancy in style, and all these, together with the well-nigh marvelous effects in registration obtained by him, are vividly remembered by all who had the good fortune to hear him. He remained at the Madeleine until 1877, when he was succeeded by Theodore Dubois.



SAINT-SAËNS — PENCIL SKETCH

Since then Saint-Saëns has filled no regular position as organist, but has played at frequent intervals in the many places he has visited. Neither has he contributed much to the literature of the organ during recent years. The following list of his organ compositions will show that most of them were the product of his earlier years. Nearly all of them are most interesting examples of their class, and should be in the library of every organist. The list includes those for the harmonium as well as for the larger instrument.

Three pieces for Harmonium, Op. 1. Composed in 1852, published in 1858. These include a Meditation, Barcarolle, and Prayer.

Three Rhapsodies upon Breton Folksongs, Op. 7, composed and published in 1866. These are among the best known of any in the list.

Benediction Nuptiale, Op. 9, composed in 1859 and published in 1866.

Elevation or *Communion*, Op. 13, composed and published in 1865.

Three Preludes and Fugues, Op. 99, Book I, published in 1894.

Fantaisie, Op. 101, published in 1895.

Marche Religieuse, Op. 107.

Three Preludes and Fugues, Op. 109, Book II.

Fantasie (without opus number), composed in 1856.

Of these, Op. 7 and 13 are adapted for Harmonium by the author. The following works or excerpts have been transcribed by various organists as noted.

Extract from Mass, Op. 4, transcribed by the composer.

Prayer from *Noël*, Op. 12. (J. Permann.)

Tollite Hostias, chorus from *Noël*, Op. 12. (E. Gigout.)

Andante from sonata for Piano and 'Cello, Op. 32. (H. Busser.)

Marche Heroique. (A. Guilmant.)

Prelude from *The Deluge*, Op. 45. (A. Guilmant.)

Sarabande from *Suite*, Op. 49. (Gaston Choisnel.)

Evening Reverie from *Suite Algerienne*, Op. 60. (A. Guilmant.)

Hymn to Victor Hugo, Op. 69. (A Guilmant.)

Adagio from Third Symphony, Op. 78. (Emile Bernard.)

Berceuse, Op. 105. (A. Guilmant.)

La Cygne, excerpt from *Le Carnéval des Animaux*. (A. Guilmant.)

Marche du Synode from *Henry VIII*. (Leon Boellmann.)

The Nightingale and the Rose, from *Parysatis*. (L. Courtade.)

Prelude to Act 2 of *Proserpine*. (H. Busser.)

THE SLIGHTED CHORUS MAN

Gratuitous and misplaced scorn is being heaped by some of our contemporaries on the "chorus man." Truth to tell, he is not an imposing figure in comic opera or musical comedy. He is tolerated on the stage only as a background, a merry villager, a soldier, a brigand, one of a group of college students. Occasionally he gets in the foreground, playing opposite the members of a Florodora or other sextet, but even there the smiles and wiles of his charming partner are not for him, but for the collective masculinity on the farther side of the footlights.

What we object to, however, is the assumption that just because, dramatically, he belongs to the ranks of unskilled labor, the chorus man is deemed beneath contempt. As a matter of fact, he fares nearly as well as the men principals in musical comedy. The trouble is with his sex, not his salary. Who cares anything about the basso or baritone or tenor in the musical hodge-podges of the moment — respectively the father, the neglected suitor, and the accepted lover of the girl in the case? These gentlemen may sing and gesticulate and attitudinize as fervently as they please, but the eyes and ears of the public are not for them. The eyes are for the young women principals and their sprightly sisters of the chorus, the ears are for the comedian. By the composer the principal man is treated much better than the "chorus man," but not perceptibly better by the audience.

The joint worship of mere feminine beauty and of grotesque humor has operated to deprive musical comedy of the excellences and symmetries possible to this very elastic form of art. The "chorus man" and the lover man are still included in the cast, but both go for naught. Music is still written which presupposes the possession of a singing voice, but its effect is sadly marred because the ability to sing is not required of the pretty young principals, and is seldom displayed by them. If it were held that youth and beauty, with a grotesque comedian for a foil, were not enough in themselves to carry a show, we might again have evenings of well-balanced entertainment, real singing by the principals, an effective use made of the men chorus in marches and glees, and good music written for it.

There is no valid reason why the "chorus man" of comic opera should not be as potent a factor in the musical *ensemble* as he is in grand opera.

THE EVOLUTION OF THE PEDAL ORGAN

H. J. STORER

The organist of the present day must possess as much of a pedal technique as that of the various manuals, his feet must move as independently as his hands, and be fully as important in every way. And to aid the organist in the development of up-to-date foot work he has two or three styles of pedal boards at his command, with a compass greater than ever, also his feet can utilize a greater number of registers, and aided by an electric action, he can play nearly as rapidly as on a pianoforte. It was not always thus, for not so very many years ago an organist who could play with both feet was regarded by many as a "wonder," and in fact on many organs it was impossible to play otherwise than with the left foot, owing to the limited compass of the pedal boards made a generation or two ago.

The evolution of the pedal organ was at first not so rapid as that of the manuals, and for a long time was considered of secondary consequence. It is interesting to note the beginnings of this now absolutely essential part of a modern organ, and to trace the development from its crude beginnings unto the present. It is not certain where or when the idea of pedals was conceived or by whom. It is stated that Albert Vos was responsible for the idea in the early part of the twelfth century. He is the earliest organ builder of which there is a definite record, and the instrument he constructed in the St. Nicholas Church at Utrecht is quoted as the best existing example of the period. But no pedals were found in this instrument. Another "originator" was stated to have been Ludwig Van Valbeke of Brabant, a locality that Wagner has made familiar in *Lohengrin*. Then a German builder named Bernhard is mentioned either as inventor or improver of the pedal board. However, the pedal scheme was undoubtedly in a crude way in use in the fourteenth century. For many years the compass was but a single octave, and the notes were only B natural, C, D, E, F, G, A, H (B natural). Their use was in this early period entirely for the holding of long, sustained notes, for in fact no other use was possible. There were no separate pedal pipes, and the pedal keys merely sounded the corresponding notes on the manual clavier, to which they were attached with cords. Rather a crude sort of action one may well say, when the twentieth-century action is considered. This early primitive pedal action naturally could only be applied when the pedal keys were made to a similar gauge to those in the manual. This idea of a similar gauge for both manual and pedal was utilized by the builder Georgius Kleng, in the pedals added by him to the historic organ at Halberstadt, about the year 1495. This set of pedals possessed the chromatic notes of the manual to which they were attached in addition to the diatonic notes previously mentioned.

It is said that in the early part of the fifteenth century the first stop or register of independent pedal pipes was invented, the so-called "Pedal Bass." This was a most important invention, which made possible the increase of volume and dignity of the organ tone, which up to this time was more or less lacking. Who invented the first independent pedal register is only a matter of conjecture, and where it was first used is equally uncertain. When the German builder Marx built a new organ for the church at the little village of Beeskow, a few miles from Frankfort-on-the-Oder, in 1818, he found that the old organ, removed by him, was built in 1418 as the date was inscribed upon the upper side of the partition of the two principal pedal pipes — they were such from the measurement.

Undoubtedly in Germany during the fifteenth century various improvements were conceived; such as the addition of semitones, the frame for the pedal keys, the separation of the large 32 ft. stop from the manual, and applying it to the pedals exclusively, also the use of rollers in place of ropes or cords, when the manual keys were made smaller than the pedals. The compass, however, was unchanged until a comparatively recent period.

Gradually additional pedal stops began to be used. In one of the best of the old German organs at St. Mary's, Lubeck, built in 1518, there were several, and the number was afterwards increased to fifteen stops, the number existing in the beginning of the eighteenth century when Buxtehude was the organist.

While most of the German organs built previous to 1700 had pedal boards of limited compass, none of the famous English organs had them, until as late as 1790, incredible as it may seem, and there is no record as to who first employed them in that country. Probably the first organ in England to possess a pedal keyboard was that in St. James' Church, Clerkenwell, built by G. P. England in 1790. This pedal board was of a single octave in compass, GG to G, and possessed no separate registers, simply playing the manual keys.

England was a progressive builder who saw the advantage not only of separate pedal registers but of an increased pedal compass as well. He built an organ in 1811 for the Lancaster church with an octave and a half pedal board, and some of his earlier organs had separate pedal pipes, as for instance the Newcastle organ (1803).

Other builders began to make large pedal pipes and increase the compass of the board, but for years there was no established scale. That most in use during the early part of the nineteenth century consisted of an octave of double pipes CC to CCC, with five unison pipes BB to GG. Thus it will be seen that the five keys at each extremity of the board had no difference in pitch in any of the five notes.

J. C. Bishop built a pedal board of two octaves and three registers of twenty-five pipes each in the organ in St. James' Church, Bermondsey, in 1829. At this time playing the pedals was strenuous in the extreme, and continued to be so until the invention of the pneumatic lever, thought of by Joseph Booth about 1827, and improved by Barker, whose invention was utilized by the French builder, Cavaillé. With the improved touch, made possible by the pneumatic lever, came another idea, the radiating pedal board, used first, so it is said, in the organ at York Minster, built by Elliott and Hill in 1834. At this time there were many little defects in the pedal board and the pedal registers which the late organist and composer, Dr. H. J. Gauntlett, endeavored to remedy by having introduced some of the improvements in use in many of the large organs on the Continent. This was probably about 1840. The need of a separate and independent pedal organ was admitted. The need of remedying the evil of half and incomplete stops, which made rapid change of register impossible, was also recognized. Then there was the anomaly of two octaves of pedals and only a single octave of pipes, repeated.

This so-called "return" action was at length a thing of the past, for in 1842 the organ at the Worcester Cathedral, built by Hill and Sons, had the six registers the same as the keys. Here was now a two-octave pedal board with varying registers, some with pneumatic action, a few with radiating boards, most of them, however, with the straight flat board.

The invention of the electric action, nearly forty years ago, and vastly improved since that time, has made pedal playing comparatively easy so far as muscular energy is concerned. Now there exist at least three kinds of pedal boards, the flat radiating, the radiating concave, and the straight key flat board. The compass has gradually increased from a single octave to two octaves, twenty-seven notes, and now the larger organs have a pedal compass of thirty notes or more. So much for compass and ease in manipulation. Now as to registers. Once there were no independent pedal stops, as one has learned, then there were 16 and 8 ft. registers, and the variety now is exceedingly great, including nearly everything, from a 32 ft. Open Diapason with a 16 ft. reed stop to little 2 and 4 ft. registers. One can easily play solos with his feet and accompany with the hands, and also realize innumerable other effects. The days when to do pedal "stunts" for the edification and wonderment of the "gallery" are now past. A pedal technique is a means to an end, to help interpret in the highest artistic manner. And the electro-pneumatic action, the infinite variety of registers, and the radiating pedal boards are the means whereby the twentieth-century pedal technique has been made possible of realization.

THE SOLO IN CHURCH MUSIC

The introduction of solo passages into the music of the church is comparatively modern. No doubt when music was so undeveloped as not to employ harmonic and contrapuntal effects the singing was in unison and not infrequently the musical part of the service was rendered by a single voice. But when ecclesiastical music became a highly finished form of art, when in the time of Palestrina, Orlando di Lasso, and Tallis it produced its masterpieces, the effects aimed at were based upon the contrapuntal treatment of several parts heard simultaneously. It was not necessary that each part be taken by a number of singers. In many cases each part was rendered by a single well-trained voice. But as there was no instrumental accompaniment and the passages in which a single part appeared without the other parts were the mere announcement of a theme, there was not what is understood at the present day as a solo passage. It was a time when the choir was treated as a whole, in which there was no chance for the display of those characteristics which make solo singing so attractive in its proper place, and distinguish its effect from that of the same melody sung by a body of singers.

The principal characteristic of the solo is that it allows the voice to be used so as to express the sentiment of the individual singer. There is not the same neutral quality of expression, the same generalization of the tone, if one may so speak. It is, if well rendered, vibrant with personality. To a certain degree it is the same in the case of the instrumental solo. We have heard Handel's well-known largo played in unison by all the first violins of the Boston Symphony Orchestra! It was not merely a louder and fuller tone, or a performance with different expression. It was a different sort of tone and without that individual quality of expression which makes the solo what it is.

It may be asked very properly if the character of ecclesiastical music, except when a more or less dramatic text is set, admits of this sudden change from the wholly general and impersonal sort of singing, which belongs to the choir, to the solo with its wholly different aim and effect. We confess that we have felt the incongruity at times which we did not feel when we have heard a single voice sing the entire service. Occasionally, as in Mendelssohn's *I waited for the Lord*, where there is an admirable weaving together of the individuality of the solo singers and the chorus, there is no clash. The situation admits such treatment. But it is different in a canticle or anthem that calls for united rather than individual expression. Thus in the Te Deum or Creed, the introduction of solo passages unless handled with extreme tact is very apt to cut the whole up into more or less detached fragments. Even after the best handling of a passage by the composer, the endeavors of the singer, properly anxious to do his best in the part in which he is heard alone, are apt to spoil the effect of the anthem as a whole.

There is, however, another point of view. The solo is often not introduced dramatically at all, but to give a different tone color. Several voices of a similar quality heard singing together produce an effect different from any one taken separately. It is the same in instrumental music. The violins of an orchestra may be so much alike that only a trained ear can distinguish one instrument from another, even when played separately. Yet the instant the melody is played by the solo first violin or solo 'cello, it is easy to detect the difference between the quality of its tone and that of all the violins playing together softly. The composer of vocal music has not the same advantage the composer of instrumental music has in his various instruments of the same pitch and in the different ways in which the same instrument can be played. The violinist may play a passage upon a single string, for the G string sounds quite different from the D or A when used for the same melody. There is the pizzicato, the harmonic tones, the ponticello playing. The individual voice may do much by way of expression, but nothing equal to these differences in quality. In the choir there is still less variety, though the distribution of parts does much. The introduction of the solo is a most useful means of varying the tone color of the composition, and it is accordingly justified.

There is obviously a difficulty produced by the clash between the different points of view. On the one hand, the individuality of the solo often makes its introduction dramatically incongruous. On the other hand, the difference in tone makes its introduction desirable. A compromise must be brought about, and it is a test of the artistic sincerity of the performer the way he makes his solo a part of the whole effect. One recalls a notable passage given to the first oboe in Brahm's Third Symphony. A lovely melody was for many measures accompanied in the simplest style. It would be not unnatural for the oboist to have treated the passage as his opportunity for displaying his personal interpretation of the passage, to have breathed into it all the passion of his soul. It was a most dangerous passage for any one not willing to sink himself unreservedly in the whole. Yet we have heard it played perfectly. The playing was neither unemotional nor too prominently individual. There was a compromise effected between the two aims. The same sort of compromise should be introduced into ecclesiastical music whenever a solo forms part of the composition. The individual expression must be brought into conformity with the spirit of the whole piece. The choir must seem to change its tone rather than to hand the music over to a single voice. It must be like the change that an organist is able to make by altering the registration in the course of a composition. Of course, this cannot be attained completely in the case of a vocal solo, and it is not on the whole desirable that it should be. There should be a compromise. The voice will be heard solo and judged as such; it will be heard as part of a choral whole and judged as that as well. It will be a compromise at the best. It will call for much self-repression. It will be hard to get singers to do this, especially as is often the case the solo is treated as something quite apart from the rest of the choir singing. Accordingly, everything should be done to make the solo as inconspicuous as possible. The practice of having the solo singer of a chancel choir stand facing the congregation in a solo is to be avoided. It may be well even to have the soloist stand not at the end of the choir stall, but second or third, that the personality of the singer may be kept in the background. It is especially desirable that the soloist be a regular member of the choir, accustomed to sing chorus parts, and otherwise feel himself as merely one of the whole. No doubt this will be difficult, but it is the only way to keep the solo from degenerating into a bit of show work, or decoration.—*Church Standard.*

THE BROKEN VIOLIN

Ole Bull, the great violinist, was born with a genius for music. To him the swaying of bluebells, the wind and rain and waterfalls, the music of birds and bees, — all these were the voices of Nature, and he tried to reproduce them on his violin.

It is said that the musician's first violin was given him by an uncle when he was but four years old, and his delight at the present knew no bounds.

"My father wanted me to be a minister," said he in telling the story many years after, "and I thought I must do as he wished. But when I was eight years old he bought me a new violin and arranged to have me study under a teacher, 'for,' he said, 'a minister ought to know a little about music.' That night I could not sleep. I rose in the night to get a peep at the precious violin. It was so red, and the pretty pearl screws did smile at me so! I pinched the strings just a little with my fingers, and it smiled at me more and more. I took up the bow and looked at it. It said to me it would be pleased to have me try it across the strings. So I did try it just a very, very little, and it did play so softly. I forgot that it was midnight and everybody asleep, and the next minute I felt my father's whip across my shoulders. My little red violin dropped on the floor and was broken. I did weep very much for it, but it did no good. They did have a doctor to it the next day, but it never recovered its health."—*Detroit Free Press.*

NOTES

The National Conservatory of Music, 47–49 West 25th St., New York, will have for its director this coming year Wassili Safonoff, the distinguished Russian conductor, pianist, and teacher. Mr. Safonoff, who is also the conductor of the New York Symphony Orchestra, will have a piano class at the National Conservatory, also conduct the Conservatory Orchestra, and have a class for conductors, — the only one of its kind excepting that at the Leipsic Conservatory under Arthur Nikisch. Besides Mr. Safonoff, the artistic faculty will include Adele Margulies, Leopold Lichtenberg, Eugene Dufriche, Leo Schulz, Max Spicker, Charles Heinroth, Henry T. Finck, and many others.

* *

Paul Ottenheimer, Kapellmeister of the Stadttheater in Nuremberg, has been appointed Kapellmeister of the Opera at Prague, to fill the place vacated by Leo Bleck, who goes to the Royal Opera in Berlin, to succeed Karl Muck. There were 119 applicants for the position. Bleck made his last appearance in the Bohemian capital late in September, with a performance of *Tristan und Isolde.*

* *

The recent performance of *Parsifal* in Bayreuth revealed a new artist of great promise, Aloys Hadrviger of Graz. He made his first appearance two years ago in Bayreuth at the age of twenty-two in the rôle of Frohe in *Rheingold.* He sang the rôle of Parsifal with a fine and expressive voice, but also with many awkward gestures.

* *

Raoul Pugno has been engaged as soloist for the coming Scottish Orchestral Concerts.

* *

Mascagni's successor at Pesaro, Amilcare Zanella, is also a composer, and belongs to the Liszt school, inasmuch as he composes symphonic poems. His *Faith* was produced at a recent concert by the Scala Orchestra in Milan, and was favorably received.

* *

Frankfort, Germany, will continue its policy of having "guest" conductors. The concerts of the coming season there will be presided over by Motti, Mahler, Strauss, Nikisch, Steinbach, Toscanini, Mengelberg, Wolfrum, Henry Wood, and others.

* *

Smetana's opera, *The Bartered Bride*, had a festival performance at Prague on May 30 to celebrate the fortieth anniversary of its original production there. Since that time it has been sung no less than 440 times. A work which has stood such a test surely deserves a hearing outside of Bohemia, too. The same may be said of Dvorák's opera, *Dimitrij*, which has been sung so often that the scenery has had to be replaced by a new set.

* *

A Song on Its Travels

Popular songs travel far these days, especially when they are engraved on the record cylinder of the common phonograph. Sidney Low, describing the Kumbh Mela, or pilgrim fair, held once every twelve years near Allahabad, says that he entered a large open pavilion where worship was going on. Men sat in rows while a reader recited passages from the *Granth*, the sacred volume of the Sikhs.

"There is an instrumental accompaniment," Mr. Low writes. "One man beats a small tomtom, another performs on a kind of concertina and the brass bell mouth of a phonograph yawns beside him.

"It is thought the visitors might like to hear the phonograph. The reader stops and the machine — a very bad one — grinds out what I presently discovered to be an English lyric, painfully familiar. *Won't You come Home, Bill Bailey?* asks the wheezy phonograph in a cockney accent.

"The old priest leans on his stick and beams with pride, and the black-bearded worshipers look on with unrelaxed features. Perhaps they thought they were listening to a devotional melody." — *Chicago News.*

THE CULTIVATION AND PRESERVATION OF THE VOICE

W. H. GRIFFITHS*

I

One of the first things which strikes the thoughtful observer is the fact that many people sing well without any thought about the matter, while a vastly greater number are constantly striving in vain to become proficient in the art, yet never seem to arrive at anything beyond indifferent mediocrity. That is to say, no matter how many years they devote to the study of singing, there always seems something incomplete, something inartistic, an indecipherable emptiness, the emptiness of a voice deprived of its inherent charm; a voice possessing little beyond monotonous sonority or shrill metallic velocity, which the merest tyro in vocal criticism would hesitate to applaud as art.

We hear beautiful singing in most unlikely places. With all the apparent advantages which the educated and cultured persons possess, beautiful singing is by no means their exclusive prerogative. Education — that is, the education which our young folks receive at school — seems to have little or nothing to do with it.

Here is a slim young girl in her early teens, born on a small farm away up among the hills. Education? very little, social influence? less, and yet, what a voice, what charming refinement of expression as she sings that old-fashioned folk song. Whence did it all emanate? "Well," her mother informs you, "my daughter has sung almost from her birth. When quite a little mite she would rock and sing until the tears streamed down the cheeks of the silent listeners, — tears of sympathy with the exquisite pathos of the simple, heart-searching melody." One day the minister called and heard the child. That settled it. The girl must have proper training, must be placed under a good master. A girl with so great natural talents will one day make a name; and the old clergyman was not far wrong.

Then again you hear a young collier singing lustily as he proceeds to his daily toil. Oh, the beauty of it; the superb delicacy of modulation, the easy, unrestrained flow of grand majestic sonority. Let us accost him. Lessons? none, except a few hints from the choirmaster at church, the choirmaster being himself a collier, and a little instrumental assistance from the organist, an ardent, enthusiastic amateur who loves music for its own sake and the joy it gives to others. What a grand voice, what an exceptional artistic temperament. This man is fit to take his stand among front rank singers. He must be trained.

Such cases plentifully abound. We are rich in song and vocal tradition. People, then, sing well because they have natural talent and the true artistic temperament. Each district of our country possesses its local dialectic charm, from the drowsy folk song of the southern counties, with its Old-World simplicity of form and sentiment, to the stirring drone of the Scottish slogan, reminiscent of the tramp of bare-legged borderers and the rattling days of bonny Prince Charlie, or the joyous lilt of the Irish peasant, begotten of long ages of native intercourse with green turf and slippery bog, with sombre, silent mountain and placid lake, not to speak of jaunting cars, potheen, and shillalahs.

Our sea songs alone are a national institution, and it is as natural for the fisherman to troll his "chanty" while hauling in the slack of a bowline as it is for the landsman to brag and boast of the sweeping victories of Nelson. Throughout every age the sea song has held its own in British esteem, and few names stand so prominent in public regard as those who wrote of the sea and the sailor, the most prolific of which was Charles Dibden and Henry Russell.

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II

Are we a musical nation? I do not know, perhaps not; but if you ask, Are we a nation of singers, the answer is, emphatically, Yes, very much so, and the million-tongued echo of public opinion flings back a thundering chorus of approval.

But, argues the captious critic, you have thrown out a covert suggestion that singing is not music. Have I? Well, it all depends upon what we call music. If you live in one of a terrace of houses in the suburbs, where the junior members of each household play — or shall we say perform — for so many hours a day upon a more or less accurately tuned piano, nothing could induce you to call that conglomeration of sound music. They do not call it music themselves, for they tell you they *play* the piano.

W. H. GRIFFITHS

Yet, if a poor, half-starved gutter singer passes your drawing-room window as he sings his humble ditty for your edification and his own financial benefit, and if he throws into his singing anything like the true sentiment of the song, your forefinger and thumb wander unconsciously to the pocket where the spare coppers are generally to be found, and while the peripatetic son of Apollo is rewarded according to his merits, you automatically help to clench the argument that singing is music, — music that appeals directly to the heart of the listener, even if the operator be a street singer.

Some one has written that a good voice constitutes three fourths of the ingredients necessary to make a successful concert singer. If this were true, the country would be overrun with talent, for good voices abound in every direction, and yet, fine concert singers are scarce. With plenty of good singing there are few really good singers. Why? Much of the scarcity is due to the absence of the necessary physical and mental vigor. Many promising vocalists collapse either in the training, or at a later period, under the unconscionable strain of professional existence, with its unceasing round of practice and its interminable railway traveling under all sorts of adverse conditions, the most common of which are rain, snow, and fog.

Only last winter a whole concert company traveling to Leeds on a certain Saturday afternoon were snowed up in a wild gulley and never reached their destination, but were compelled to return to town late on Sunday afternoon, a woefully bedraggled lot, weary, hungry, and worn to the bone with bitter cold and still more bitter disappointment.

To ensure success as a singer it is necessary not only to have a good voice, natural talent, and a keen artistic temperament, but considerable physical and mental powers. Singing has frequently been spoken of as a form of physical culture, — a form requiring long and patent training of the vocal organs. It requires a constitution equal, if not superior, to that of the professional athlete, and yet for all that our young vocalists must not be trained like a regiment of soldiers.

The vocal organs are of delicate construction, are wonderfully wrought, and possess a most fragile complexity of material. They demand such gentleness of treatment as will ensure firm muscularity of tissue, flexible elasticity of ligament, and absolute control of the nerve forces, without which the voice cannot be preserved intact against the excessive ravages of wear and tear, of approaching years, of such a variable climate, or the thousand and one additional impediments which threaten to mar the complete success of the professional singer.

Let the training be long, — the longer the better; let the steps be very gradual, each stage of difficulty approached and perfected one by one, each overcome before the other is commenced. The end may be longer in coming to view, but the results will be far more lasting and satisfactory.

But we hear a young singer impatiently exclaim, I don't wish to be a professional singer. I sing simply because, having a good voice, it gives my friends pleasure to hear me. They invite me to their homes and I enjoy going. Just so, just so, and yet one half your pleasure evaporates if some one sings with more perfect taste or engaging style. To you the message comes with equal sternness. Whether for personal gratification or financial profit, it is your imperative duty to perfect the organ you profess to perform upon. If you fail in this, others will supersede you by dint of sheer academic merit and ability, and you will meanwhile sink to a very ordinary level from the lack of necessary culture.

The human frame never stands at any one particular level; if rationally employed, it grows and develops, but if kept inactive, it deteriorates, and the deterioration is far more rapid than the development.

(*To be continued*)

MUSIC BUILDS CHARACTER

Good music is a powerful tonic to many people, especially those suffering from melancholia. It lifts them out of their solemn moods, dispels gloom and despondency, kills discouraged feelings, and gives new hope, new life, and new vigor. It seems to put a great many people into proper tune. It gives them the key-note of truth and beauty, strikes the chords of harmony, dispels discord from the life, scatters clouds, and brings sunshine.

All good music is a character builder, because its constant suggestion of harmony, order, and beauty puts the mind into a normal attitude. Music clears the cobwebs out of many minds, so that they can think better, act better, and live better. Some writers are dependent upon music for their inspiration and their moods. Somehow it brings the muse to them. It adds brilliancy to the brain and facility to the pen, which they cannot seem to get in any other way.

Good music seems to give us a touch of the divine, and to put us in contact with divinity. It drives out evil thoughts, making us ashamed of them. It lifts us above petty annoyances and little worries of life and gives us a glimpse of the ideal which the actual is constantly obscuring. — Orison Swett Marden, *in Success Magazine.*

AN ALPHABET FOR MUSIC TEACHERS

FAY SIMMONS DAVIS

AIM to be prompt and upright in all business dealings, and systematic in all musical matters. All artistic temperaments ought to be tempered. A man all "temperament" and impulses will soon find himself shoved aside in this practical land of the stars and stripes.

BEFORE you attempt to instruct another, be as sure of your ability to *impart* your knowledge as you are that you *possess* knowledge.

CAUSE loving respect to glow in the hearts of your pupils for your nobleness of character, as well as for your wisdom. The life of the world's greatest musician, Bach, was as unblemished as his music.

DIVIDE the day into so many equal parts, and as you faithfully perform the duty pertaining to each, see to it that discrimination and tact are qualities pervading them.

EVER be on the alert to absorb wisdom and new ideas from other people, for the teacher who is sufficient unto himself is not the progressive instructor, but a "backslider" in the religion of music.

FIRST be the man before you are the artist. Forgive any real or fancied wrong from another musician, and as soon as possible return good for evil. Your observance of the Golden Rule will bring many blessings.

GUARD the weak part in the chain of your character. Make each link so strong and beautiful that it will be capable of bearing not only yourself but many others who may cling to you for the support of the good and the true. "Vincit, qui se vincit."

HOLD fast to your high musical ideals; perform and listen to the best music and reveal its beauties *as a language* to your pupils, so that they may grow to enjoy it intellectually as well as emotionally.

IN endeavoring to secure a laurel wreath by some glorious achievement, be not forgetful of the "might of little things," else the angel of fame will slip by you before you have even heard the flutter of her wings.

JUDGE not harshly another musician's position, work, or progress in the world, for unless you dwell within his home and can draw back the curtain which veils his life and heart, you cannot judge wisely or fairly. Our profession needs more teachers to speak well (or not at all) of other teachers.

KEEP as your friends some choice books upon your desk, books in whose greatness you can trace your weakness; books whose power will inspire your own; books which will fill your mind and heart with renewed courage, and books which will create in you a longing to grow nobler and wiser each day, no matter how small your place in the world may seem.

LEARN the value of words; learn to speak the word of praise instead of the word of censure; learn to be decisive; learn to say "No" as well as "Yes"; you will then be saved much useless expenditure of time and strength.

MANAGE to spare an hour of the early morning to your own musical improvement, and reserve thirty minutes at noon for repose or out-of-door exercise, and devote a little time each evening listening to beautiful music or to those friends whose influence will strengthen you for the work of the morrow.

NOTE well the passing of the mile-stones, and see to it that you have kept pace with them by forging ahead by your *own* efforts and not by shoving aside another.

OVERCOME those obstacles which are but necessary rounds in the ladder of success, for the experience gained in conquering them will be your greatest and wisest teacher.

PRESERVE your dignity as well as your authority over your pupils, for the mantle of reserve will be a protection and not a barrier, and will longer preserve the effectiveness of your teaching and influence.

QUIETLY study out the cause for any failure to see if the fault be yours. Then guard against its recurrence. Quietly contemplate your successes and strive to cultivate the same conditions which led towards them.

RECEIVE gratefully the criticisms of your work which are offered in a friendly spirit, and earnestly seek to profit by them.

STRIVE to cultivate cheerfulness and be sure to keep your woes to yourself. Your social attractiveness has an important bearing upon your musical standing.

THOUGHTFUL teachers are the most helpful — those who are considerate of their pupils' limitations; those who perform kind acts and who speak words of encouragement at the right moment, and all those who prize their own power because it is a beautiful medium through which they can best inspire those confided to their care.

UNLESS you wish to be considered a "bore," do not talk about your accomplishments and successes. If they are of merit, people will learn of them from others.

VERILY, verily, I say, that he who follows these precepts will find the measure of his reward "pressed down, heaped up, and running over."

WORK to concentrate your mind upon the vital, and not the unimportant, details of living and teaching. What you may do upon some momentous occasion will depend upon your present worth, and what that worth is will be the result of your *daily* training and endeavor.

"You must either soar or stoop,
Fall or triumph, stand or droop;
You must either serve or govern,
Must be slave or must be sovereign;
Must, in fine, be lock or wedge,
Must be anvil or be sledge."

THE MENACE OF MECHANICAL MUSIC

(Continued)

JOHN PHILIP SOUSA*

The host of mechanical reproducing machines, in their mad desire to supply music for all occasions, are offering to supplant the illustrator in the classroom, the dance orchestra, the home and public singers and players, and so on. Evidently they believe no field too large for their incursions, no claim too extravagant. But the further they can justify these claims, the more noxious the whole system becomes.

Just so far as a spirit of emulation once inspired proud parent or aspiring daughter to send for the music teacher when the neighbor child across the way began to take lessons, the emulation is turning to the purchase of a rival piano player in each house, and the hope of developing the local musical personality is eliminated.

The country dance orchestra of violin, guitar, and melodeon had to rest at times, and the resultant interruption afforded the opportunity for general sociability and rest among the entire company. Now a tireless mechanism can keep everlastingly at it, and much of what made the dance a wholesome recreation is eliminated.

The country band, with its energetic renditions, its loyal support by local merchants, its benefit concerts, band wagon, gay uniforms, State tournaments, and the attendant pride and gaiety, is apparently doomed to vanish in the general assault on personality in music.

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There was a time when the pine woods of the north were sacred to summer simplicity, when around the camp fire at night the stories were told and the songs were sung with a charm all their own. But even now the invasion of the North has begun, and the ingenious purveyor of canned music is urging the sportsman, on his way to the silent places with gun and rod, tent and canoe, to take with him some disks, cranks, and cogs to sing to him as he sits by the firelight, a thought as unhappy and incongruous as canned salmon by a trout brook.

In the prospective scheme of mechanical music, we shall see man and maiden in a light canoe under the summer moon upon an Adirondack lake with a gramophone caroling love songs from amidships. The Spanish cavalier must abandon his guitar and serenade his beloved with a phonograph under his arm.

Shall we not expect that when the nation once more sounds its call to arms and the gallant regiment marches forth, there will be no majestic drum major, no serried ranks of sonorous trombones, no glittering array of brass, no rolling of drums? In their stead will be a huge phonograph, mounted on a 100 H. P. automobile, grinding out *The Girl I left behind Me*, *Dixie*, and *The Stars and Stripes Forever*.

How the soldiers' bosoms will swell at the thought that they are being led into the strife by a machine! And when in camp at night, they are gathered about the cheery fire, it will not be: —

Give us a song, the soldier cried.

It will not be: —

They sang of love, and not of fame,
Forgot was Britain's glory;
Each heart recalled a different name,
But all sang *Annie Laurie*.

But it will be: —

Whir — whir — whir — Song by the Bungtown Quartet: *Your Name is Dennis*.

Shades of Alexander, of Washington, of Napoleon, of Wellington, of Grant, and of the other immortal heroes! Never again will the soldier hear the defiant call of the bugle to battle, and the historic lines must be changed to: —

"Gentlemen of the French guards, turn on your phonographs first."

And the future d'Auteroches will reply: —

"Sir, we never turn on our phonographs first; please to turn yours first."

It is at the fireside that we look for virtue and patriotism, for songs that stir the blood and fire the zeal; for songs of home, of mother, and of love, that touch the heart and brighten the eye. Music teaches all that is beautiful in this world. Let us not hamper it with a machine that tells the story day by day, without variation, without soul, barren of the joy, the passion, the ardor that is the inheritance of man alone.

And now a word on a detail of personal interest which has a right to be heard because it voices a claim for fair play, far-reaching in its effects beyond the personal profit of one or many individuals. I venture to say that it will come as an entire surprise to almost every reader to learn that the composers of the music now produced so widely by the mechanical players of every sort draw no profit from it whatever. Composers are entirely unprotected by the copyright laws of the United States as at present written on the statute books and interpreted by the courts. The composer of the most popular waltz or march of the year must see it seized, reproduced at will on wax cylinder, brass disk, or strip of perforated paper, multiplied indefinitely, and sold at large profit all over the country, without a penny of remuneration to himself for the use of this original product of his brain.

It is this fact that is the immediate occasion of the present article, for the whole subject has become acute by reason of certain proposed legislation in Congress at Washington. The two phases of the subject — fair play to music and fair play to musicians — are so naturally connected that I have not hesitated to cover the legal and the artistic sides of the question in a single discussion.

A new copyright bill was introduced in Congress at the

last session, a joint committee met on June 6, to hear arguments on the bill as presented, and the following paragraph was cause for lively discussion on the part of the various talking-machine interests and composers represented: —

Paragraph (G) of Section I, which provides "that the copyright secured by this Act shall include the sole and exclusive right to make, sell, distribute, or let for hire any device, contrivance, or appliance especially adapted in any manner whatsoever to reproduce to the ear the whole or any material part of any work published and copyrighted after this Act shall have gone into effect, or by means of any such device or appliance publicly to reproduce to the ear the whole or any material part of such work."

I was among those present, and became particularly keen on the efforts of opposing interests to impress upon the committee by specious argument and fallacious interpretation that the composer of music had no rights under the Constitution that they were bound to respect; and that remedial legislation was wholly out of the question until the Constitution had first been amended.

One gentleman went the length of declaring that he would never have worked out his reproducing apparatus had he not felt confident that the Constitution gave him the right to appropriate the brightest efforts of the American composer, and he voiced the belief that any act giving the composer ownership in his own property would be most unconstitutional.

Asked if he claimed the right to take one of my compositions and use it in connection with his mechanical device without compensation to myself, his unselfish reply was: "Under the Constitution and all the laws of the land, I say Yes, decidedly!"

Asked if he was not protected in his patents, his answer was promptly in the affirmative, but he seemed wholly unable to grasp the proposition that a composer should ask for similar protection on his creative work.

Asked finally if he desired the Constitution amended, he replied magnanimously: "No, sir, I want the Constitution to stand as it is."

Of course it must not be overlooked that in the United States Circuit Court of Appeals a case has just been decided adversely to the composer's rights in the profits accruing from the use of his compositions on the talking and playing machines, but this case awaits final adjudication, on appeal, in the United States Supreme Court. Judges Lacombe, Coxe, and Townsend rendered a decision as follows: —

We are of the opinion that a perforated paper roll, such as is manufactured by defendant, is not a copy of complainant's staff notation, for the following reasons: —

"It is not a copy in fact; it is not designed to be read or actually used in reading music as the original staff notation is; and the claim that it may be read, which is practically disproved by the great preponderance of evidence, even if true, would establish merely a theory or possibility of use, as distinguished from an actual use. The argument that because the roll is a notation or record of the music, it is, therefore, a copy, would apply to the disk of the phonograph or the barrel of the organ, which, it must be admitted, are not copies of the sheet music. The perforations in the rolls are not a varied form of symbols substituted for the symbols used by the author. They are mere adjuncts of a valve mechanism in a machine. In fact, the machine, or musical playing device, is the thing which appropriates the author's property and publishes it by producing the musical sounds, thus conveying the author's composition to the public."

May I ask, Does this machine appropriate the author's composition without human assistance? Is the machine a free agent? Does it go about to seek whom it may devour? And if, as quoted above, the machine "publishes it," is not the owner of the machine responsible for its acts?

Is a copyright simply represented by a sheet of music? Is there no more to it than the silent notation? The little black spots on the five lines and spaces, the measured bars, are merely the record of birth and existence of a musical thought. These marks are something beyond the mere shape, the color, the length of the pages. They are only one form of recording the coming into the world of a newly fashioned work, which, by the right of authorship, inherent and constitutional, belongs to him who conceived it. They are no more the living theme which they record than the description of a beautiful woman is the woman herself.

Should the day come that the courts will give me the absolute power of controlling my compositions, which I feel is now mine under the Constitution, then I am not so sure that my name will appear as often as at present in the catalogs of the talking and playing machines.

Evidently Judge Abinger, of the English bar, believes in the doctrine of substance, for he says: —

"The most unlettered in music can distinguish one song from another; and the mere adaptation of the air, either by changing it to a dance, or by transferring it from one instrument to another, does not, even to common apprehension, alter the original subject. The ear tells you that it is the same. The original air requires the aid of genius for its construction; but a mere mechanic in music can make the adaptation or accompaniment. Substantially the piracy is where the appropriated music, though adapted to a different purpose from that of the original, may still be recognized by the ear."

Again the English court says: —

"The composition of a new air or melody is entitled to protection; and the appropriation of the whole, or of any substantial part of it, without the license of the author, is a piracy, and the adaptation of it, either by changing it to a dance, or by transferring it from one instrument to another, if the ear detects the same air, in the same arrangement, will not relieve it from the penalty."

The section of the Constitution on which my whole legal contention is based provides: —

"The Congress shall have power to secure for limited time to authors and inventors the exclusive right to their respective writings and discoveries."

And my claim is, that the words "exclusive" and "writings," particularly the latter, are so broad in their meaning that they cover every point raised by existing copyright laws, even to the unauthorized use of musical compositions by mechanical reproducing apparatuses, and all this because these two words deal, not alone with the letter, but with the spirit as well.

But let the ambiguities in the text of law be what they may; let there be of legal quips and quirks as many as you please, for the life of me, I am puzzled to know why the powerful corporations controlling these playing and talking machines are so totally blind to the moral and ethical questions involved. Could anything be more blamable, as a matter of principle, than to take an artist's composition, reproduce it a thousandfold on their machines, and deny him all participation in the large financial returns, by hiding back of the diaphanous pretense that in the guise of a disk or roll his composition is not his property?

Do they not realize that if the accredited composers, who have come into vogue by reason of merit and labor, are refused a just reward for their efforts, a condition is almost sure to arise where all incentive to further creative work is lacking, and compositions will no longer flow from their pens; or where they will be compelled to refrain from publishing their compositions at all, and control them in manuscript? What, then, of the playing and talking machines?

BECOMING A TEACHER

EMILY FRANCES BAUER

It would be difficult to say when the right moment is at hand to cease being the pupil to enter the broader school of becoming a teacher, and I use the word pupil instead of student because one should never cease being a student. Indeed, the young teacher learns quite as much from her pupil as the pupil does from the teacher; if not, she is not capable of assuming the great responsibility which rests upon any teacher, particularly upon a teacher of music.

It is well for a young teacher to begin her career while she is yet studying herself with a superior master, because it gives her the opportunity, not only to talk over her work with her own teacher, but here and there her eyes are opened to weaknesses in her own work. It must be well understood that no one is so well able to make broad strides in any field, whether as teacher or as public performer, until after she has passed through the experience of teaching others, especially if it be foundation work. The reason for this is obvious, since a large majority of pupils who have succeeded in becoming fairly proficient in a certain sense are lacking in the foundation, and not until they themselves have built this foundation under their own work by teaching others are they freed from the thraldom for which they have never been able to account.

If "poets are born, not made," so are teachers, because in addition to the acquired knowledge which they in turn pass on to others, they must be possessed of certain characteristics, without which the very attempt to teach is folly. First among these qualifications is seriousness of purpose, which should be supplemented with the highest aims. It might be well to state bluntly what is meant by this remark. In a word, then, if the teaching of music is resorted to simply because it is one way of making a living, it is too bad for the teacher and a hundred times worse for the pupil, and notwithstanding the outward bearing, it is not possible to bring results unless the teacher is impressed with the nobility of her profession as well as the responsibility which has been laid upon her as complementary to her talents.

The trouble with too many teachers is that they regard their occupation as work which they would rather not do, were it a matter of choice, when it is a fact that the calling of teacher is one of the most important in life. We should regard the teacher as he was regarded in the olden days, when he was honored by kings and emperors and held as a blessing to mankind and to the world at large. The teacher has not fallen from his high estate, as far as his importance is concerned, but we have grown careless and we have lost sight of the breadth of his influence. In this there is no harm, but that the teacher should underrate his own mission in life is where the danger to his work lies.

The question is often raised whether men or women are the better teachers, and it is not easy to answer this without modifications. The mother instinct in every woman makes her better able to understand child life, and to bring herself to the level of the child mind in order to raise this mind and to broaden it. On the other hand, a woman's mind is less analytical than man's, and on this side perhaps the man would have the advantage, unless woman, knowing this and understanding it, would prepare herself to meet this exigency. It must be remembered at the present time that analysis is in the ascendency, indeed, to such an extent, that in the long run the emotional side is likely to suffer; but to the analytical minds, especially of the American people, do we owe the great amount of mentality which pervades all branches of study and art to-day. The intellectual growth in the study of music is not alone sensed in the interpretative

side, but in the technical as well; and whether in one method or in another, the habits are not based on mechanism alone, but the mechanism is based upon mind. The old-fashioned way of learning by rote or by repetition is giving way every day, and the more one thinks of this the more one marvels that there ever could have been results from the parrot-like repetition formerly in vogue.

The young woman who is ready to enter a professional life should spend a few years in teaching, even though she may aim to be a concert pianist, or even if she is to follow vocal music, although it is not well for a person who expects to be a public singer to wear the bloom off the voice in teaching. This understood, there is nothing that would accomplish more for the foundation of a singer than to teach for a few years, because from whatever cause it may be, few singers build upon the foundation which classifies them among musicians, and teaching would be more likely to supply this than anything else except the sort of study which they ought to have and which they usually do not have.

One who is beginning a professional career, whether as teacher, pianist, or singer, should lose no opportunity to gain experience, whether their services are paid for or not. It is a bad plan in a certain way to get into the habit of doing things for nothing; at the same time, until one gains poise and experience and what is known as stage presence, the débutante's services are worth little, and she gains more from the opportunity to appear in public than the public gains from hearing her. The same is true of the teacher, and it is well worth the while of young teachers to interest themselves in a few talented children, whether they can pay for their lessons or not, because the teachers are gaining that which is beyond price and which is an absolute necessity for their own advancement.

One thing which is of vital importance at this moment is the study of the teacher herself. This should be kept up systematically and broadly, which means that the studies are not completed when this or that musical work is done. To be successful in any musical circle as much depends upon the cultivation of the mind as upon the development of the art, and one cannot be too careful about the general reading, since it is reading which creates the atmosphere, both artistically and intellectually.

Perhaps it is true that more dangers beset those who enter the world of singers than those who become teachers, even pianists. It may be that the reason for this is because there is more glamour around the singer's life than around that of teacher or pianist, and for that reason the attention is swerved from the highest aims, and especially from the course of study, into channels which bear upon social connections and upon frivolities in general.

In former articles I have spoken of the danger of attention to public opinion and catering to this opinion. Perhaps it is well to refer to it again, because it is in the early day of a singer's life that she builds for the future, and that building must be done, not upon public opinion and social connections, but upon the seriousness of the art itself. All young women in every run of life, in fact, are open to the dangers of flattery, but none to the extent of the singer, who is the target for everybody's flattery and compliments. Well for her if she have sufficient sense to understand that this has no relation to her art but simply to the fact that she is a woman and it seems to be human nature to offer women flattery in some form or another.

It might appear to the casual observer that this phase is outside the province of a writer upon musical conditions, but under the present circumstances it is not, since it is one of the most subtle dangers that besets the young woman entering a professional life. All exaggerations are dangerous, whether on one side or on the other. By this I mean that everybody cannot be in grand opera, and many good singers are lost to the public and to themselves because they see nothing but the glamour of the operatic stage. On the other hand, it is better to aim too high than too low, because even though one falls below a certain point aimed at, she will probably have reached greater heights than she would have had her aims been less exalted in the first place.

Take the question from whatever side you will, we get back to the matter of study, particularly in the early period of a career, when the engagements are not so overwhelming as to take up all the time and strength of the aspirant for vocal honors. It should not be lost sight of that the study of languages has become absolutely necessary to the singer or she must adhere to the decision never to sing a song in a foreign language. It is not sufficient that she understand the language perfectly nor even that she pronounce it perfectly, but that it is a means of expression with which she is perfectly easy and unaware of any degree of exertion. It is as necessary for a language to be in this condition as it is for tone production to be entirely off the mind of the singer, because not without this freedom is a singer able to express herself in a manner which would stamp her as an artist among those who know art.

Another thing to be remembered is that those who do not understand the art feel the lack of the fine points just as much as do the connoisseurs, but they do not know what is the cause. Indeed, it is very often the case that a true musician is more charitable in judgment than are those who are not musical students, because the laymen may believe that a failing is more serious than it is or he may attribute to the singer certain things that lie in the acoustics or elsewhere; for this reason there should be no time when a singer may depend upon inferior work or slipshod methods, because it not only builds poor reputation for the future, but also it establishes bad habits, and no one is such a creature of habit as is the musician.

To sum up the situation, the day of study never ceases, and it is not exaggeration to state that the early part of a musician's career must be given over to more serious study, if anything, than during the student life. Young aspirants must not forget, however, that there is even more responsibility during these early days than there may be in the future, because if they teach they always have the foundation work of young pupils, and it is certain that this is the most important period of study, which should be treated as a sacred charge and not in the spirit referred to in the beginning of this article, as an easy way of making a living.

ALL APPLAUSE IS NOT GENUINE

Everybody who knows anything about the theatre knows that every actor can act best when he acts to an enthusiastic audience. But few people know of the ingenious methods by which ordinarily placid audiences are worked up into enthusiastic assemblages.

The claque as it exists abroad has no existence in this country. On the other side of the water it is a regular institution. An author, a manager, or a star buys its services for a certain amount of money, and the claquers, some of them in evening dress and occupying the best seats in the house, and some of them in shabbier clothing and in the gallery burst into fierce applause at the giving of a signal.

Cases are upon record of head claquers suing theatrical men for money alleged to be due them for the services that have been rendered by their assistants.

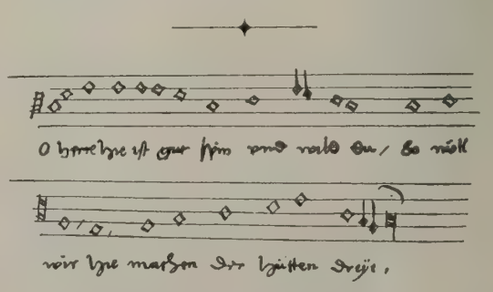
In this country, while few persons are paid in money to applaud a show, the ushers in many theatres are understood to be under the direction of the house management or the business management of the show for applauding purposes, especially on first nights. Many theatregoers have noticed the unemotional ushers breaking into wild applause, and perhaps have decided that the situation or the lines that have wrung from theatre attachés this testimonial have unusual power in themselves. Quite likely some one in authority has directed the businesslike applause.

"Shaking the curtain pole" is another means of creating an ovation of which little is known. Suppose the curtain to have descended upon the end of an act. A large part of the audience applauds. It wants the actor to come before the curtain to acknowledge the curtain call. He does not come. Others in the audience join in the demonstration. You may be sure that any member of the star's business staff that is in the front of the house is keeping his hands busy now. But still the star does not show himself or herself.

There are symptoms after a few moments that the applause is dying down.

This is where the fine Italian hand of the stage manager reaches out from the stage and manages the audience. There is visible a certain agitation of the curtain. It proceeds from that end of the curtain from which the actor usually steps to take the curtain call. The agitation continues. The curtain pole is shaken and the curtain itself is held back from the side of the proscenium arch. The audience, thinking that the actor is getting ready to step out, redoubles its applause. The ovation having by this time reached genuine heights the player permits himself to come before the curtain and the trick has been accomplished.

Actors of course have many personal friends who think it a point of duty to lavish applause upon them while they are upon the stage. Actors themselves make the best audience in the world to play to. They usually are generous with their approval, although "deadheads" who are not "professionals" usually are cold and clammy. On the occasion of a production of a musical comedy in Chicago not long ago the friend of one of the members of the company was applauding on behalf of his friend. Turning to the man next to him, who was not applauding, he said: "Give So and So a hand." The other man looked at him and answered: "I'd like to do it, but I can't. I'm here for What's His Name," mentioning another member of the company.



THE HANDWRITING OF HANS SACHS

BOOKS AND REVIEWS

GOOD BOOKS

THALEON BLAKE

In any scheme of reading, books relating to one's profession should not be too much in evidence. Why? Because the mind is given to let truths enter it without much labor — truths which have association with things of which it has had previous knowledge, while things new or unknown, views of life not formally entertained, the mind absorbs slowly. Breadth is gained only by study of books which open new vistas to the mental vision. Therefore, in any list of books which a young man or woman is about to read, let a few be books *professional*, while all others treat of *outside topics*.

The list which I have in mind is not complete, being ridiculously far from exhaustive of the most interesting departments of literature; but where personal taste is a matter of so much vigor and decision, it can only hope to serve as a specimen to be altered, amended, curtailed, or lengthened at will. First, then, on the list, I would place *professional* reading; second, *books of amusement* — novels, short fiction, nature studies, etc.; third, the *writers to youth;* fourth, the *philosophers and poets.*

If I were making out a list for myself, I should begin, and very likely end, with these last dignitaries of literature; but as there was a period when I could not be made to find good between their covers, I presume many youthful minds are in the same dilemma. This is not to be wondered at or lamented over, since youth hankers after *action* first, and all the while. A word, not of apology, but of explanation, is due to my readers, why I place Plutarch on a list intended mostly for art students, none of whom could possibly be "Plutarch's Men." The lessons of heroic character, marvelous perseverance, patience, industry, courage, faith, with which that work abounds, are of incalculable benefit to young people on the threshold of life; there is, besides, Plutarch himself, to be met, known, and loved — between the lines; the gentle Plutarch, humble seeker of truth, the charming, straightforward man of letters.

THE LIST

I

Professional reading: —

(*a*) Class magazines, papers, etc.
(*b*) Technical.
(*c*) Biography of the profession's great men and women.

II

Amusement reading: —

(*a*) Fiction.
(*b*) General magazines, papers, etc.

III

Culture reading (for youths): —

(*a*) Entering on Life. (Dr. Geikie.)
(*b*) Lectures to Young Men. (H. W. Beecher.)
(*c*) Plutarch's Lives.
(*d*) Representative Men. (R. W. Emerson.)
(*e*) Heroes. (Thomas Carlyle.)
(*f*) Essays — All Emerson's — or if part, { Compensation / Experience }
(*g*) Essays of Elia — all, or if part, { Old Benches / Old China / Dream Children } (Charles Lamb).
(*h*) Nature and Culture. (H. W. Mabie.)
(*i*) Autobiography — Benjamin Franklin.

IV

Poets and philosophers: —

(*a*) Ulysses. (Lord Tennyson.)
(*b*) { L'Allegro / Il Penseroso / Lycidas } (John Milton.)
(*c*) A play; or the Sonnets. (William Shakespeare.)
(*d*) Intimations of Immortality. (William Wordsworth.)
(*e*) Snowbound. (J. G. Whittier.)
(*f*) { Something of Spencer. }
(*g*) { Something of Plato. }

All reading is cultural, yet I have ventured to place the poets and philosophers in a separate section. There is an unfortunate prejudice among the "ignorant masses of the educated," against all poetry, all philosophy. Again, I hesitate to specify *what* philosophers — fully; as it depends altogether upon the mental bias of each individual, whether philosophy should be read before, say, Lamb, or Hawthorne, or Amiel, or Andersen, or De Quincey, or Coleridge, and others who are preeminently the favorites of cultured people.

We cannot be Ruskins, all of us, but the magical charm of literary masters, may, by toil, be fully ours, if we seek the haunting cadences and their kingly thoughts.

REVIEWS

WEDDING SUITE. Op. 20. Giuseppe Ferrata. New York, J. Fischer & Bro.

This suite is in four numbers. No. 1, *Cortège Nuptial*, for violin and organ, is an effective march in which the solo violin appears in excellent contrast to the "king of instruments." This movement is extended and the themes are interesting and well developed. No. 2, *The Wedding Vow*, for organ solo, is brief but tuneful, and is written mainly for manuals; with here and there a pedal note. No. 3, *A Song of Thanksgiving*. is for solo soprano, with piano accompaniment, the text by James Thompson. This movement is extended and elaborate, with many rhythms and key changes. Both singer and accompanist should be above the average as to technical attainments. No. 4, *Wedding March* for organ, is in more or less of the conventional type, but is brilliant and can be made very effective by one of good technical skill. The whole is attractively published and will be found useful in wedding functions where a ceremonial is employed.

REVERIE and REVERIE TRISTE. For organ. Giuseppe Ferrata. New York, J. Fischer & Bro.

The first of these is No. 3 of the composer's Op. 9. It demands considerable technical ability on the part of the performer, but is melodic and well written, the registration being carefully indicated. The second, No. 4 of the same opus, is along similar lines, but shorter than the preceding. Organists will find both of these available, either for the ordinary church service or recital use, as may be desired.

1. Enchantment. Charles Wakefield Cadman.
2. Mistress Mary. Jessie L. Gaynor.
3. I Love the Old Doll Best. Jessie L. Gaynor and Frederic F. Beale.
4. April is Here. Charles E. Wheeler.
5. The Land of Nod. Elsie G. Phelan.
6. Abide with Me. Mabel H. McDuffee.

Chicago, Clayton F. Summy Co.

No. 1 is a pleasing song of the conventional type, that can be used by alto or baritone, on many occasions, with success. Nos. 2 and 3 are for children, and while well adapted for the purpose, are not of the trivial sort as are many compositions of their class. The latter of these is from the operetta *The Toy Shop*. No. 4 is for medium voice, and the solo portion is not difficult. The accompaniment requires a flexible right hand, and a good legato. No. 5, also for medium voice, is comparatively easy; both will be found acceptable by the average vocalist. No. 6 is for church use, being a somewhat conventional setting of Rev. H. F. Lyte's familiar text. It is not difficult and the accompaniment is available either for piano or organ. The voice part is also in comfortable compass.

MUSICAL TERMS DEFINED

Accelerando. — This means speed up. When you see this mark, walk very fast and blow your horn as loud as you can.

Pro bono publico. — In other words, quit practicing about an hour before midnight if you would avoid having bricks violently propelled through the windows.

Volti subito. — Turn over quickly. This is equally suitable as applied to a page of music, a sum of money, or a nap in a hammock.

Tenuto. — This indicates that a clarinet pawned for $10 cannot be redeemed for $9.75.

Adagio. — When you see this sign play like an Italian.

Legato. — Means smooth or slippery. When this mark occurs, drop your own instrument and grab a trombone from the nearest performer to you. You can then play the music just as the composer intended it to sound. In case the trombone player objects to surrendering his instrument, fell him to the earth with an ordinary 85-cent music stand.

E pluribus unum. — Broadly translated, this means, that out of many jobs the union should get the majority of them.

Sic transit glorii mundi. — This means that on Monday the musician who has played at a park all the preceding day, feels rather punk and disinclined to labor at his regular vocation. — *Musical Enterprise.*

THE OLD-WORLD CITIES

There is one mood, there is one picture, in which, as it seems to me, better than in all the rest is the physiognomy of Rome to be ideally contemplated. That is when twilight falls, and, from beneath the trees on the terrace of the Villa Medici, one looks across the sea of palace roofs, and the ancient militant grandeur of the city is softened by an indescribable peace.

We hear much of "sunny" Spain. Granada on a day in June explains and justifies the phrase, but the streets of Madrid are never more characteristic, even in the summer time, than when the cutting wind comes down from the mountains and makes the sunny day seem bleak.

Holland is radiant when the tulips are in bloom, but to feel in your blood the influence of all that Holland signifies you must explore its cities, and especially its smaller towns, under leaden skies, or stand on one of its beaches with the rain and wind whipping across your face, and watch the fishermen shouldering their boats through the angry surf.

One might go on indefinitely recalling cycles of atmospheric effects in this or that country, successions of episodes, all beautiful, but one of them invariably possessing the subtle spiritual quality in which the genius of the place is summed up.

The genius of place, we are assured, is threatened by the encroachments of modern progress. I wonder why it should be so. Old dwellers in Italy bemoan the losses that follow change, and in a measure they are right. The Piazza di San Marco can never be the same without its old Campanile. The architects may be never so faithful to the lines of the original tower in the construction of the new one, and still there will be a melancholy difference, which every traveler who has long known and loved his Venice will be bound to feel.

The puffing steamboats on the Grand Canal scarcely atone by their usefulness for the incongruity of their presence in waters which the gondola or the sailing boat with its stained canvas is as indispensable to the picture conceived by the poetical imagination as are the marble palace walls. — *Scribner's.*

SOME BIRMINGHAM FESTIVAL NOVELTIES

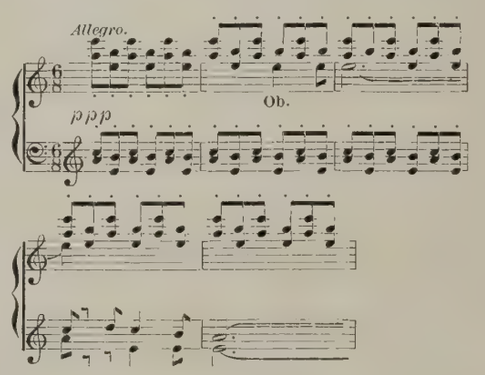
EDMONDSTOUNE DUNCAN

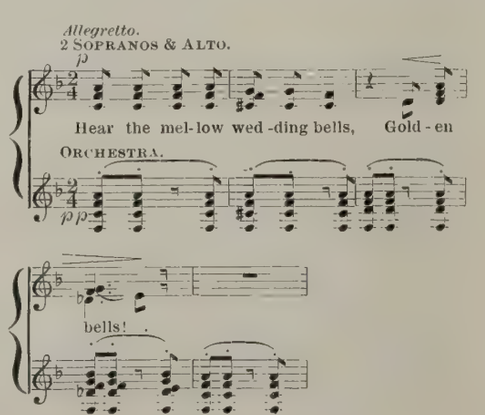
Birmingham can boast a fairly proud record in her festivals. She produced Mendelssohn's *Saint Paul*, the *Lob-Gesang* and *Elijah*, Sterndale-Bennett's *Woman of Samaria*, Gounod's *Redemption* and *Mors et Vita*, Dvorak's *Requiem*, Elgar's *Dream*, and many triumphant masterpieces by Costa, Benedict, Sullivan, now rather obscure. If the masters have suffered from the lapse of time, the small men have been literally effaced. To the historian then let us leave such considerations; the critic's duty lies nearer home.

Early in October the English music-loving public will be invited to test Joseph Holbrooke's setting of Edgar Allan Poe's *Bells*, and Granville Bantock's version of Fitzgerald's English translation of the *Rubáiyát of Omar Khayyám*. The works are as yet unperformed, so let it be premised that the remarks here offered are based merely on a careful reading of the vocal scores which Breitkopf & Haertel have sent for review.

No two works could be more strongly contrasted; for, whereas Poe's poem carries its own music, its own rhythm, and melody, the old twelfth-century piece has neither music, melody, or rhythm of its own, beyond the clever reflex which the English translation preserves of the Persian original. In tackling two such subjects the pluck of our composers is undeniable. Holbrooke comes with a good orchestral record. His variations on *Three Blind Mice* and *The Girl I left behind Me*, no less than the *Queen Mab* tone poem have won him an excellent reputation. His management of the orchestra is both masterly and distinguished, and he possesses a real vein of poetic invention which (upon occasions) he indulges. Well able to write fine themes, he nevertheless commonly contents himself with vaporous atmosphere. He does not necessarily copy either Wagner, Berlioz, or Strauss; but he employs devices which are indissolubly associated with such masters. He thus cares little if the color scheme suggests *Tristan* or *Tod und Verklärung;* he is aiming at great canvases and the selection of pigments is none too nice. One observes that in the present instance the choral voice is one group only in an organic scheme, and is never indulged any more than the brass or wood-wind. Such phrases as fall to their lot would have no meaning, taken alone. They are merely relative. One wonders if it would not be kinder to leave them out.

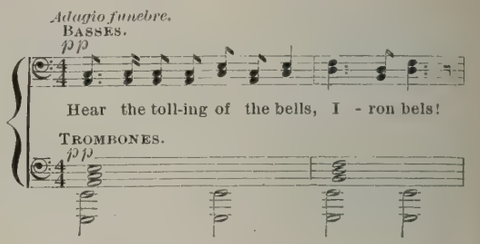
Granville Bantock's work is invariably interesting, and if we do not now write him down a great master, he at least has time on his side, and there is small fear that he will fail to set his seal on the fortunes of the day. His Eastern leanings have been previously shown in such works as the *Fire-Worshippers* and a number of songs. Like Mr. Holbrooke, he is essentially a modern orchestral writer, and (unlike him) his vocal writing is distinctly lenient. There is nothing to choose between the two men in occasional passages: both take a wide freedom; but one feels instinctively that the balance of conservatism (the key-stone of Art though so little respected at the present moment) lies in Mr. Bantock's favor. Why he should choose the curiously cynical *Omar* for his text is at least a mystery. Miss Liza Lehmann had previously illustrated its futility. What does the text contain that a musician can reasonably exploit? There is certainly an easeful, indulgent kind of melody in Fitzgerald's English verse, possibly even a psychological moment or two worth treatment; but there is nothing tense or dramatic, and very little of the qualities which would naturally be demanded by a composer employing *Soli* voices, chorus, and large orchestra. To say that neither of the poems under consideration constituted a good musical libretto might be going too far. Certainly neither composer asks or needs ordinary conditions; and, believing (as I do) that *anything* can be set to good music — Palestrina or Schubert proved it — we may look closely into the scores before us without fear of disappointment.

Poe's *Bells* appears self-contained when delivered by a well-modulated, sonorous, sympathetic reading voice; but Mr. Holbrooke thought otherwise; and he offers, through the medium of chorus and orchestra, a fine, dashing, highly colored presentment which has about as much in common with the original delicate conceit as subsists between a great glittering canvas and a tiny water-color sketch. The prelude, practically a full-sized rhapsody for orchestra, is wrought (as one might anticipate) of the same material as the choral fabric afterwards offered. It is a foreshadowing of the mood or moods which the several verse stanzas call into being. Beginning with light, aerial phrases (a few bars of which I quote) the music at once touches an imaginative vein which includes a statement of the leading themes afterwards employed.

Passing lightly by this admirable prelude (which recalls the Wagner plan) the first chorus with its merry tinkling sleigh bells enters on the chord of A minor with the theme just quoted. The choral voice sounds fresh and clear and has the contrast afforded by the prelude ending with the choral of G♯ major. The little bells sound the speeding sleigh most charmingly, a feature of delicacy being the expressive Horn-phrases which accompany their constant tintinnabulation. Then the orchestra prepares the way for the third movement, which is devoted to wedding bells, and, beginning with great simplicity, gradually works to a climax *fff*, where all the bells of the church-steeple may be supposed to peal forth their most joyous music.

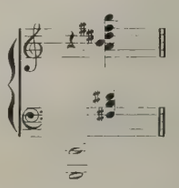


Alarm bells introduce themselves in a spirited eight-part chorus. They ring sharp upon the ear, as if some sudden peril called a sleeping city to arms. Here the composer seems to run to extremes. Bells do some curious things. Quasimodo knew some of their possibilities; but, really, do they do anything at all like Mr. Holbrooke's *Bells* They are not even sweet bells jangled. He jangles, jars, and violently swings them until one is heartily glad that his graphic portrayal of alarm gives away to calmer ecstasies, at the words "How the danger sinks and swells," which becomes immediately poetic and significant, in quiet contrast to the noise which preceded it.

Lastly come the iron-tongued bells.



Mr. Holbrooke brings his realistic tone-poem to a strong end. But one feels almost surprised that he did not end with such a chord as this



taken from another part of his work.

Certainly there is plenty of scope for a first-class chorus and orchestra, without which no one need attempt so ambitious an effort. But given the resources, a good conductor will delight his audience.

It was eminently fitting that Granville Bantock's setting of *Omar Khayyám* should appear at the Birmingham Festival, for the composer, since his appointment as principal of the Midland Institute of Music, has become one of the vital art-forces of the town. What Perry and Mackenzie do for London Bantock is doing for Birmingham. But he is a younger man, and his sympathies are with the New Movement — such as it is. Like Mr. Holbrooke, he rejects the ancient forms, and, armed with the weapons of Berlioz and Strauss, comes to conquer new worlds. The Midland Capital will easily capitulate.

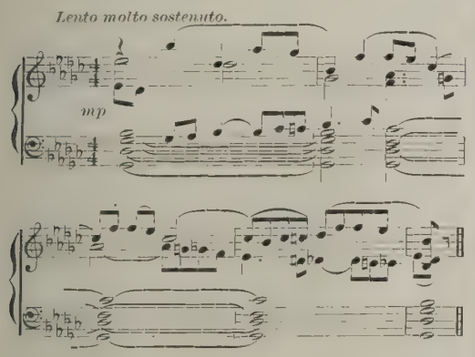
The nature of the Persian poem does not allow of any well-marked or highly developed movements. Indeed, the whole of Part I is simply a long philosophical discourse, prefaced by a short instrumental opening and carried forward by a chorus and three "persons of the drama" introduced into the poem for necessary variety. The *persons* are "The Beloved" (contralto), the "Poet" (tenor), and the "Philosopher" (baritone). In the musical setting, the regular versification of Fitzgerald disappears, and in its place we get a richly illuminated text, full of strangely varying life and color. "Wake!" says the first word of the poem, and the chorus takes it up with a zest and energy which would have roused the most lethargic Eastern to greet the Sun and pay his Matins. Every poetic detail is transformed into reality by virtue of Mr. Bantock's wand. We feel the night being *driven* from the welkin, and can readily start as the shaft of light *strikes* the Sultan's turret. Not less real is the voice within the Tavern calling the loitering "Mirror of Virtue" (or "Rose of Delight") to devotions announced by cock-crow. Parenthetically I may assure my readers that there is no note in Mr. Bantock's score appropriate to the Bird of Dawn. The choral utterance "Open then the door" comes with bustle and excitement, maintained by the simple device of repeating the words some scores of times, until the listener, if he be reasonable, must be convinced that the Temple-door (or Tavern-door, for the Poet leaves the reader to guess which door was meant) *must* be wide open. The "Poet" now takes up the story and sings of the New Year and

old yearnings, leading one through many sweet paths of thought, exquisitely reproduced in the music. A fragment of a drinking-song, terse and discreet, is interjected by the chorus in "Come fill the cup," which leads to an imaginative passage describing the Bird of Time: —

"The Bird of Time has but a little way
To flutter and the Bird is on the wing."

We can hear him flutter as he goes, and the air seems full of the rhythmical pulsations of his winged flight. A bold and original chorus to the words "what have we to do with Kaikobad the Great" (written largely in consecutive fifths) will scarcely distress the conservative harmonist, since there is no disguise or concealment in the matter. Mr. Bantock wanted cold contemptuous sound, and he got it the nearest way. Some of the most beautiful music in all the work is associated with the following expressive stanza: —

"A Book of Verses underneath the Bough,
A jug of Wine, a loaf of Bread — and thou
Beside me singing in the Wilderness,—
Oh, Wilderness were Paradise enow."

The music divides itself between the "Beloved" and the "Poet," and the resulting duet becomes almost a tangible *number*, prolonged by the risky expedient of many repetitions of the words. One small but significant quotation of the music at this point must suffice for want of

It is unnecessary to follow our composer through all the details of his score. Enough has been said to give a general idea of his methods. I have still to refer to his large use of local coloring. The very first notes are formed upon Muezzin's *Call to Prayer*, and at p. 198 a *Turkomani* melody (sung with closed lips on the syllable "Mn.") is interpolated apparently to give a glimpse of camp life on the Desert. Such things justify themselves by their success. Certainly they should help towards a more vivid picture of the East and her ways. For the work as a whole I do not hesitate to prophesy a large measure of success. Those who desire more detailed information of Mr. Bantock's work may be recommended to obtain Mr. Ernest Newman's *Analytical and Descriptive Notes*, which will be published in October.

A DISTINCTIVE PROGRAM

The following program was given recently by Florian Shepard, at Asbury Park, N. J.: —

Invention	*Bach*
Venetian Boat Song	*Mendelssohn*
Fingertwist	*Emery*
Rondo Capriccioso	*Mendelssohn*
Good Night	*Nevin*
Gavotte	*Dupont*
Caprice	*Stavenhagen*
Skylark	*Tschaikowski*
Grasshopper's Song	*Emery*
Curious Story	*Heller*
Ghosts	*Schytte*
Vielliebchen	*Lange*
Serenata	*Moszkowski*

MACDOWELL'S LIFE AS AN INCENTIVE TO ARTISTIC COOPERATION

W. FRANCIS GATES

There has been organized recently in New York a society which is to a certain extent a recognition of the high ideals and notable artistic achievements of the foremost American composer, Edward MacDowell. The aim, announced in the prospectus of "The MacDowell Club of New York City," is beautifully stated in these words: "To fulfil the life purpose of Edward MacDowell," with a further expression, "to emphasize the nobility of art as a whole, and the fundamental unity of the several arts; and to broaden their application and influence; to study and demonstrate the correlation of the drama, literature, and music, architecture, painting, and sculpture and the other fine arts; to aid in the extension of knowledge of the esthetic principles, and to bring into prominence special works of art that are deserving of recognition."

E. A. MACDOWELL

This is a broad program, but one eminently to be commended, and one that would have the warm sympathy of that sweet-souled artist for whom the club is named. The practical efforts of the club, the active members of which "shall be persons well equipped in some one of the arts, and able and willing to participate in the artistic activities of the club," will be put forth in public and private exhibitions at which works especially fitted to exemplify the finer purposes of the club will be presented. The directors will determine the works of music, literature, painting, sculpture, and the allied arts thus to be brought to the attention of the club and the public.

So notable is the list of names found on the board of managers and the advisory board that one cannot omit mention of the more prominent. Among them are Hamlin Garland, Lawrence Gilman, Seth Low, William Apthorp, Sara Bernhardt, H. T. Finck, Daniel C. French, R. W. Gilder, H. L. Higginson, W. D. Howells, James Huneker, John LaFarge, Frederick MacMonnies, Richard Mansfield, William Mason, Horatio Parker, Emil Pauer, Wassily Safonoff, Augustus St. Gaudens, Frederick Stock, Owen Wister, and John Burroughs.

Such a list of active supporters any enterprise might well be proud of, representing, as it does, all forms of artistic activity. It is to be hoped that this organization will act as a sort of parent club, which will foster the formation of others in different parts of the country, all working toward the same end, that of aiding in the extension of esthetic principles, demonstrating the correlation of literature, music, and the plastic arts, and bringing before the public such works of art as might otherwise be slow of general recognition.

While the club is named after a musician, it is remarked that its scope is wide enough to include all the arts, thus giving it a breadth that will better illustrate "the life purpose of Edward MacDowell," and many another artist.

A LETTER TO A YOUNG MUSICIAN

W. D. ARMSTRONG

Technique

In order to get at the root of this subject, we find that Noah Webster defines the adjective *Technique*, as "the method of performance in any act, execution."

It embraces two important and essential elements, touch and figuration.

Touch

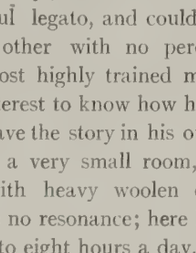
It has been suggested to you how to seat yourself at the piano. The next thing is to get the hands from your lap on to the keys. This is called the primary motion. When the hands leave the lap, the procedure should be as graceful as possible. As the wrist rises, let the hand fall in toward the body; and while moving toward the keyboard, let it be extended, until, rising upon the keys, the fingers fall, curved, on their tips. The difficulty is to make this, the first start, easily and artistically. Of two performers, one without much finger ability but with a fine style, the other with an immense amount of technique but no finish, your good judgment, I am sure, would prefer the former.

Having acquired this first motion, the second consists in raising the hand, wrist, and forearm simultaneously; this will occur at the beginning of each phrase, slur, and, usually, after a rest. These are fundamental, mechanical performances, but are of the greatest importance, as you will more fully realize.

Interest in a musical interpretation depends upon tone variety and the individuality of the performer. Leaving the last consideration aside, we find that there are two different styles of touch, *legato* and *staccato:* connected and detached tones. A work containing several pages of staccato would require an artist of much ability to

make pleasing; the same may be said of legato. However, the effect is most beautiful when used in contrast, as in Beethoven's Scherzo from the *Moonlight Sonata* or the Andante from the G major Sonata, Op. 14. Legato and staccato are possible on nearly every musical instrument, including the human voice, which is the most perfect and wonderful of all.

Eduard Remenyi, the celebrated violinist, had a most beautiful legato, and could pass from one string to the other with no perceptible break, even to the most highly trained musical ear. It might be of interest to know how he accomplished this, and we have the story in his own words. He would go into a very small room, and have the walls hung with heavy woolen cloths, so that there would be no resonance; here he would practice from four to eight hours a day. Now, do not let this discourage you, because you realize that nothing can be accomplished in music, except by hard work, both mental and physical.



ANTON RUBINSTEIN AT THE AGE OF 13

Anton Rubinstein conceived the idea that if he could get from a key to a contiguous one in perfect legato, he could get from that one to any other by means of the fingers or the sustaining pedal. He set about the task, and none of his contemporaries had a more singing tone than he.

The ear having been accustomed to discern what is a good tone, you will then begin to train the fingers in musical figuration.

Figuration

This includes the scales, arpeggios, octaves, and chords, in their many and diverse forms. This study continues so long as you expect to be a performer. In a certain city live two brothers, each about sixty years of age; both excellent pianists. One of them was asked if the other still kept up his music. "Oh, yes," he replied, "he practices his scales every day." When you have the work well in hand you can play almost anything, and it is the only logical method to pursue. One may benefit by beginning at once to play pieces, but it is best, first, to master the fingers, and have them ready for any emergency.

Another matter which comes under this head is the correct use of the pedals, more particularly the sustaining pedal. This branch of piano playing requires much attention and serious thought. With the right teaching material, the pedal can be used almost at the beginning of instruction. Later on you will study harmony, counterpoint, and musical form, which will enable you to understand more clearly the construction of music.

EYE FOCUS IN PIANO PLAYING

FRANCIS H. MORTON

Among the many problems which piano teachers are from time to time called upon to solve the subject of this article is surely not least. Much time is wasted, and progress retarded, by the erratic and unmethodical use of sight in piano playing.

The following experience drew my attention in this direction. For some little time past I have noticed a quiet, far-away look about an advanced pupil while playing. There was a notable absence of that hurried, anxious glare which most students bestow on the music page during the lesson. However, mistakes were few and far between, in spite of the reduced optical intensity and movements of the eyes. Moreover, the performance was quite refreshing in the contrast it presented to the — alas — undecided and nervous style usually in evidence. So, after the lesson one day, I placed a piece of music on the desk and took the piano chair, and without any definite object, perhaps, sat there and gazed at the music, while wondering what had happened to improve so much the playing I had just heard. Was it improved practice? Or friend's commendations — or awakened ambition — or perhaps a new response to that inner Voice of Music? I did not know. And so the music page was presently forgotten, though I still gazed at it, but with unseeing eyes.

Suddenly I became conscious of what my eyes were really doing, and in the same instant realized that a student had unconsciously stumbled on a discovery which would greatly modify existing views on the treatment of *sight in piano playing*, if, indeed, it has ever been given the attention it merits.

And this is what I became aware of. In my state of abstraction the eyes had gradually extended their focus past and beyond the music, until, in surprise, I found that the whole of it was dimly revealed to me. Sight seemed, as it were, to embrace the whole in a glance, looking toward and through the centre of the leaf. As I brought my eyes gradually back to their normal focus, some curious sensations were evolved. The music grew correspondingly plainer, but in an exact ratio the field of sight diminished, and the greater part of the page passed into the *margin of sight*, where, of course, it became as hazy and indistinct as the whole of it was with distant focus. In this case, a fresh movement of the eyes is necessary for every chord, and often for single notes.

Without doubt, in prolonged practice, short focus becomes very tiring and painful to the eyes, causing "nervous" headache, and even short-sightedness.

Trying the new method, I found only one movement per measure was necessary when sight was focused through the middle of the measure on an imaginary spot about six inches behind the music.

When the range was increased to three feet or thereabouts, the whole line presented itself, and at two hundred yards' focus the whole page was seen. (It must be understood that the distances are merely approximate, and are only given that the reader may experiment himself.) Of course, the details were not observed, but the essential outline of the music was clearly perceptible. Before any success will attend this method, it is absolutely necessary that ordinary focus be used first in practice till the details are mastered. Afterwards, by degrees, the "far sight" gives excellent results.

Referring to the sensations while thus reading an old piece, one experiences a splendid feeling of steadiness. I could see what had been played, what was being played, what was to come, and what lay far ahead. Thus I was, as it were, a sentry, and could from my place perceive the page at a glance. The music seemed to broaden out; one seemed surrounded with tone, and the novel sensation left no room for nervousness — the trouble of most pianists.

It may be thought this is claiming too much; but at least it will be admitted that what may give relief to eyes already tired, perhaps, steadiness to unsteadiness, and repose or relaxation to tension is worth trying. Assume it to be true, and then prove it by actual trial. Even if one is not wholly successful, does it condemn others to failure?

In playing technical exercises, where no music is needed, focus the eyes through a point six inches above the keys on an imaginary star in the depths of space. This somewhat fantastic idea is simply to help one to grasp the fact that the eyes must keep the lines of sight as divergent (parallel) as possible. The fingers will continue their accustomed motions, and the mind may now be concentrated better than ever before on music alone. Has the thought occurred to us *how dependent attention is on vision?* That which I see is that towards which I direct my attention. But we cannot see tone, and it is difficult to keep the attention fixed on that which has no objective reality, when so many material forms — the instrument, keys, music, pages, lights, listeners, etc., — catch the glance and solicit attention.

Now it is patent that when the eyes are fixed and steady, not being *focused* on anything objectively real, the mind will in sympathy also be freed, at least partially, from objective concentration; we seem to look through that which would fain arrest our observation. The mind, being thus freed, will lead to an unusual liberation of soul — spirit — call it what you will; and then shall the tone of even technical exercises, if played in the right way, and the Voice whose echo the great composers heard and made manifest in their works, assume a life and quality of conviction both new and wonderful.

Yet a certain control must be maintained or a state of abstraction will certainly supervene, induced by the sympathetic sensation of sight which in abstraction or reverie is always distantly focused, as in the manner under consideration. This reverie or abstraction is fatal to the first necessity in practice — Industry — and my warning will here be pardoned, because, before one knows it, the insidious virus of *laziness* may be endangering the life and progress of the Practice Hour.

So, although the eyes are not scanning the music page as closely as of yore, the ear must be on the alert to discover the least discrepancy of tone, interpretative or executive, and a super-active mind pass judgment on every phrase. The music should be tolerably familiar to sight and fingers, and not too difficult in respect to technique.

These conditions being complied with, there is no reason to doubt a successful issue to a fair trial of this new method of using eye focus in piano playing.

MUSIC AND THE ALLIANCE FRANÇAISE

JULIEN TIERSOT

The Alliance Française is a society which pursues the propagation of the French language and literature in the different countries of the world with its headquarters in Paris. Outside of France its work is done by local branches which to-day are scattered all over the world. These branches enjoy complete autonomy; they are perfectly free to apply the fundamental principles of the society to the local customs of their country. The usual means of bringing the society into notice, among the most advanced nations, known to be on friendly terms with France, consists in arranging meetings where the French language is obligatory, or by performing French comedies and dramas, or finally, by sending to France for lecturers who will speak before the foreign audience on subjects pertaining to their history, their literature, or their national arts.

It is perhaps unnecessary to say that America, the great sister republic, as the French like to call her, is, by reason of its influence, as well as its widely known generosity, the best territory for the Alliance Française. Branches of this association have been established in nearly all the cities of America, and these have been united under the name of the Federation of the Alliance Française in the United States and Canada.

Music, the universal language, should, as a matter of course, be given a place in this organization. There is no doubt that much benefit and pleasure are derived from the practical use of a foreign language or from lectures given by competent speakers, but in the long run weariness may gain the upper hand. At such moments music is the most natural diverter. It is restful and refreshing. As the universal language, it is welcome to all because it is understood by all. Thus, musical performances have often been resorted to as a means of recreation in the meetings of the Alliance Française, and French artists and music teachers have, on many occasions, given concerts within the association. But it would seem to be advisable to limit the programs of these concerts to French compositions for the sake of obtaining a better knowledge and command of French art.

Theatrical performances also attract the public, and those who wish to familiarize themselves with French will derive much benefit by hearing the language spoken in a comedy, the mere sight of which is captivating. The association has already established real French theatres in several cities. So in Chicago where the Théâtre de l'Alliance Française has become an institution which gives a varied number of plays during the season, and thus maintains a close relation between the public of the great central city of the United States and the French dramatic movement. Then there is New York, where, under the direction of E. Perrin, an excellent comedian of the Paris theatres, young, intelligent amateurs have interpreted a number of the latest works this year.

A classic repertory is preferred by the French circles of universities and colleges. There, more than anywhere else, the managers saw the need of music for their theatrical performances, and they introduced it in the most interesting way: Molière's comedies were provided with interludes, Racine's tragedies with choruses, similar to the ancient choruses of Euripides and Sophocles; in order to reconstruct Molière's and Racine's works, the musical parts, used in former times, but nowadays omitted in nearly all the French theatres, were added to the spoken parts. Thus the members of the French circle of Harvard University have performed for the last twenty years plays belonging to this repertory. During this last season they performed in Cambridge and in Boston *L'Amour médecin* by Molière, with the interludes, the songs, and the dances, composed by Lulli, which may not have been heard since the time of Louis XIV. A year ago they played *Les Folies amoureuses* by Regnard, with the original prologue and epilogue; *le Mariage de la Folie*, a real old-fashioned opera-ballet act. Like Lulli's compositions, the music of Gilliers, a French composer who to-day is nearly forgotten, had, in view of this American performance, been reconstructed according to the only known score owned by the library of the Paris Conservatory. Furthermore, *Esther*, one of Racine's tragedies, was performed in a small college for young women, in Albany, on Feb. 22, 1906, exactly as in 1689 at Saint-Cyr, before the king and Madame de Maintenon; that is to say, with the music by Moreau, a composer who deserved more recognition than he ever received after his death, and who was eulogized by the author of the poem in the following terms: "His songs have made the piece most attractive. . . . Songs as touching as these and as suitable to the words have not been heard for some time." If the author of this article has, in a measure, contributed to the success of these dramas by the suggestions which he had a chance to make in regard to the musical parts, and by the attention he gave to their transcription, he was only too glad to do so. Indeed, he thinks that although the performance of this much neglected music may have been somewhat imperfect, nothing could have given the American public a more exact idea of the ancient French dramatic and lyric art than those integral performances of works composed of the original constitutive elements of this art: music and poetry.

It was my good fortune to participate in some of the manifestations of the Franco-American music life during this last season. I was invited by the Federation of the Alliance Française to be one of the official lecturers this year, and I have spent five months on American soil. Nearly all former lecturers had treated literary, social, and historical questions. The domain of art had also furnished subjects to André Michel, a trustee of the Louvre Museum, and his lectures had dealt with French history, painting, sculpture, and architecture. This year music was taken up, and it was one of the librarians of the Paris Conservatory, the author of this article, who had the honor of lecturing to various audiences of the Alliance Française.

Thus I traveled through the United States and Canada, from the banks of the St. Lawrence River to the Gulf of Mexico, and from the Atlantic Ocean to the western extremity of the Great Lakes. I did not visit the West, although I had received an invitation to go there. If I had done so, I should have been in San Francisco at the very time of the earthquake. There is a God for the lecturers! I have given sixty lectures in more than thirty cities and universities, such as New York, Boston, Portland, Hartford, New Haven, Albany, Rochester, Montreal, Quebec, Buffalo, Cleveland, Pittsburgh, Cincinnati, Indianapolis, Chicago, Milwaukee, Philadelphia, Baltimore, Washington, New Orleans; Wellesley College, Oberlin College, Haverford, Vassar College, Wells College, Columbia University, etc. In Washington I had the honor of speaking on the French popular song at the White House before President and Mrs. Roosevelt.

The subjects of these music lectures, most of which I illustrated by playing some of the works in question, were as follows: —

The Popular Song in France.
The Historic and National Songs of France.
The Christmas Carols.
Lyric Poetry and Music in France from the Twelfth to the Eighteenth Century.
The Origin of the French Opera (from Lulli to Rameau).
The French Comic Opera.
Hector Berlioz.

The first of these subjects (The Popular Song) has been received most favorably. In sixty lectures I delivered it more than thirty times.

I should be very glad if this propaganda made in favor of the former and modern French art would be more than a passing recollection, and if my work had left the impression that this art rests on a solid basis in the past, that it has a powerful vitality in the present, and that it is worthy of being placed side by side with those of the other great European nations, Germany and Italy. The validity of this assertion may scarcely be admitted in a country where so many efforts are made in favor of Germany and Italy. Thus while I was in New York I could not but appreciate the high art standard of the Metropolitan Opera House, on many occasions, yet, on the one hand, I never heard any but Wagner's music dramas from *Tannhäuser* to the *Nibelungen* and *Parsifal*, together with the delightful *Hansel and Gretel* by Humperdinck, for a change, then, on the other hand, along with the modern operas by Puccini and Leoncavallo: *Lucia di Lammermoor*, *Il Trovatore*, *Il Barbiere di Siviglia* up to the *Elisire d'Amore*, none but productions of a superannuated repertory which nowadays is scorned on this side of the ocean. If *Faust* and *Carmen* had not, once in a while, put in a timid appearance, one might have judged by the programs of this year that French music was not in existence.

Even at the French Opera House in New Orleans, where the ancient traditions, due to the French origin of the city, have always been prevalent, the Italian operas, *Amica* by Mascagni and *Siberia* by Giordano, were the only novelties of this year, and they did not meet with any success.

Such conditions are provoking and grave enough to be considered by the numerous friends that France and her leading minds have made in America.

The most effective and the most natural work in the cause of French music has already been done by French artists who practiced their art with great success in this country. Thus I witnessed real triumphs won all over America by our great singer, Emma Calvé, who is an enthusiastic and intelligent interpreter of both the popular song and the best works of our art. There is also our great pianist, Raoul Pugno, who has been heard in all the great cities of the United States as an interpreter of our old masters — Rameau, Couperin, — as well as the latest, César Franck, Vincent d'Indy, Claude Debussy, and Gabriel Fauré. One of those just mentioned, Vincent d'Indy, came to this country in order to direct concerts in Boston and several other eastern cities, the programs of which were composed of none but works of the modern French school; besides his own richly colored symphonies and poems he brought out Gabriel Fauré's delicate music in *Pelléas et Mélisande*, Paul Dukas' humoristic *Apprenti sorcier*, Debussy's highly sonorous *Nocturnes*, also a symphony by Ernest Chausson, a funeral march by Albéric Magnard, etc. The American public is as yet but little familiar with this new music, and it may not have been able to penetrate the secret of that advanced art at once; nevertheless, we hope that Mr. d'Indy's visit has not been any the less beneficial, for it has initiated the American public into new sensations which will be appreciated all the better in the future.

Even in other spheres I have met French artists who worked for the good of their national art in different ways. Thus Mr. Gilibert, the excellent singer, who has been most successful in interpreting the best works of the popular art and modern songs. Mr. Giraudet is another one; his magnificent voice was much admired at the Paris Opera House, only a short time ago. Now he intends to use his rare talents as a singing teacher.

I was also glad to see that the number of orchestral players representing the French school is increasing. The first time that I attended a concert of the Boston Symphony Orchestra I entered the hall at the moment when the orchestra was beginning to play Mozart's Symphony in G minor. I felt as if I were transported to Paris, to the Conservatory or the Lamoureux or the Colonne concerts, so much did the music, especially the melody of the wind instruments, resemble the music of our French orchestra. I soon found out the reason. It was because all the musicians who played those instruments were Frenchmen, and it did not take me long to recognize them personally. They were Mr. Longy, the first oboist, and beside him Mr. Lenom; the two brothers Maquarre, the flutists; Mr. Grisez, first clarinet player, etc. In the New York orchestra, which is conducted by

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Walter Damrosch, I saw Mr. Barrère (the excellent flutist, recently first soloist of the Colonne concerts and flutist at the Opera House), Leroy, the clarinet player, Mesnard, the bassoonist, Tabuteau, the young oboe player, one of the recent graduates of the Paris Conservatory, etc. The violinist, Emile Sauret, who is teaching at the Conservatory in Chicago, is considered to be the most prominent musician in that city; he, too, is a Frenchman.

It is not merely by their talent as musicians that these artists do credit to their native country; they are all anxious to give their personal aid toward a better knowledge of French music in America. The Boston musicians have formed a society of wind instrument players, the Longy Club, named after its president Mr. Longy, the oboe player, and have organized it the same as a club formed by Mr. Taffanel in Paris.

Exchanging the instrument, of which he is master, for the baton, Mr. Longy directed the concerts of the Boston Orchestral Club, under the auspices of Mrs. Richard J. Hall. He plans to have none but French music in his programs. Last season he brought out the highly colored *Rhapsodie Cambodgienne* by Bourgault-Ducoudray, the *Pêcheurs de Saint Jean,* a recent novelty by Widor, the sparkling *España* by Chabrier, the preludes of *L'Ouragan* by Bruneau, the *Danses populaires françaises* by Julien Tiersot, and compositions by Guiraud, Fauré, Massenet, Vidal, etc. It looks very much as if the French musicians of New York were soon going to follow this excellent example. Mr. Barrère is inclined to start the movement and be its leader.

Thus I met French musicians of all kinds and abilities in America, all well disposed to uphold the banner of their national art. They certainly deserve the gratitude of those who remained on the other side of the ocean, and their best wishes for success which, as I know from personal experience, has already made itself manifest in a conspicuous monner. As the lecturer of the Alliance Française I was one of the musicians in America this year, and I took pleasure in congratulating them upon their success and in sharing their satisfaction in person.

SCHOOL CHILDREN AT THE WORCESTER FESTIVAL

MARY L. REGAL

(In the *Springfield Republican*)

The afternoon rehearsal of October 2 was devoted to orchestral numbers under Mr. Kneisel's conducting, the second half, to an important and interesting feature, namely, the singing of a chorus of 350 school children, members of the high schools, led by Charles I. Rice, the supervisor of music in the public schools. The character and size of the audience clearly indicated the fact that there was a widespread interest in the performance of the youthful chorus. Many children were to be seen, some of them in company with their grandparents, all listening and looking with eager attention.

The singers were a charming sight with their fresh young faces. They seemed to enjoy the novelty of their position and before their turn came displayed an interest in some of the novel orchestral instruments to which they found themselves neighbors. The numbers sung included *Olaf Trygvason* by Grieg, *Barbara Frietchie* by Jules Jordan, and the familiar Welsh air, *All through the Night.* These works were chosen probably because of the interest which they would excite in the children, a very important point.

The chorus showed a commendable attention to the conductor, and for an inexperienced body of singers, unaccustomed to hearing an orchestral accompaniment, heeded their cues pretty well. The quality of the tone produced was unusually good. Of course in a collection of singers of high school age the girls' voices are always of better quality — and will predominate. The sopranos were by far the most conspicuous.

The importance of a feature like this lies not so much in the fact that the pupils of the high schools have prepared a few works for public performance with orchestra at the festival, as in the far-reaching, indirect results of this fact, such as making the schools feeders of the festival chorus, the fostering of a more general interest in the festival, and in aiding our nation to become really musical.

The place to begin is certainly with the young people if we are ever to become cultivated in music. In a generation or two from now, it ought not to be possible, as it now is, for so many educated, cultivated persons of middle life to confess cheerfully, even proudly, to an entire ignorance of the whole art of music.

Into the home of every one of these 350 singers some knowledge of the festival and of some of the music given will penetrate.

The financial result should be an advantage to the festival. For two years now, the practice has obtained of allowing the pupils of the high schools and ninth grades to attend certain rehearsals at half price and has apparently justified itself. Probably the amount of money received is not materially different from what it would be if every one paid full prices, but the larger audience is a gain.

The thanks of the community are due to Mr. Rice for his earnest and devoted efforts to spread the knowledge and love of music everywhere. Before the numbers were sung he announced that he would be assisted by three of his pupils, one at the organ, one in the solo of *Olaf Trygvason* and one, a present choir boy, in the solo part of *Barbara Frietchie.* They all acquitted themselves with due credit. They were Walter Brown and Harold Armitage in the vocal solos and G. Arthur Colburn at the organ.

THE WORCESTER FESTIVAL OF 1906

H. J. STORER

The forty-ninth annual festival of the Worcester County (Mass.) Musical Association was given in that city, Oct. 3–5, in five concerts. Besides these, there were a number of public rehearsals earlier in the week as well as those held on the mornings during the festival period itself.

This year the chorus numbered about four hundred voices. The orchestra of sixty members was made up from the Boston Symphony organization, and the performances were under the direction of Franz Kneisel and Wallace Goodrich. A. W. Snow was the organist, and Arthur J. Bassett the pianist.

At the opening concert Wednesday evening, Oct. 3, Handel's *Israel in Egypt* was presented by the full chorus, with Margaret C. Rabold and Viola Campbell Waterhouse sopranos, Grace Minson, contralto, Paul Dufault, tenor, Frederick Martin and Tom Daniel, basses as the soloists. None of these had been heard at previous festivals excepting Mr. Martin. If memory serves, *Israel in Egypt* has not been given in Worcester for over ten years. It is only second to *The Messiah* in popular esteem, and with the "cuts" made in the score on this occasion, the performance had many enjoyable moments. But the writer is inclined to the belief that most of the Handelian oratorio product, written to suit the musical appreciation of the middle of the eighteenth century, would be seldom, if ever, given if Handel's magic name, created largely by *The Messiah,* was not affixed to the score. There are some inspiring choruses in *Israel in Egypt,* but as a whole it has outlived its day and fashion.

The chorus was not at its best, for things were hardly in "running order," so the performance was perfunctory. The soloists apparently were "not in the spirit," for their work was frequently uninspiring. There was excuse for this, for the solo numbers of the oratorio are ungrateful, — a fact which I think will not be disputed except by the Handelian enthusiast. The audience, by the way, was unresponsive at this performance.

On Thursday afternoon there was a larger audience and more genuine enthusiasm. The program included Goldmark's *In the Spring* overture, aria from Bizet's unfamiliar *Pearl Fishers,* Symphonic variations by Frederick A. Stock, conductor of the Thomas Chicago orchestra, Saint-Saëns' Third Concerto for violin in B minor, and Schumann's Fourth Symphony in D minor. Mrs. Rabold, soprano, and Timothee Adamowski, violinist, were the soloists. Mr. Kneisel conducted.

Undoubtedly the musical feature of this concert was Mr. Stock's symphonic variations upon an original theme played at this festival for the first time. I do not remember

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a previous performance of it either in or about Boston. The work is pleasing; although too long, it is well made and ingeniously scored. In this latter respect one will notice reminiscent pages of Tschaikowsky and some other moderns that could be named.

Mr. Stock is apparently finely equipped in the technique of his art, and while he has not written in this instance a work that will remain in memory for any length of time, it proved to possess much interest. The orchestra played it admirably. Altogether there was a great amount of work to be done in little time, and it was surprising that the results were as good, so far as the orchestra is concerned. It proves what the members of the Boston Symphony organization are capable of doing if the necessity requires.

But to return to the concert of Thursday afternoon. Mrs. Rabold sang with acceptance, for her voice is very pleasing and Mr. Adamowski, who has not appeared here as soloist since his youthful days, gave a refined, graceful performance of the Saint-Saëns Concerto. Yet it was not Mr. Adamowski as he was a few years ago.

The Thursday evening concert was in many ways the best of any of them. A choral program was presented, which included Brahms' *Song of Destiny* for chorus, and Verdi's *Requiem* with these soloists: Louise Ormsby, soprano, Isabel Bouton, contralto, Daniel Beddoe, tenor, and Frederick Martin, bass. Mr. Goodrich directed both numbers.

The Brahms work is short and highly impressive, but the audience apparently failed to appreciate it, although the performance was admirable. The chorus did its best work, however, in the Verdi *Requiem*, and the writer remembers few, if any performances, more satisfactory. The work is one of the most impressive of any of its kind. It is Verdi at his best, and in some ways his conception of the sublime text is unique in all music. What can be more impressive than the *Lacrimosa?*

Mr. Goodrich increased his reputation as a conductor by the results he achieved in the *Requiem*.

Of the soloists Mr. Beddoe, although suffering from indisposition, was easily the first as to artistic results. To use a popular phrase, he is "a find" in all respects. He made a great impression — as well he might — for his voice is singularly beautiful as to tonal quality; he sings with freedom, and has that vocal artistry that satisfies at every point. He will make a great name for himself in a short time, for he is one of the few tenors off the operatic stage who can create the feeling that one wants to hear him again and that speedily.

Mr. Martin has improved greatly during the past year or two, and his singing was one of the features of the evening. Miss Ormsby has a pleasing voice, but she is a lyric soprano and in strong dramatic occasions she will manifestly be overweighted. She made an excellent attempt, but here her limitations were often in evidence. In her proper sphere, however, she will be most acceptable. Madame Bouton gave great acceptance, and generally she was fully adequate to the demands.

The concerts of Friday, the closing day, were more of the "popular" order, especially that given in the evening.

In the afternoon the feature was the performance of Rubinstein's Piano Concerto, No. 4, by Olga Samaroff. This lady has achieved phenomenal success the past year, and she deserves it, for she is one of the few pianists of her sex that interest whenever she is heard. While she played the Rubinstein Concerto with some immaturity of conception, especially in certain of the more poetic portions of the work, the general performance was distinguished for superb virtuosity and energy, fine tone, as well as a logical and consistent artistic picture of the work itself. She received an immense ovation. For an encore she played a Nocturne, Op. 9, No. 2, by Scriabine for the left hand alone, an extremely clever work which is at present little known.

Mrs. Naylor, whom many will remember as Grace Preston of a few years ago, sang the well-known aria *O Mio Fernando* from *La Favorita*, most acceptably.

Schubert's masterpiece, the C major Symphony, was the opening number. It is manifestly out of place at a festival, owing to its length, and the orchestra was much fatigued; therefore the performance was indifferent. Some shorter piece should have been selected, more pleasing to the audience, and easier to play. Two excerpts from MacDowell's *Song of Roland* were also given.

The evening concert was the *élite* and popular occasion. The soloists were numerous, and "extras" many. The chorus was present and there was a capacity audience.

Messrs. Goodrich and Kneisel conducted and Max Zach was the pianist. Mr. Beddoe sang the *Cielo e mar* from Ponchielli's *La Gioconda*. Mme. Louise Homer sang the *O Pretres de Baal* from Meyerbeer's *Prophète*. Bessie Bell Collier played Saint-Saëns' Introduction and Rondo Capriccioso for violin. Mr. Daniel sang *Honor and Arms* from Handel's *Samson*. Mademoiselle Parkina gave the "mad scene" from Donizetti's *Lucia*, and Emilio de Gogorza was heard in the familiar prologue from Leoncavallo's *Pagliacci*. The chorus sang a Bach chorus from the *Christmas Oratorio*, and the orchestra played Weber's *Euryanthe* overture, Grieg's *Peer Gynt* suite, Elgar's *Chanson de Matin* also Wagner's *Rienzi* overture.

One need comment little on the final concert, except to say that the singers were in good voice and every number was enthusiastically applauded. Miss Parkina, a newcomer, made a fine impression, so did Miss Collier, who also appeared for the first time. Orchestra and chorus were admirable in every way.

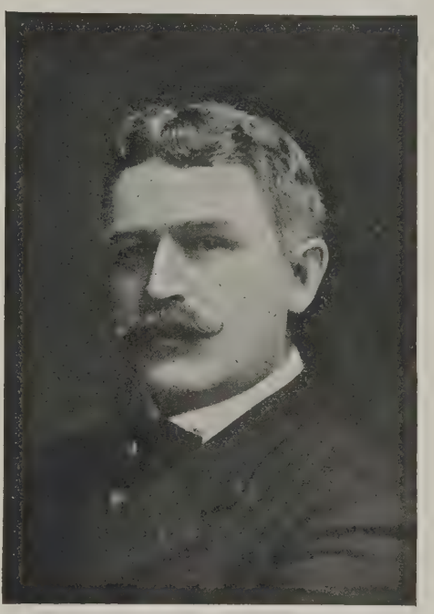
The results of the festival financially were stated to be more satisfactory than for some years. This is most gratifying. Certainly the artistic results were highly to be commended. These festivals do much good in creating a love for the best in music, only there is manifestly too much crowded into a short space of time. This perhaps cannot be avoided. It was wise to hold the festival a week later than usual. Messrs. Paul B. Morgan, Charles I. Rice, Arthur J. Bassett, J. Vernon Butler, and all the others who labored faithfully in the good cause are to be warmly congratulated for the success that attended their efforts. May the golden jubilee of the Association next year be an epoch-making event, not only for Worcester but for American music throughout the country.

INTERVIEW WITH MR. CARL SOBESKI

Mr. Carl Sobeski was recently interviewed at his studio in the Huntington Chambers, Boston, and he naturally felt greatly pleased and encouraged over the results of his course of study the past summer in New York with the distinguished baritone, Emilo de Gogorza.

In truth, Mr. Sobeski's experience was in a way unique, for he had the good fortune of being the only one that has yet received instruction from Mr. de Gogorza as to the latter's exquisite art. We all know that he made the only actual success of any singer that appeared in Boston the past season, and there were many who, after hearing him in recital, said, "How does he do it?" and, "Why can't other artists sing as interestingly?" Well, it is largely one's own self in addition to natural vocal gifts that make the singer. Mr. de Gogorza does not give instruction as is generally understood, but he did impart to Mr. Sobeski certain things that the latter found of the utmost importance, and which he will be able to apply in his own teaching.

Mr. Sobeski has certain principles of vocal art that he adheres to constantly, but as to any conventional "cut-and-dried method," he has none. For no two pupils are alike; each has his or her own individuality which must be studied and developed. All teachers with "method" should be avoided. Mr. Sobeski truly says: "The same medicine acts differently with different constitutions. Study individuality; be familiar with the physical condition of the pupil, and build according to his needs.



CARL SOBESKI

Teach concentration. But few teachers, especially great ones, will teach science and philosophy, because their inference is that the pupil already knows it. The true teacher is that one who imbues his pupils with the real spirit for artistic work, which comes only with the power to concentrate. The *breath* is the thing! *Mezzo voce* may be used until broader, more beautiful, more resonant tones are attained; then the pupil is ready to express. Direct the well-supported tone into the masque, and relax the organs of production. Use lips easily, for pure enunciation is not labored. Then the rule, if rule you must have, is simply *concentration, relaxation*, and breath control with diaphragmatic support. I have no method, but I do adhere to principles."

The Institute of Musical Art commenced its regular session on October 15.

Very few changes have been made in the faculty — the most notable being the engagement of Mr. Adrian Freni, a friend of Anton Van Rooy and like him a pupil of the celebrated singing teacher, Stockhausen.

The course for the training of school supervisors and teachers has been greatly amplified, and will be in charge of Mr. Thomas Tapper, who is known throughout the country as an experienced lecturer in this field.

Bertha Harmon, the soprano, was the chief soloist of the Musical Festival held at Dallas, Texas, October 24–27.

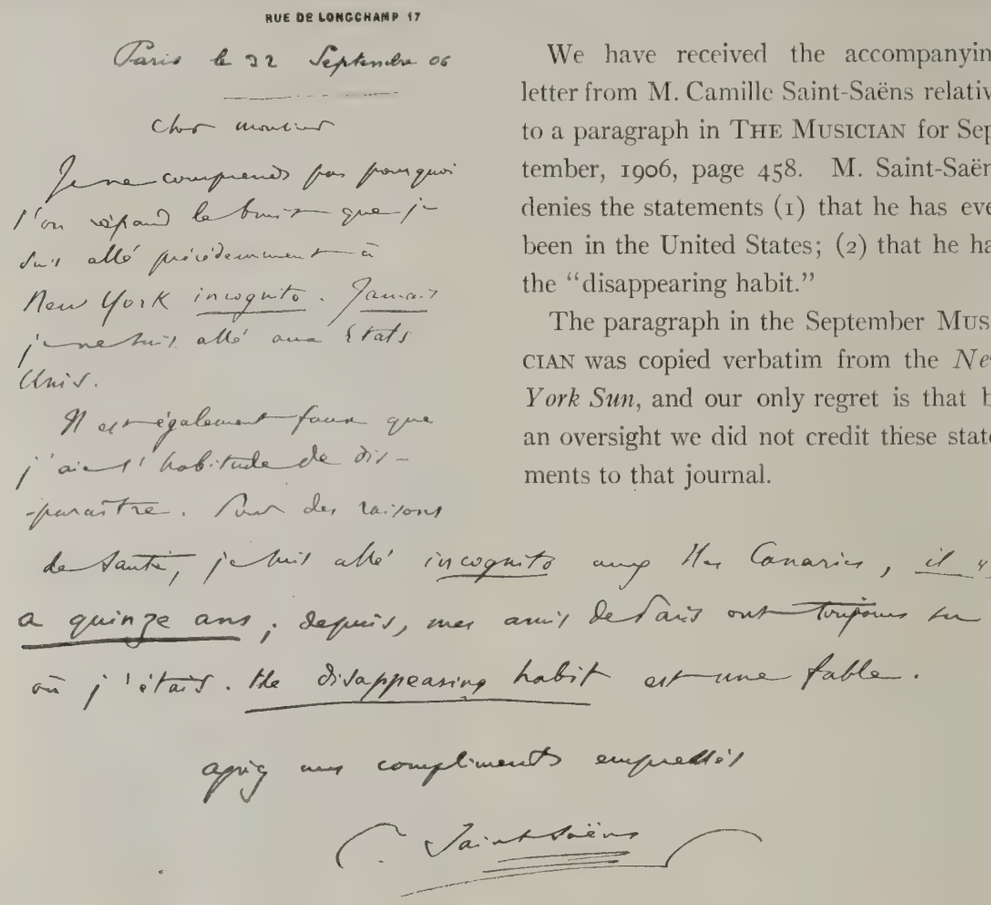
* *

Fannie Bloomfield Zeisler, the pianist, has fully recovered her health, and will be heard this season in many recitals, as well as soloist with the leading orchestras of New York, Philadelphia, and other cities.

* *

Olga Samaroff will appear as soloist with the Thomas Orchestra in Chicago, November 9, also with the Choral Symphony Society at St. Louis, January 11.

A LETTER FROM M. SAINT-SAËNS



RUE DE LONGCHAMP 17

Paris le 22 Septembre 06

Cher monsieur

Je ne comprends pas pourquoi l'on répand le bruit que je suis allé précédemment à New York incognito. Jamais je ne suis allé aux Etats Unis.

Il est également faux que j'aie l'habitude de disparaître. Pour des raisons de santé, je suis allé incognito aux Iles Canaries, il y a quinze ans; depuis, mes amis de Paris ont toujours su où j'étais. The disappearing habit est une fable.

Agrez mes compliments empressés

C. Saint-Saëns

We have received the accompanying letter from M. Camille Saint-Saëns relative to a paragraph in THE MUSICIAN for September, 1906, page 458. M. Saint-Saëns denies the statements (1) that he has ever been in the United States; (2) that he has the "disappearing habit."

The paragraph in the September MUSICIAN was copied verbatim from the *New York Sun*, and our only regret is that by an oversight we did not credit these statements to that journal.

LONDON LETTER

ORTON BRADLEY

The London musical season, which is on the point of commencing, bids fair to be the busiest on record. The last of the daily promenade concerts at the Queen's Hall is no sooner finished than the rush of the season begins. The date of the last promenade concert is fixed for October 27, and the same afternoon is to see the first of the Chappell Ballad concerts, which will be ten in number. The beginning of November will bring the first of the Boosey Ballad concerts. Before that date recitals are being given by Kreisler, Lady Hallé, and Leonard Borwick, Mark Hambourg, and Sarasate, who will give a third and last recital November 10. The Sunday Concert Society and the National Sunday League have already both begun their annual campaign. The former occupy the Queen's Hall every Sunday afternoon for twenty-six weeks with orchestral program in which the Queen's Hall Orchestra alternates with the London Symphony Orchestra. The latter occupy the Queen's Hall and about fifteen or sixteen other halls and theatres throughout the city every Sunday evening until May. Orchestral concerts will also be given at the Albert Hall every Sunday afternoon. Between November 5 and March 25, the London Symphony Orchestra will give their series of ten concerts under Richter on Monday evenings at the Queen's Hall. Henry J. Wood will conduct a series of eight symphony concerts on Saturday afternoons with the Queen's Hall Orchestra, between November 3 and March 2, 1907.

Chamber music will also be well represented this winter. The Joachim Quartet will give six concerts of Brahms music between November 21, and December 5. The Wessely Quartet will give four chamber concerts during the season and the London trio have announced a series of six programs. There are many other announcements too numerous to recapitulate, but among them some of the most interesting are vocal recitals by Kirkby Lunn, Charles Clark, and Ernest Sharp, and a rumor that at last a good site has been found for a new concert hall in Great Portland Street where at present there stands a church that has gone out of commission.

The German opera season in the new year at Covent Garden is already arousing great interest, and it is understood that the conductors are to be Arthur Nikisch and Michael Balling of Breslau and possibly also Henri Viotta of Amsterdam. Among the singers already engaged are Mesdames Aino Ackté, Marie Brema, Litvinne, Minnie Nast (of Dresden), Agnes Nichols, and Messrs. Van Dyck, Felix von Kraus, Flinhals (from Munich), and Hinckley.

The month of October always brings to an end the series of provincial musical festivals. One of the most popular of these functions is always the Birmingham triennial week of music. This year among the successful festivals have also been Norwich and Hereford. For the next festival at Norwich, 1908, Mr. Wood has been engaged as conductor and for the festival at Leeds next year Sir Charles V. Stanford has been reappointed. Grieg has an invitation to visit Leeds and conduct some of his own works.

An item of news which has created some excitement is the rumor of Patti's retirement. She is about to start on a "farewell" tour under the management of Percy Harrison and will commence her tour with a concert in the Albert Hall, December, but she will also appear at Mr. Harrison's concert in London next spring. No doubt we have all heard something like this before and some of us may recall an article in an esteemed contemporary which began "In the beginning God created the farewellers. Male and female created he them and their names were Adelina Patti and Sims Reeves."

The prospects for the winter on the Continent are no less full of musical interest than in England. The Opéra-Comique Theatre of Berlin has announced as its novelties this winter *Pique-Dame* by Tschaikowsky, *Lazy Hans* by Alexander Ritter, and *Dalibor* by Smetana. A very interesting revival of the ballet *Die Geschöpfe des Prometheus*, Op. 43, of Beethoven, is promised in January.

In the spring of 1907 the company of the Monte Carlo Theatre will visit the new Royal Theatre of Berlin for a season of opera in French. One of their items will be Berlioz's *Damnation de Faust*, which is also among the list of operas to be performed at the Opéra-Comique. At the Theater des Westens a revival will shortly be given of Lortzing's *Rolandsknappen*, which was produced at Leipsic, 1849, in connection with the unveiling of the monument in the Thiergarten which the sculptor Eberlein has executed in his honor.

A new concert hall has just been completed in the "place Nollendorf," Berlin, to be called the "Salle Mozart." It is to hold about fifteen hundred people. The new philharmonic concerts are to be given here this winter and Capellmeister Prills will conduct a series of popular concerts also. The building contains also a theatre, and this is to be occupied at once with the performances of Shakespeare's *Tempest* for which Engelbert Humperdinck has composed the incidental music.

The arrangements for the Parisian musical season next claim attention. First comes the Opéra. Here the first novelty is Massenet's *Ariane*, which is ready for immediate production. Paul Vidal, the new conductor, has been rehearsing with the utmost diligence, but has found time to finish his own opera, *La Fille de Ramsès*, which is to be the next novelty and will be followed by *La Forêt* by Félix Savard, a recent winner of the *Prix de Rome*. Among interesting revivals will be *Thamara* by Ducoudray, and the *Vestale* by Spontini. The latter was played this summer at the annual open-air festival at Béziers in the Théatre des Arénes and like *Armide*, by Gluck, attracted enormous audiences. It was first performed in Paris, Dec. 11, 1807.

The end of the present tenure of the lesseeship of the Opera is not until Dec. 31, 1907, so M. Gailhard has still more than a year of office, but he has already eight rivals in the field.

The Opéra-Comique, which with the Comédie-Française is forbidding hats to be worn in the theatre, is thereby reaping the gratitude of all opera-goers. The management has announced a very large and varied program for the year. No fewer than eight new works are to be produced: *Circe* by "les frères Hillemacher," *Ariane et Barbe Bleue* by Paul Dukas, *Le Chandelier* by Messager, *le Chemineau* by Xavier Leroux, *Phèdre et Hippolyte* by Vincent d'Indy, *le Songe d'un Soir d'Automne* by Torre Alfina, *les Armaillis* by Doret, and last but not least, *La Lépreuse* by Lazzarri. The libretto of the latter has caused Mr. Albert Carré, the director, no end of trouble. It was first accepted, then rejected on the ground that it was immoral, and now it has been accepted again and is to be performed.

There is some doubt whether it will be possible to produce *Madame Butterfly* by Puccini which is among the works named as being likely to be seen this season because of its similarity with *Madame Chrysanthème* by Messager, who has appealed to the "Commission des Auteurs" to decide the difficulty. There are also several other new works which are being considered.

The Lamoureux and Colonne concerts are now in full swing on Sundays, the one at the Théatre Sarah Bernhardt and the other at the Châtelet over the way.

Two new operas will be heard this winter at the Lyric Theatre, Milan: *Aben* by Lopez and *Edith* by A. F. Carbonieri (of Modena).

Two novelties are also promised at the Victor Emmanuel Theatre at Turin: *Velda* by Leopoldo Cassone and and *Il Battista* by Giocondo Fino.

The municipal council of Modena has voted 26,000 lire as a subvention for the carnival opera season. Massenet's *Werther* and Berlioz's *Damnation of Faust* are mentioned as two of the works to be performed.

Francesco Cilea is also engaged on a new opera and so deeply that he has abandoned his musical classes in Florence so as to devote himself exclusively to composition.

Carl Goldmark is just putting the finishing touches to his new opera, *The Winter's Tale*, although its production is not due till next autumn at Budapest.

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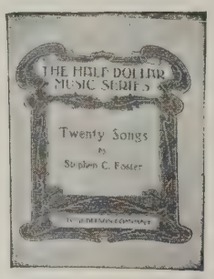

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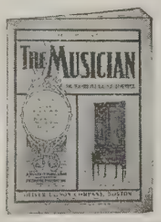
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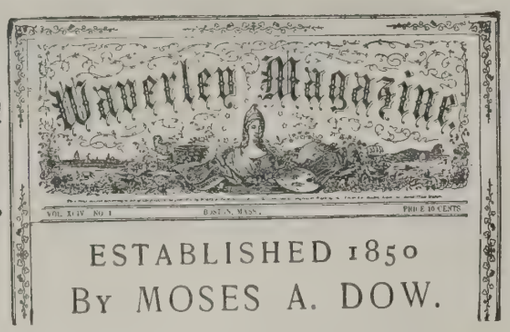

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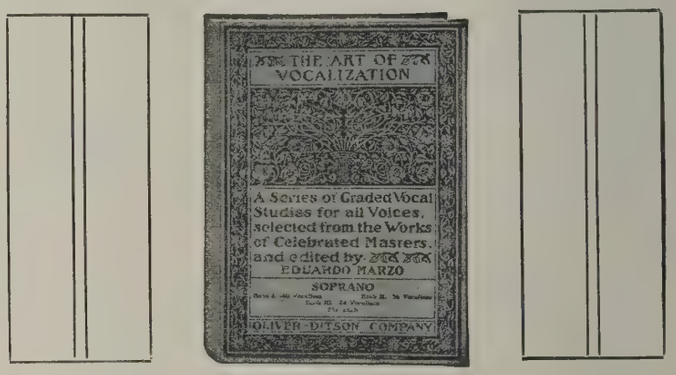

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4B	14 staves, oblong	10¼ x 13¼		
5	14 staves, for piano	10¼ x 13¼		
6	16 staves	10¼ x 13¼		
6B	16 staves, oblong	10¼ x 13¼	$0.30	$5.00
7	24 staves	10¼ x 13¼		
8	16 staves, divided	10¼ x 13¼		
9	18 staves	10¼ x 13¼		
9B	18 staves, oblong	10¼ x 13¼		
20	20 staves, oblong	10¼ x 13¼		
20½	20 staves	10¼ x 13¼		
24	24 staves, oblong	10¼ x 13¼		
23	42 staves	12 x 18		

QUARTO SIZE

NO.		SIZE	PER QUIRE	PER REAM
10	10 staves	8⅞ x 11¾		
10B	10 staves, oblong	8⅞ x 11¾		
11	12 staves	8⅞ x 11¾		
11B	12 staves, oblong	8⅞ x 11¾		
12	12 staves, divided	8⅞ x 11¾	$0.25	$4.00
13	14 staves	8⅞ x 11¾		
13B	14 staves, oblong	8⅞ x 11¾		
14	16 staves	8⅞ x 11¾		
15	8 staves, oblong	8⅞ x 11¾		

DEMY

NO.		SIZE	PER QUIRE	PER REAM
19	10 staves	7⅞ x 9¾	$0.25	$4.00
21	12 staves	7⅞ x 9¾		

OCTAVO SIZE

NO.		SIZE	PER QUIRE	PER REAM
22	12 staves	6¾ x 10½	$0.25	$4.00

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2AX	12 staves, with printed Bass and Treble clefs, for Piano	.40	7.00
3X	14 staves, for scores or parts	.40	7.00
13X	12 staves, for songs, etc., with Piano accompaniment	.40	7.00
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19X	18 staves, oblong, for scores or parts	.40	7.00

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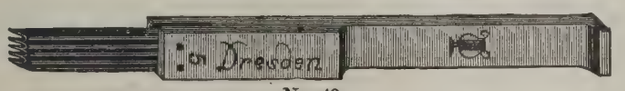
NO.		PER QUIRE	PER REAM
29	12 staves, for scores or parts	$0.40	$7.00

OCTAVO SIZE

NO.		PER QUIRE	PER REAM
26	12 staves, for scores or parts	$0.35	$5.00

MUSIC PENS



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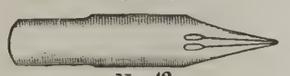

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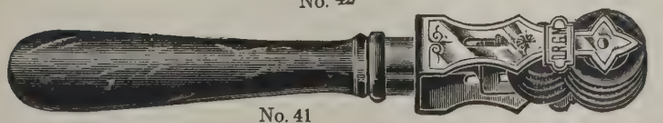


No. 41

NO.		EACH
40	Ruling pens, with 5 lines for drawing staff	$0.15
41	Ruling pens, self inking, roller staff, nickel plated	1.00
		DOZ.
42	Steel pens, with 3 nibs	.15

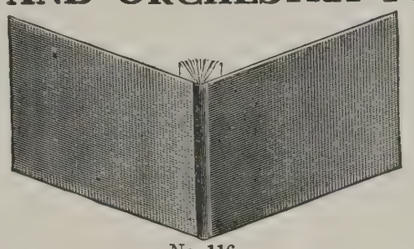
BLANK MUSIC BOOKS

NO.		SIZE	DOZ.
80	6 staves, 40 pages, cloth back, stiff cover, oblong	7½ x 9½	$1.50
81	8 staves, 64 pages, cloth back, flexible cover, oblong,	7½ x 9½	1.75
82	8 staves, 40 pages, cloth back, flexible cover, oblong,	7½ x 9½	1.38
83	8 staves, 24 pages, cloth back, flexible cover, oblong,	7½ x 9½	1.10
84	8 staves, 40 pages, cloth back, flexible cover, oblong, for bands,	4¾ x 7½	.85
85	12 staves, 84 pages, cloth back, stiff cover, octavo	7½ x 9½	3.00
86	10 staves, 52 pages, cloth back, morocco sides, stiff cover, full gilt, oblong	7½ x 9¾	3.50
94	12 staves, 80 pages, leather back and corners, morocco, stiff covers, octavo	9 x 11¾	6.25
96	9 staves, 64 pages, glazed cloth, flexible cover, for bands, oblong	5⅛ x 6⅝	1.10
99	14 staves, 80 pages, leather back and corners, morocco paper sides, stiff cover, octavo	10½ x 13¼	7.50

MUSIC CARDS

NO.		SIZE	100
26	9 staves	4½ x 6½	$0.75
27	10 staves	4½ x 6½	.75
28	10 staves	5 x 7	1.00

BAND AND ORCHESTRA FOLIOS



No. 116

NO.		SIZE	DOZ.
116	32 muslin stubs, stiff cloth covers, black	5¼ x 7½	$1.00
116½	32 muslin stubs, stiff cloth covers, red	5¼ x 7½	1.20

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NO.		SIZE	DOZ.
117	32 muslin stubs, stiff cloth covers	7½ x 11	$2.00
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NO.		DOZ.
1	Quickstep size, 5½ x 7 inches	$2.10
2	Selection size, 7½ x 11 inches	3.50
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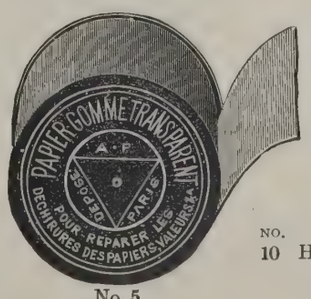
		GROSS
5	Extra bindings, quickstep size, 4½ inches	$1.20
6	Extra bindings, selection size, 9 inches	1.75
7	Extra bindings, folio size, 10½ inches	2.20
8	Extra bindings, concert size, 12½ inches	3.00
		DOZ.
9	Extra laces	$0.10



No. 5

GUMMED PAPER

NO.		DOZ.
5	French gummed paper for mending sheet music	$0.60

NO.		
10	Hall's Styk-um-phast, gummed binding. Cloth. 10 yds. long, any color	1.20

Publications of the Month

FOLIO EDITION—SHEET MUSIC

Compass shown by letters in brackets [ ]. First letter is lowest note; notes below the staff indicated by small letters; on staff by CAPITAL letters; above staff by *italic* letters.

Secular Songs

HIGH VOICE

	PRICE
BREVILLE, PIERRE DE	
The Ferret (Le Furet du Bois joli). [A] [E to F]...	50
CHAUSSON, ERNEST	
The Dead (Les Morts). Op. 17, No. 1. [C♯ Min.] [c♯ to *g*]	50
COQUARD, ARTHUR	
Hai Luli. [F Min.] [c to *g*]	50
DEBUSSY, ACHILLE CLAUDE	
Romance. [D] [d to F♯ or *g*♯]	40
The Bells (Les Cloches). [E] [d♯ to *g*♯]	40
The Death of Lovers (La Mort des Amants). [G♭] [b♭ to *a*]	50
The Tears fall in My Soul (Il pleure dans mon Cœur). [G♯ Min.] [c♯ to *g*♯]	50
The Shadow of Trees (L'ombre des Arbes). [C♯] [d♯ to *a*♯]	40
FAURE, GABRIEL	
Moonlight (Clair de Lune). Op. 46, No. 2. [C Min.] [G to *g*]	50
The Cradles (Les Berceaux). Op. 23, No. 1. [C Min.] [b♭ or c to *g*]	50
The Roses of Ispahan (Les Roses d' Ispahan). Op. 39, No. 4. [E] [E to *g*♯]	50
FRANCK, CESAR	
Marriage of Roses (Le Mariage des Roses). [B] [E to F♯]	50
GEORGES, ALEXANDRE	
Gavotte of the Masquerade (Gavotte du Masque). [D Min.] [d to F]	50
HOLMES, AUGUSTA	
An Irish Noel (Noël d'Irlande). [G] [E to *a*]	50
A Threnody (Thrinôdia). [A] [c to *a*]	50
HÜE, GEORGES	
Memories of Yore (Brises d' Autrefois). [D♭] [d♭ to F]	50
d'INDY, VINCENT	
Madrigal (Dans le Style ancien). Op. 4. [A Min.] [E to E]	50
LEROUX, XAVIER	
The Nile (Le Nil). [E] [E to *a*]	60
PALADILHE, ÉMILE	
Havanaise (L'Islana). [E♭] [E♭ to *a*♭]	75
PIERNÉ, GABRIEL	
Serenade (Sérénade). Op. 7. [E♭] [c to *g* or *b*♭]	50
SAINT-SAËNS CAMILLE	
The Bell (La Cloche). [D♭] [d♭♭ to *a*♭]	50

MEDIUM VOICE

BREVILLE PIERRE DE	
The Ferret (Le Furet du Bois joli). [G] [d to E♭]	50
DEBUSSY ACHILLE CLAUDE	
Romance [B] [b to D♯ or E♯]	40
The Bells (Les Cloches). [C] [b to E]	40
The Tears fall in My Soul (Il pleure dans mon Cœur). [F Min.] [b♭ to F]	50
The Shadow of Trees (L'ombre des Arbres). [B♭] [c to *g*]	40
DUPARC, HENRI	
Ecstasy (Extase). [A] [d to E]	40
FAURE, GABRIEL	
The Roses of Ispahan (Les Roses d'Ispahan). Op. 39, No. 4. [C] [c to E]	50
FRANCK, CESAR	
Marriage of Roses (Le Mariage des Roses). [G] [c to D]	50
The Gathered Rose (Pour moi sa main cueillet des Roses). [D Min.] [d to D]	40
d'INDY, VINCENT	
Madrigal (Dans le Style ancien). Op. 4. [F Min.] [c to C]	50
The Nile (Le Nil). [C] [c to F]	60
SAINT-SAËNS, CAMILLE	
Moonlight (Clair de Lune). [D] [d to E]	50

LOW VOICE

BLANC, CLAUDIUS	
Perfume of a Flower (Parfum de Fleur). [C♯ Min.] [b to D]	50
BOUVAL, JULES	
A Flower Message (Fleur Messagière). [D♭] [c to E♭]	50
The Clouds (Les Nuages). [D♭] [b♭ to E♭]	50
CHAUSSON, ERNEST	
The Dead (Les Morts). Op. 17, No. 1. [E Min.] [b to F]	50
DEBUSSY, ACHILLE CLAUDE	
Evening Harmony (Harmonie du Soir). [A] [a to E]	60
FAURÉ, GABRIEL	
Moonlight (Clair de Lune). Op. 46, No. 2. [G♯ Min.] [d♯ to D♯]	50

Secular Songs—Continued

	PRICE
HOLMES, AUGUSTA	
An Irish Noël (Noël d' Irlande). [D] [b to E]	50
A Threnody (Thrinôdia). [E♯] [g♭ to E♭]	50
d'INDY, VINCENT	
A Sea Song (Lied Maritime). [E] [g♯ to E]	50
PALADILHE, ÉMILE	
Havanaise (L'Islena). [B♭] [b♭ to E♭]	75
PIERNÉ, GABRIEL	
Serenade (Sérénade). Op. 7. [C] [a to E or *g*]	50
SAINT-SAËNS, CAMILLE	
The Bell (La Cloche). [B♭] [b♭ to F]	50
Moonlight (Clair de Lune). [C] [c to D]	50
SMITH, H. WAKEFIELD	
To-morrow. [E] [b to C♯ or E]	60
WAGNER, RICHARD	
Elizabeth's Prayer (Allmacht'ge Jungfrau). (From "Tannhäuser.") [E♭] [b♭ to E♭]	40

Bass Songs

WAGNER, RICHARD	
King Henry's Prayer (Mein Herr und Gott). (From "Lohengrin.") [E♭] [f to *e*♭]	30
Wotan's Farewell (Leb' wohl, du kühnes, herrliches Kind). [E] [A♯ to *e*]	1 00

Piano Solos

ENGELMANN, H.	
Cord and Tassel Dance. Op. 752. [C] [III-IV]	60
Episode Orientale. Op. 746. [E♭] [III-IV]	60
Impromptu Nocturne. Op. 749. [F] [V]	60
Presto a la Tarantella. [G] [III-IV]	60
Russian Dance. Op. 753. [E♭] [IV]	50
HITZ, FRANZ	
The Merry Mill (Joyeux Moulin). Op. 203. [F] [II-III]	40
KAIN, C. HARRY	
Indian Summer Waltzes. [E♭] [III]	60
SCHUMANN, ROBERT	
Nocturne in F (Nachtstück). Op. 23, No. 4. [F]	30
Romances (Romanzen). Op. 28.	
No. 1. In B♭ Minor. [B♭ Min.]	50
No. 2. In F♯. [F♯]	30
Forest Scenes (Waldscenen). Op. 82.	
No. 7. The Prophet Bird (Vogel als Prophet). [G Min.]	40
No. 8. Hunting Song (Jagdlied). [E♭]	50
No. 9. Departure (Abschied). [B♭]	50
Variegated Leaves (Bunte Blätter). Op. 99.	
No. 4. Album Leaf. No. 1. [F♯ Min.]	
No. 5. Album Leaf. No. 2. [B Min.]	50
No. 6. Album Leaf. No. 3. [A♭]	
No. 9. Novelette. [B Min.]	50
Fantasy Piece in A♭ (Phantasiestück). Op. 3, No. 2. [A♭]	40
Slumber Song (Schlummerlied). Op. 124, No. 16. [E♭]	40
WAGNER, RICHARD	
Flying Dutchman (Der Fliegende Holländer).	
Introduction to Act 2 and Spinning Scene. [A]	75
Lohengrin.	
Prelude to Lohengrin (Vorspiel). [A]	50
Elsa's Dream and the Arrival of Lohengrin. Act I. [A♭ and A]	75
Bridal Chorus. Act 3, Scene 1. [B♭]	50
Bridal Chorus. (Easy Transcription.) [B♭] [III]	30
Rienzi.	
Rienzi's Prayer. Act 5, No. 1. [B♭]	40
Tannhauser.	
March from Tannhäuser. Act 2. [B]	50
Tannhäuser's March. (Easy Arrangement.) [C] [III-IV]	40
Wolfram's Romance (O Thou Sublime, Sweet Evening Star). (Transcribed by Otto Singer.) [G]	50
Tristan and Isolde.	
Introduction to Tristan and Isolde. [A Min. and A]	50
Love Duet. Act 2. [B♭ and A♭]	50
Isolde's Love Death. Act 3, Scene 3. [B]	50
Prelude to Tristan and Isolde. (Arr. by Hans von Bülow.) [C]	50

OCTAVO MUSIC

(PLEASE ORDER BY NUMBER)

Anthems for Mixed Voices

BRACKETT, FRANK H.	
No. 11,551. **Rock of Ages.** (Hymn-Anthem.) (With Alto Solo)	10
SIMPER, CALEB	
No. 11,556. **Praise Thy God, O Zion.** (Harvest Anthem.) (With Soprano and Bass Solos.) (Ed. by H. Clough-Leighter)	12
SYDENHAM, E. A.	
No. 11,554. **Sing unto the Lord.** (Harvest Anthem.) (Ed. by H. Clough-Leighter)	12

Anthems for Mixed Voices—Continued

	PRICE
TURNER, EDMUND	
No. 11,569. **O clap Your Hands Together.** (Harvest Anthem.) (With Soprano or Tenor Solo.) (Ed. by H. Clough-Leighter)	12

Part-songs for Mixed Voices

HULLAH, JOHN	
No. 11,550. **Three Fishers went Sailing.** (Arr. by W. G. Owst)	12
MOLLOY, J. S.	
No. 11,552. **The Kerry Dance.** (Four Part Song.) (Arr. by N. C. Page)	16

Part-songs for Men's Voices

BRUESCHWEILER, F.	
No. 11,534. Parting Song	10
No. 11,535. Vale Carissima	10

CHRISTMAS CHOIR MUSIC

Anthems

BRACKETT, FRANK H.	
No. 11,559. **Hail to the Lord's Anointed.** (With Soprano and Bass Solos)	12
DOW, HOWARD M.	
No. 11,558. **Born at Last! The Great Messiah.** (With Violin or 'Cello Obbligato.) (With Soprano Solo.)	12
LLOYD, C. F.	
No. 11,555. **Arise, shine, for Thy Light is Come.** (For Christmas or Epiphany.) (Men's Voices.) (Arr. by George B. Nevin)	12
MANNEY, CHARLES FONTEYN	
No. 11,567. **Sing, O Heavens.** (With Soprano and Bass Duet and Bass Solo)	16
MARZO, EDUARDO	
No. 11,571. **Come Ye Lofty, come Ye Lowly.** (Hymn-anthem.) (Soprano or Tenor Solo)	16
SIMPER, CALEB	
No. 11,553. **We have seen His Star in the East.** (Men's Voices.) (Bass or Baritone Solo.) (Arr. by G. B. Nevin)	12
WARD, FRANK E.	
No. 11,557. **Break forth into Joy**	12

Carols

CLOUGH-LEIGHTER, H.	
No. 11,561. **Adoration.** (Processional)	10
No. 11,562 **Jesus came, the Heavens Adoring.** (Processional)	10
GAUL, HARVEY B. (Arr. by)	
No. 11,575. **Sing We Noel.** (Carol-anthem.) (With Sop. Solo)	12
LONG, AMY REQUA	
No. 11,574. **Jesus was a Baby**	08
LOUD, A. F.	
No. 11,570. **Day of Days**	10
MANNEY, CHARLES FONTEYN	
No. 11,572. **While Shepherds Watched**	10
NEVIN, GEORGE B.	
No. 11,576. **While Shepherds Watched.** (Men's Voices)	10
SCHLIEDER, FREDERICK	
No. 11,573. **Make haste to tell the Gladsome News**	08

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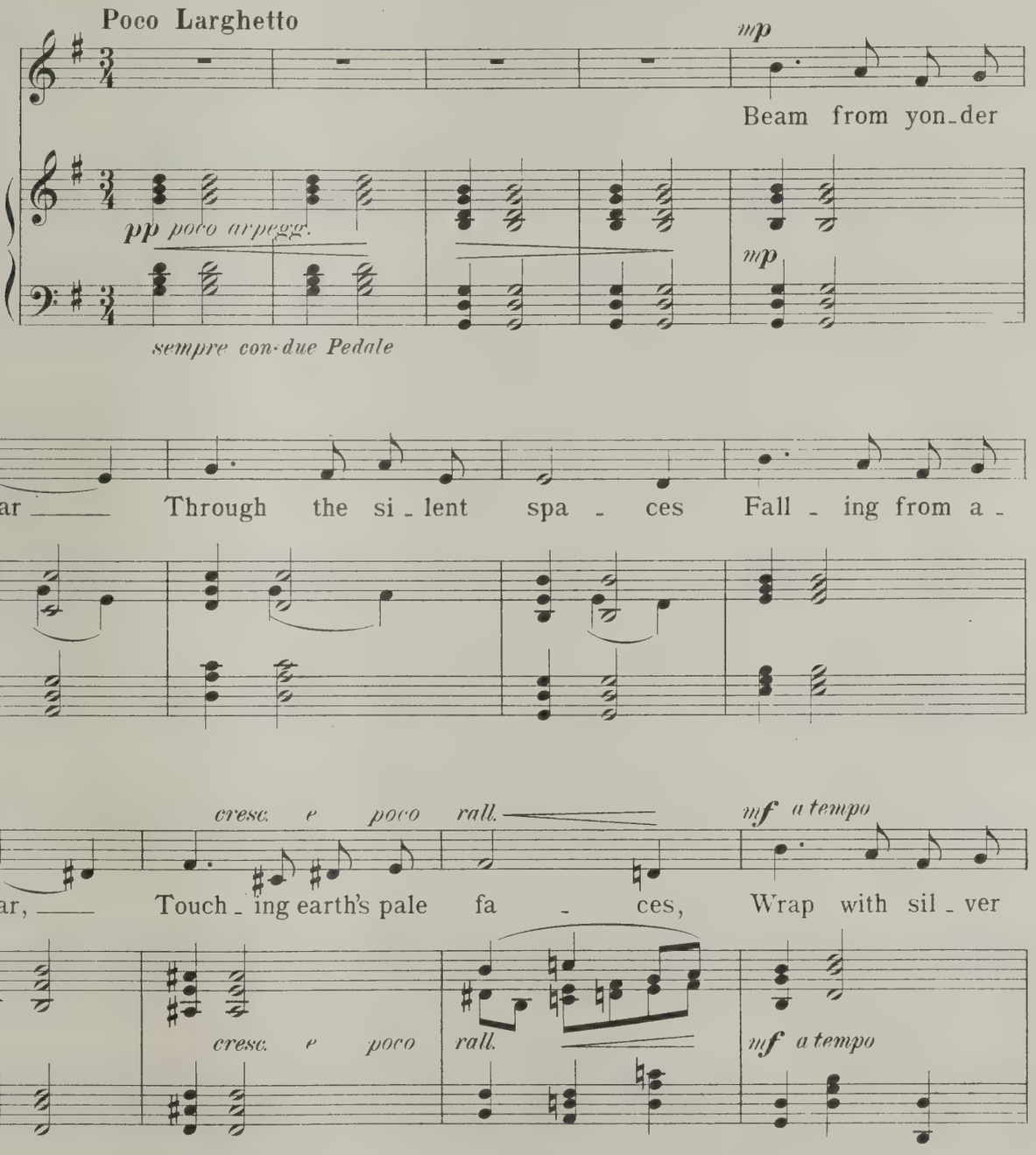

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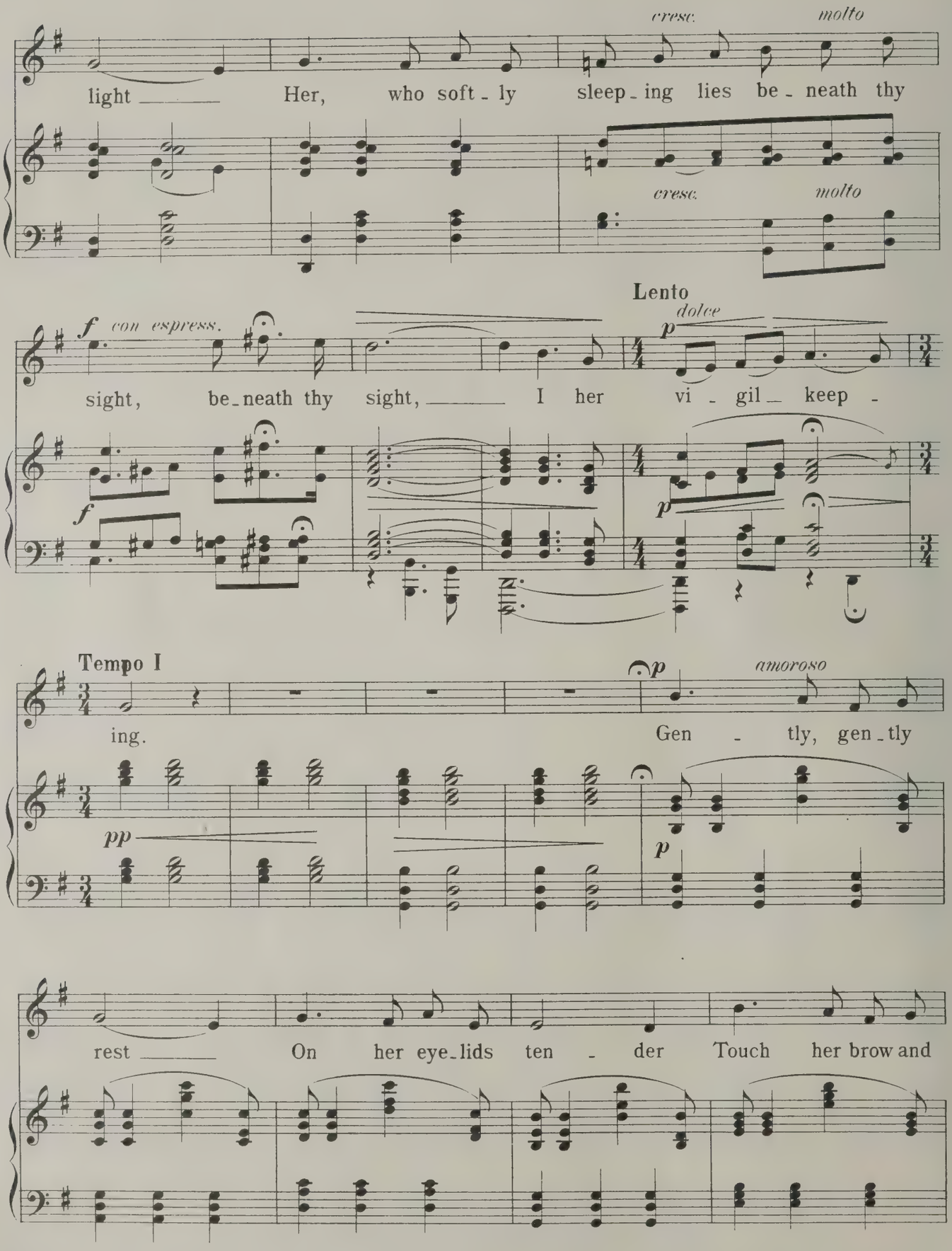
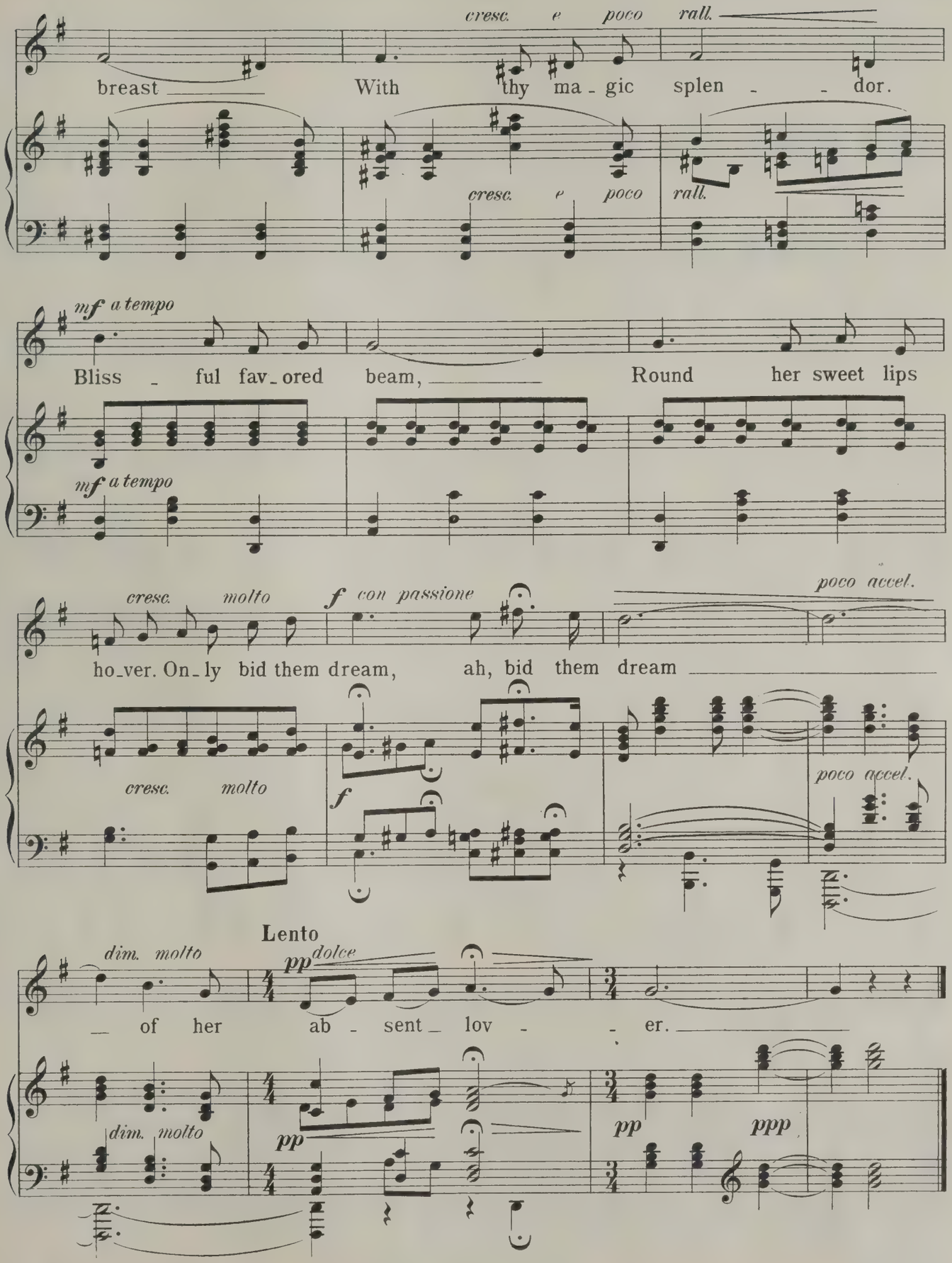

cresc.
molto
light — Her, who soft - ly sleep - ing lies be - neath thy
cresc.
molto
Lento
f con espress.
dolce
p
sight, be - neath thy sight, — I her vi - gil — keep -
f
p
Tempo I
p
amoroso
ing.
Gen - tly, gen - tly
pp
p
rest — On her eye - lids ten - der Touch her brow and

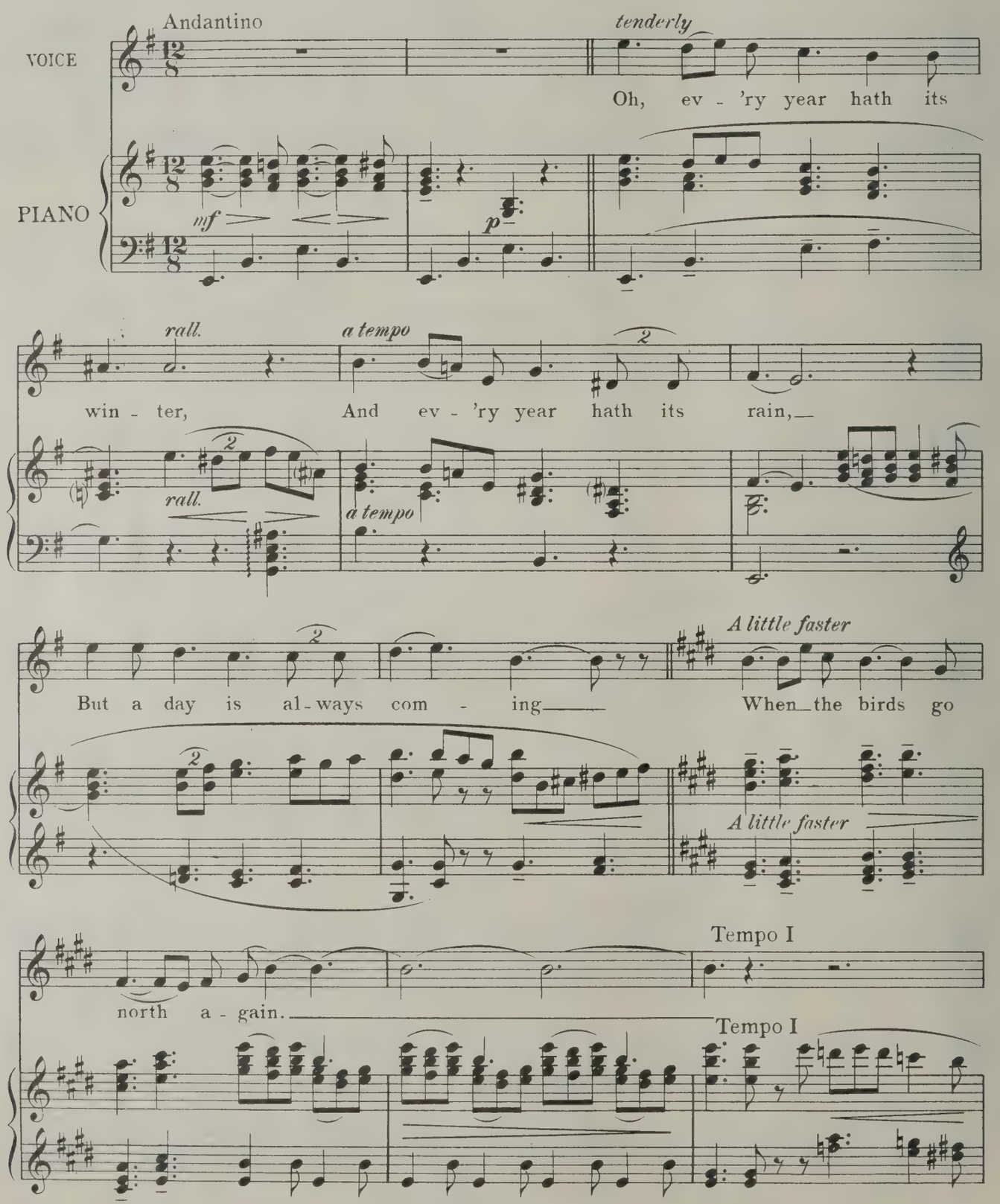

cresc. e poco rall.
breast With thy ma - gic splen - - dor.
cresc. e poco rall.
mf a tempo
Bliss - ful fav_ored beam, Round her sweet lips
mf a tempo
cresc. molto
f con passione
poco accel.
ho_ver. On_ly bid them dream, ah, bid them dream
cresc. molto
f
poco accel.
Lento
dim. molto
pp dolce
of her ab - sent_ lov - - er.
dim. molto
pp
pp
ppp

WHEN THE BIRDS GO NORTH AGAIN

(Original Key, C minor)

ELLA HIGGINSON

RICHARD HENRY WARREN



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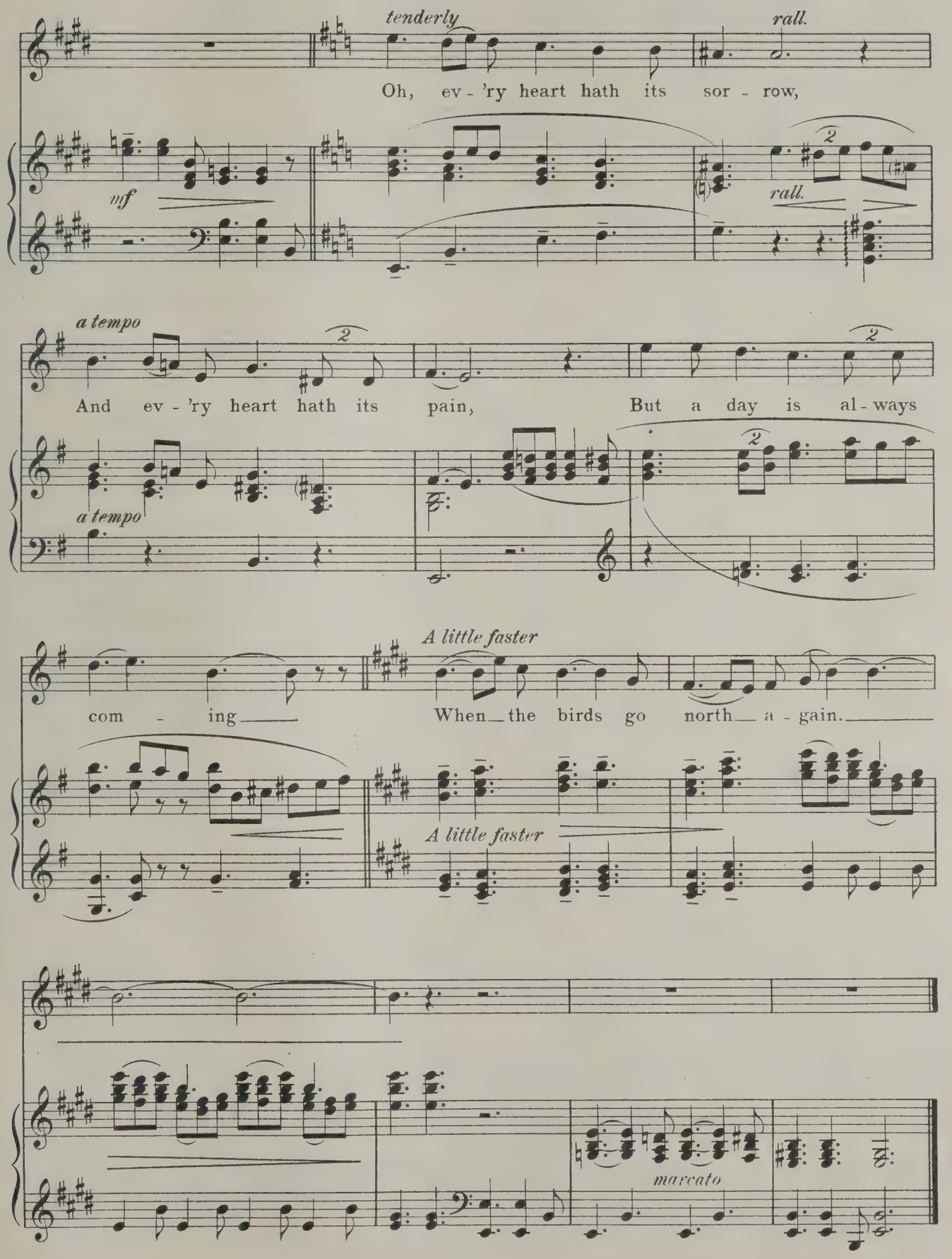

tenderly
rall.
Oh, ev - 'ry heart hath its sor - row,
mf
rall.
a tempo
And ev - 'ry heart hath its pain,
But a day is al - ways
a tempo
A little faster
com - ing
When the birds go north a - gain.
A little faster
marcato

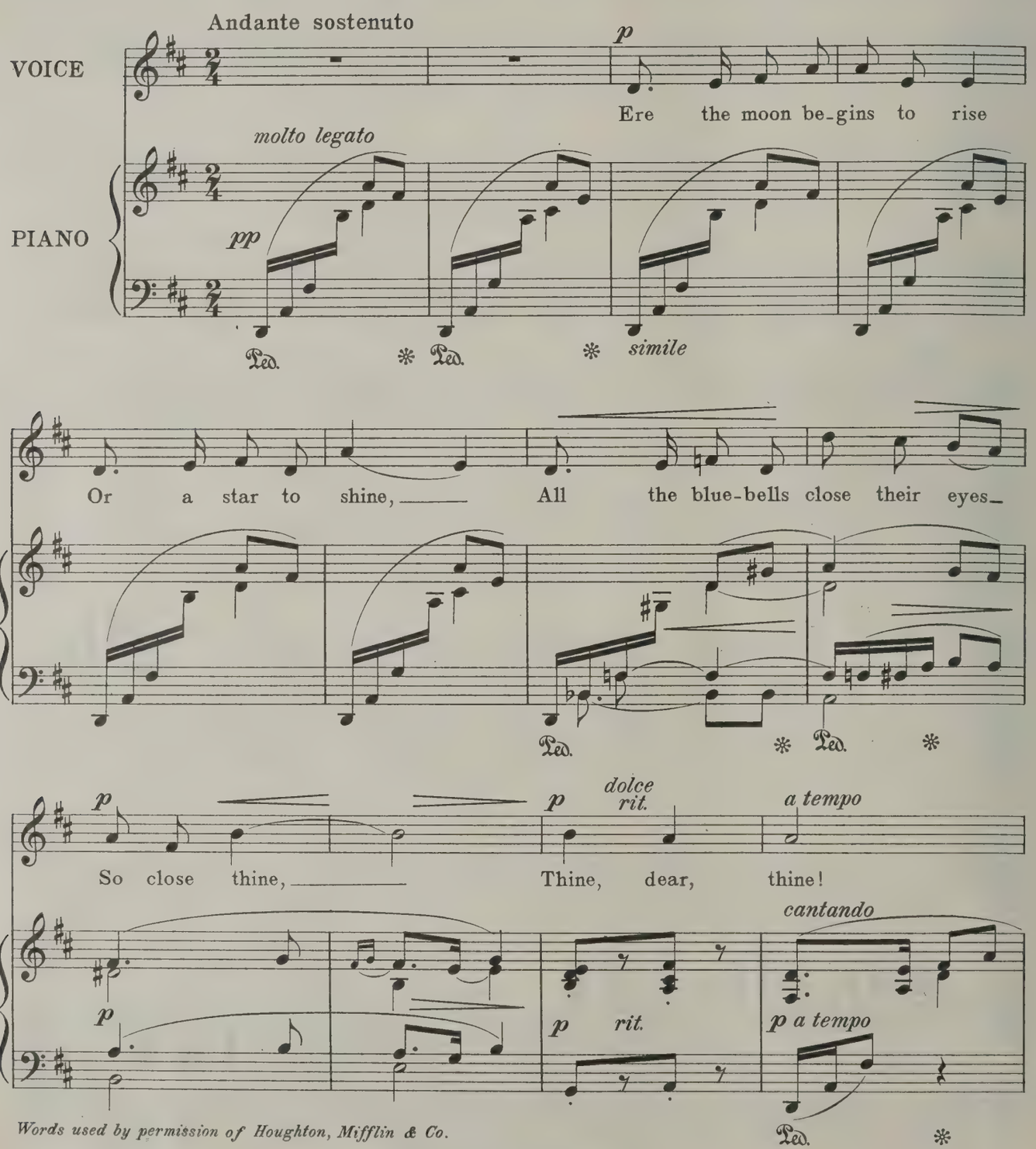
For Elliott Paulin

ERE THE MOON BEGINS TO RISE

CRADLE SONG

THOMAS BAILEY ALDRICH

CHARLES FONTEYN MANNEY
Op. 17, Nº 1



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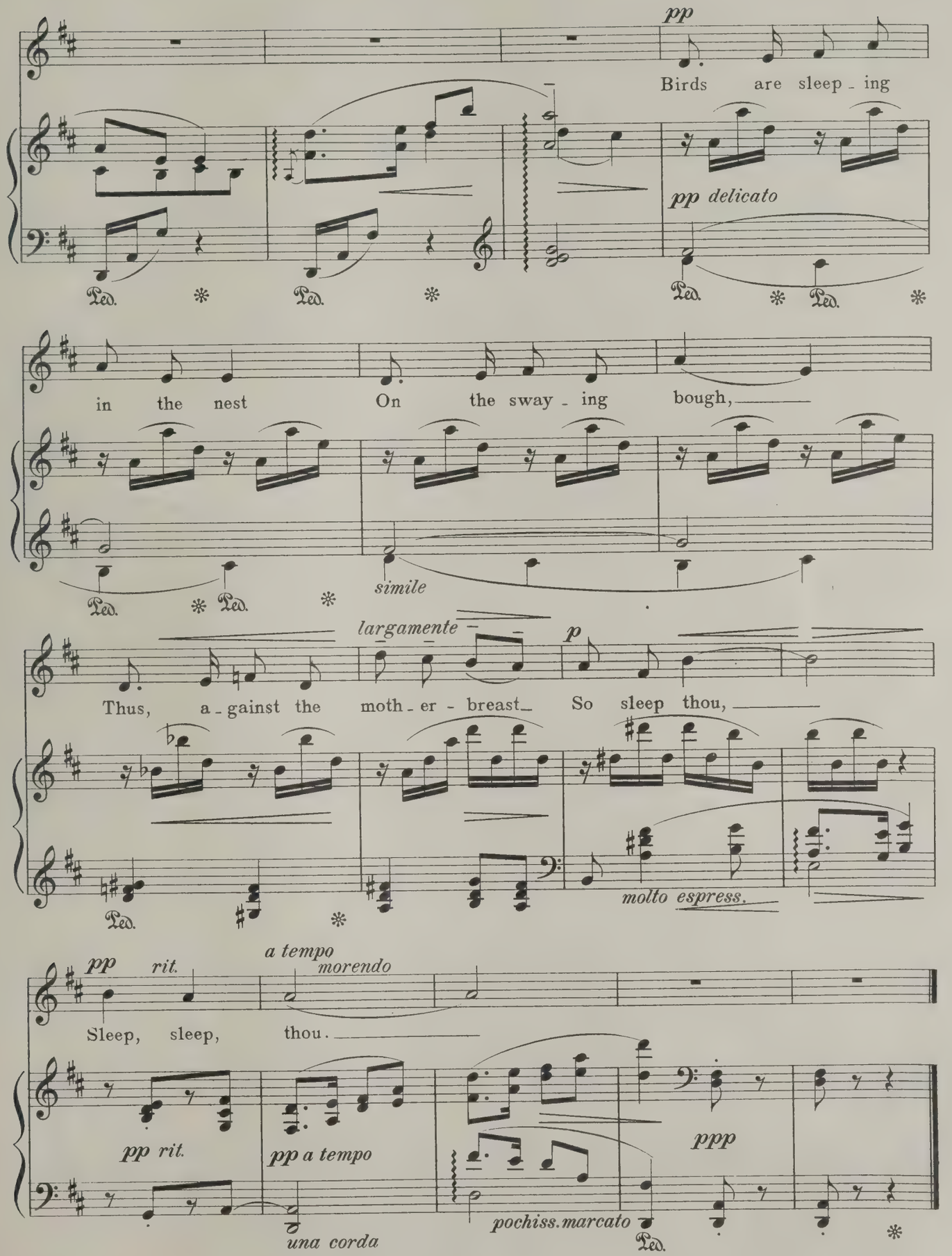
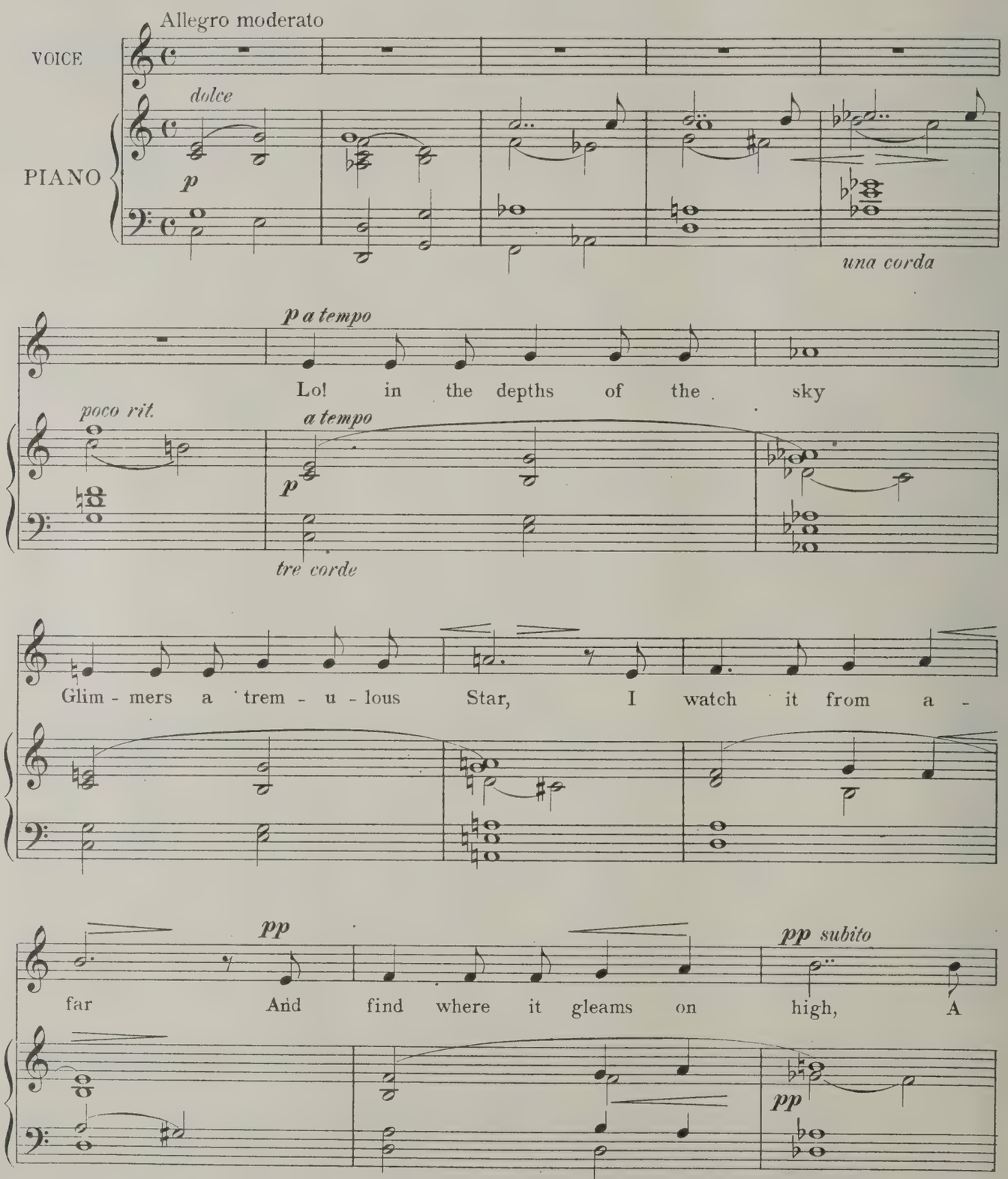

pp
Birds are sleep - ing
pp delicato
Ped.
in the nest On the sway - ing bough,
simile
largamente
p
Thus, a - gainst the moth - er - breast So sleep thou,
molto espress.
pp rit.
a tempo
morendo
Sleep, sleep, thou.
pp rit.
pp a tempo
una corda
pochiss. marcato
ppp

MY WORLD

(Original Key, Ab)

KATRINA TRASK

HENRY HOLDEN HUSS

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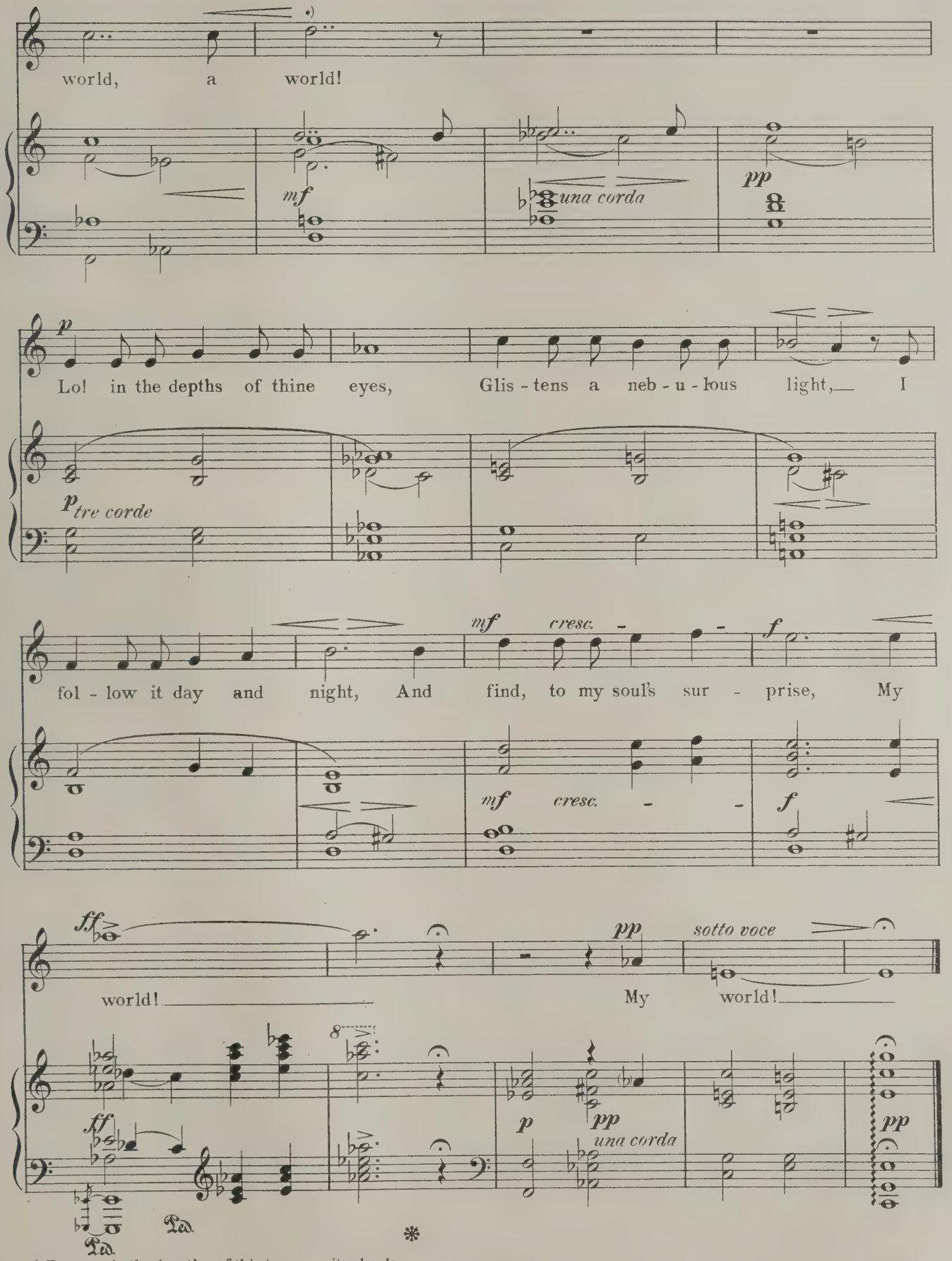
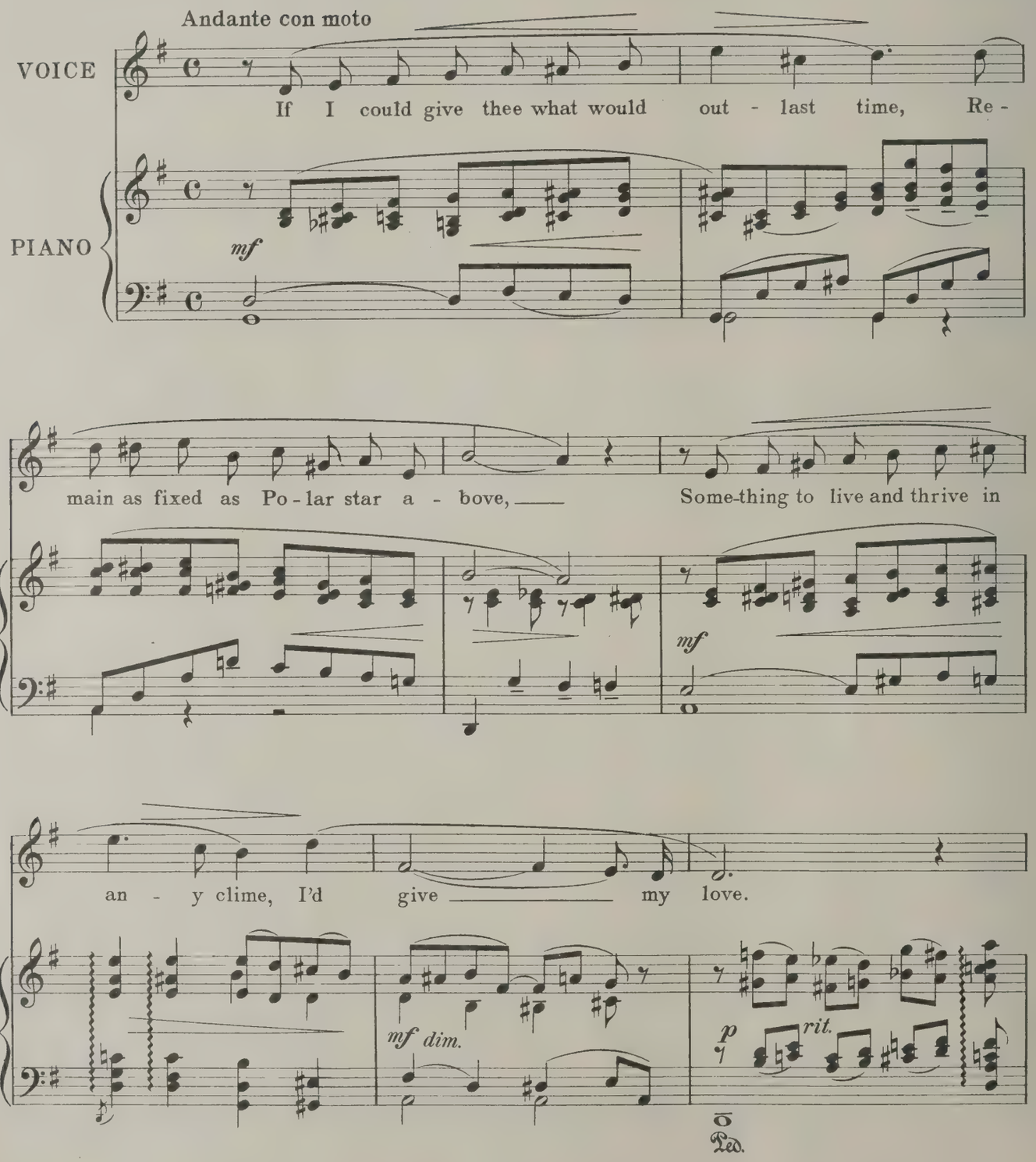

*) Be exact in the duration of this tone, no ritardando

GIFTS

SARAH J. MILLER

ROY LAMONT SMITH



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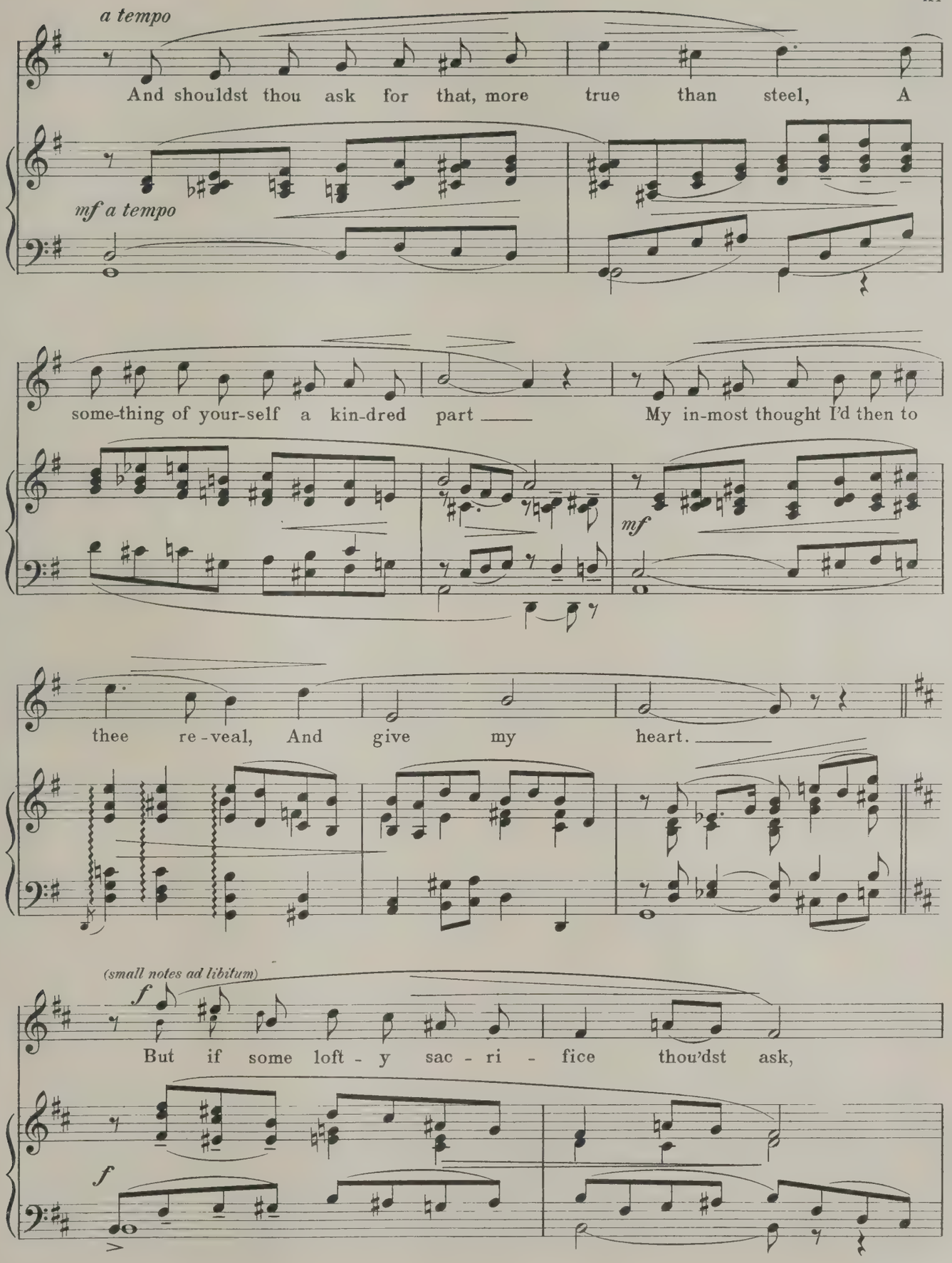
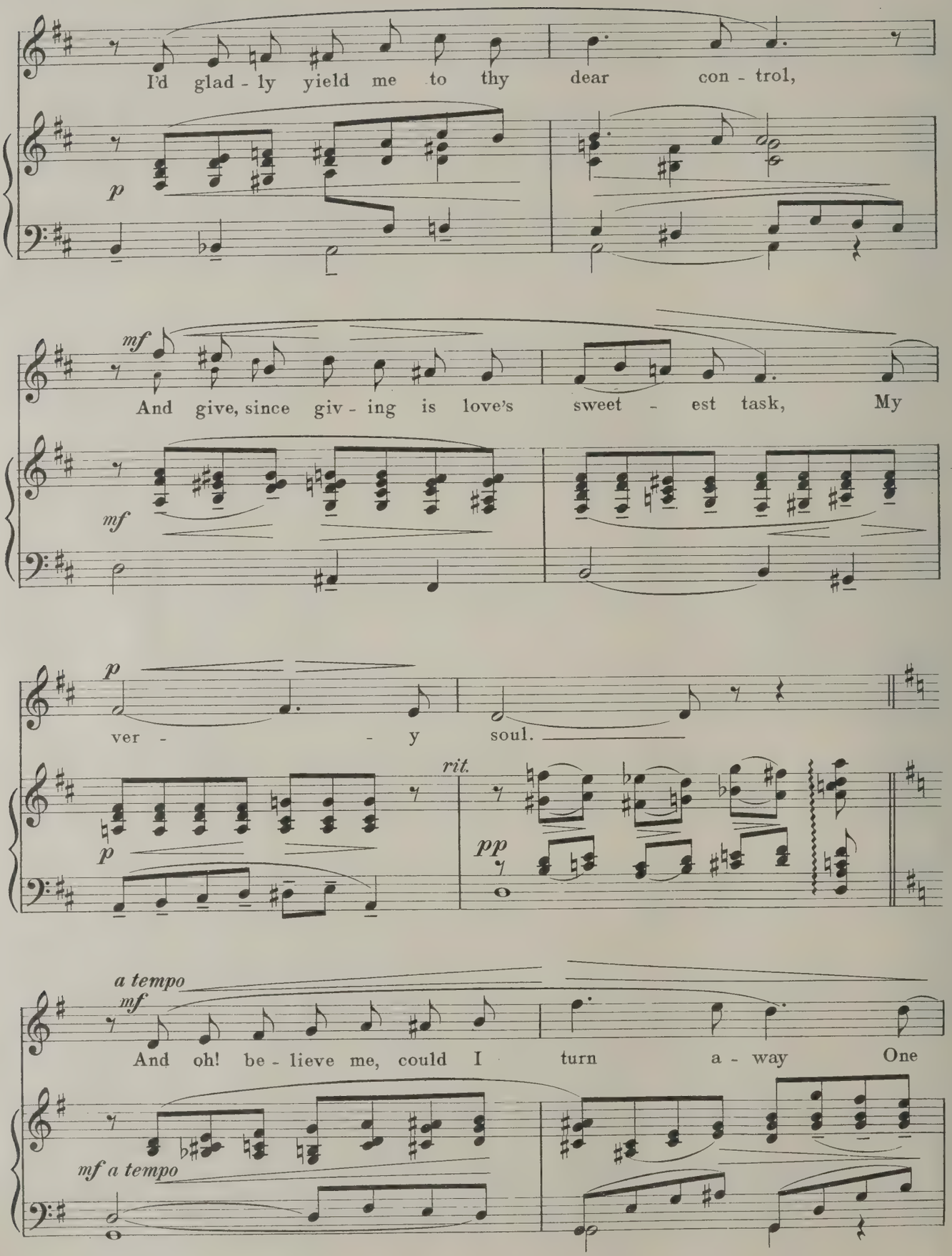
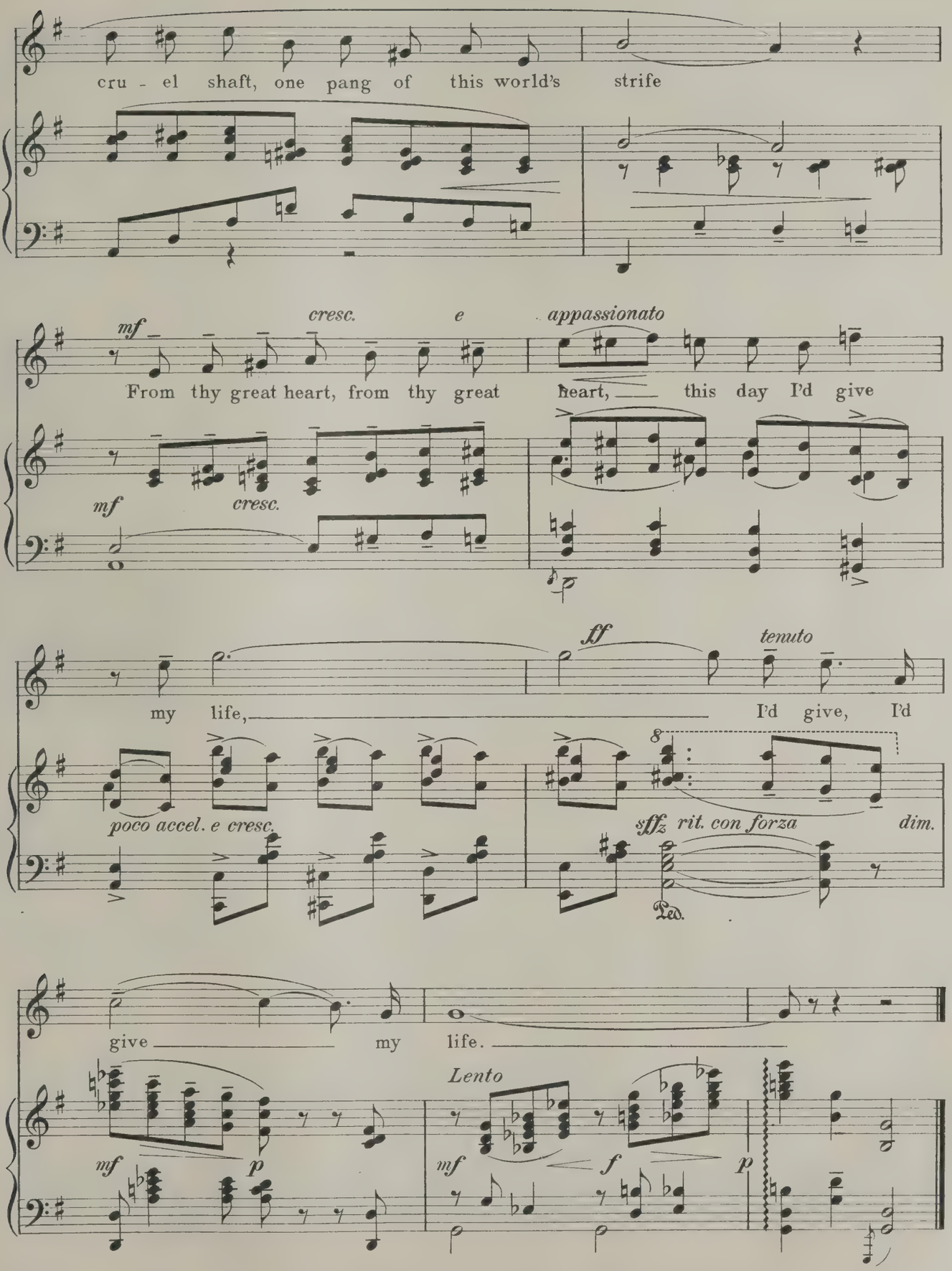

a tempo
And shouldst thou ask for that, more true than steel, A
mf a tempo
some-thing of your-self a kin-dred part
My in-most thought I'd then to
mf
thee re-veal, And give my heart.
(small notes ad libitum)
f
But if some loft-y sac-ri-fice thou'dst ask,
f

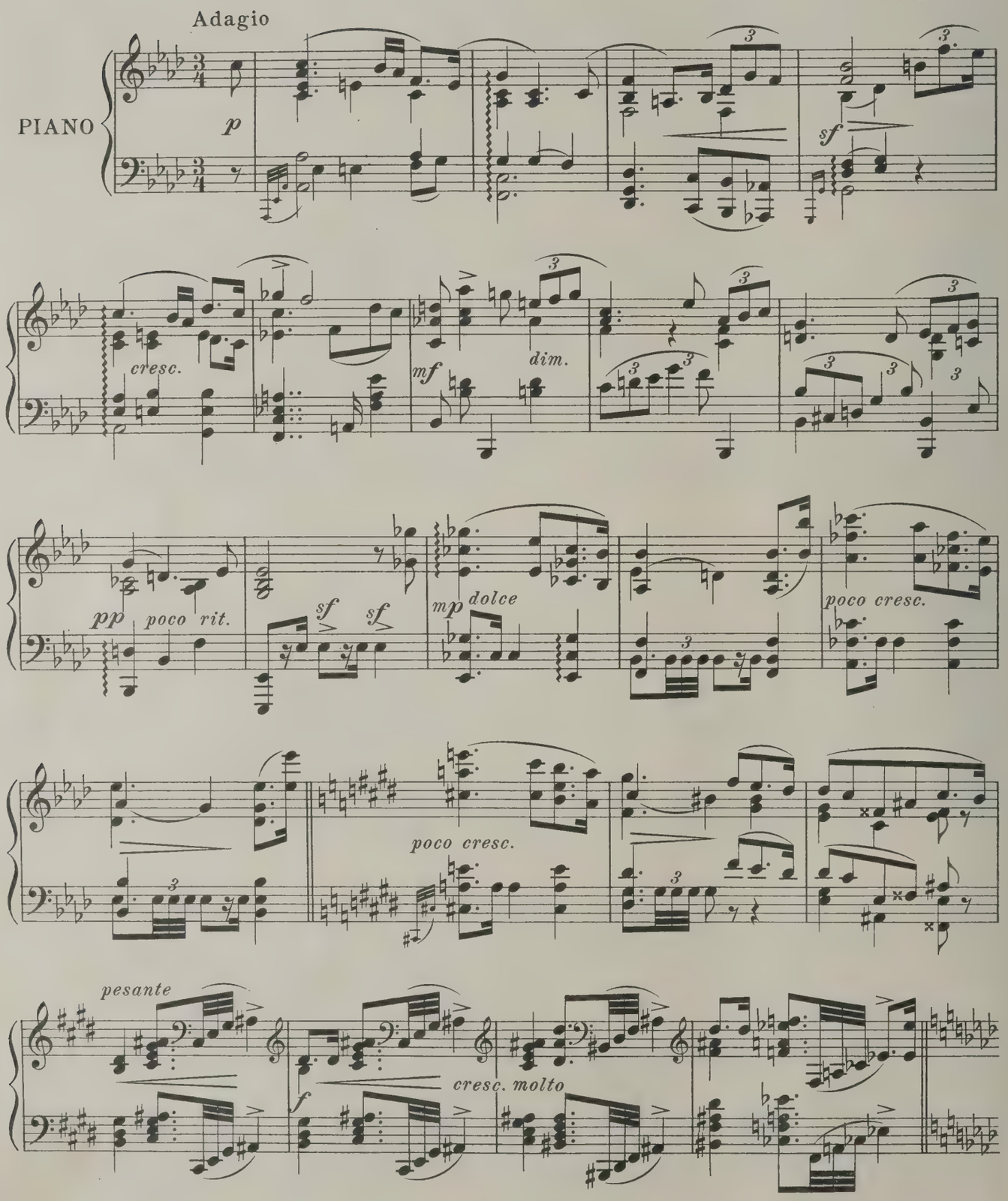

I'd glad - ly yield me to thy dear con - trol,
p
mf
And give, since giv - ing is love's sweet - est task, My
mf
p
ver - - y soul.
p
rit.
pp
a tempo
mf
And oh! be - lieve me, could I turn a - way One
mf a tempo


cru - el shaft, one pang of this world's strife
mf
cresc. e appassionato
From thy great heart, from thy great heart, this day I'd give
mf
cresc.
my life,
ff
tenuto
I'd give, I'd
poco accel. e cresc.
sffz rit. con forza
dim.
Ped.
give my life.
Lento
mf
p
mf
f
p

To Mr. Alfred von Livonius

DEEPENING SHADOWS
(TIEFERE SCHATTEN)

RUBIN GOLDMARK, Op. 7, Nº 6



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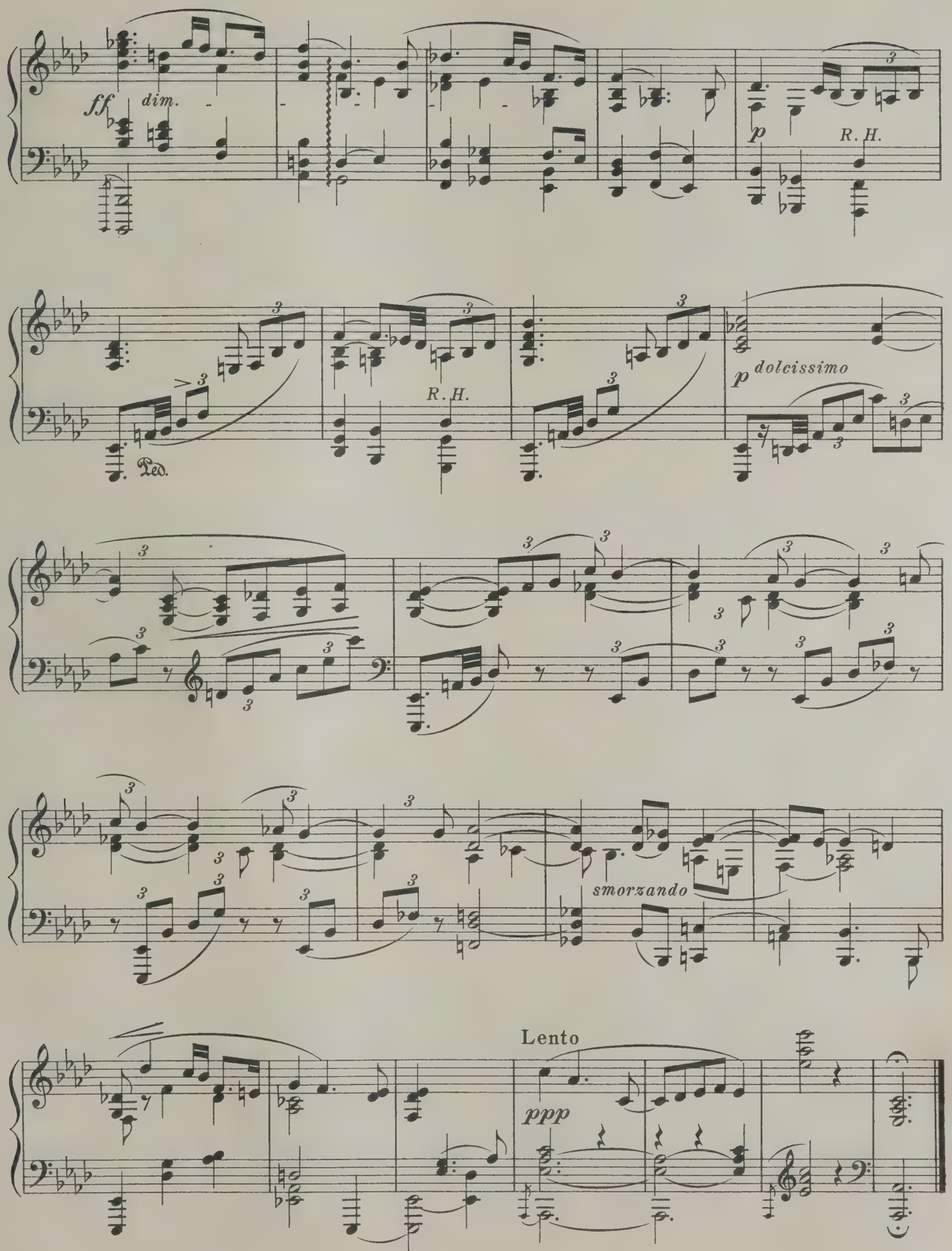
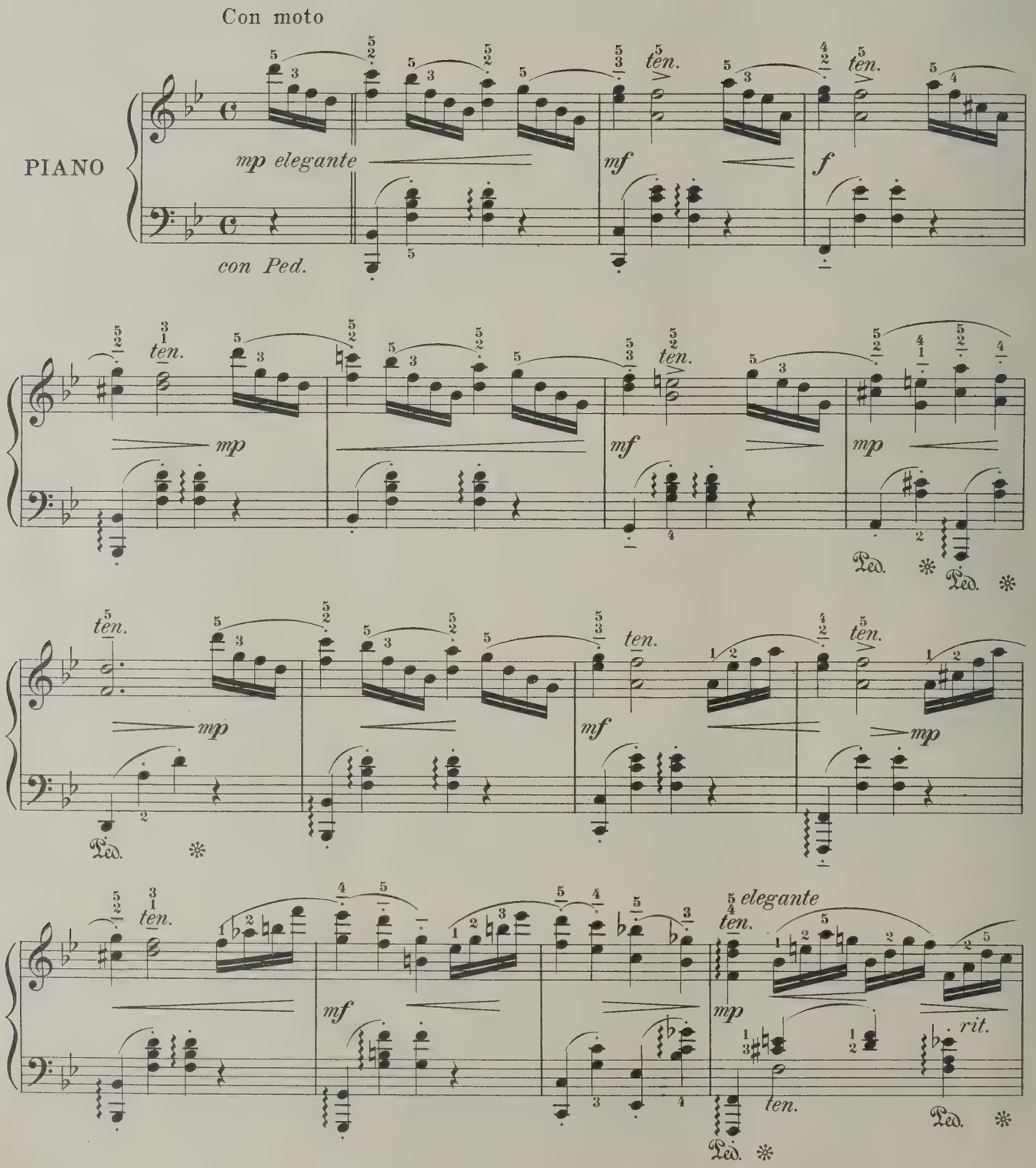

ff
dim.
p
R. H.
R. H.
Ped.
p dolcissimo
smorzando
Lento
ppp

LA CARESSANTE

ANTON STRELEZKI



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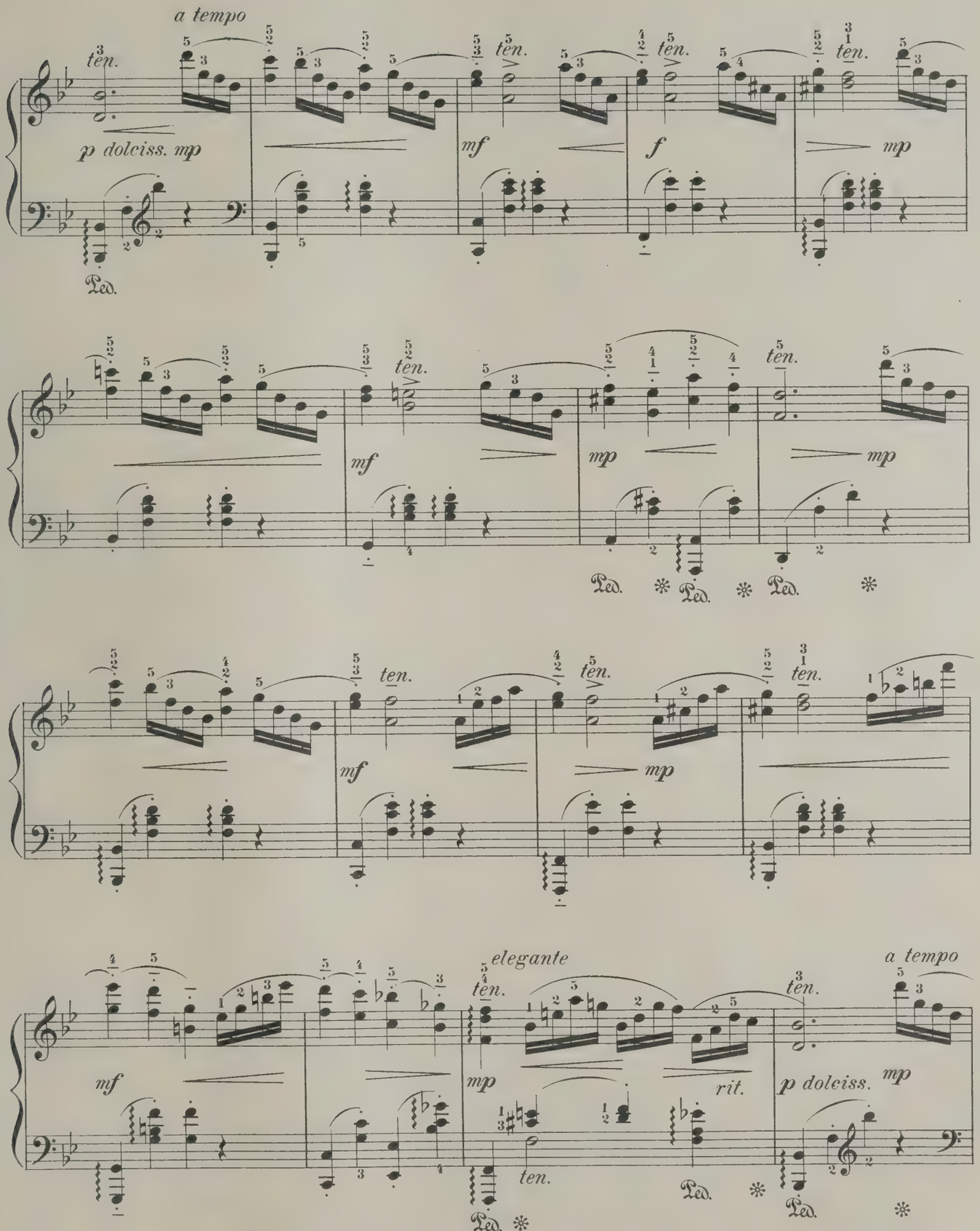
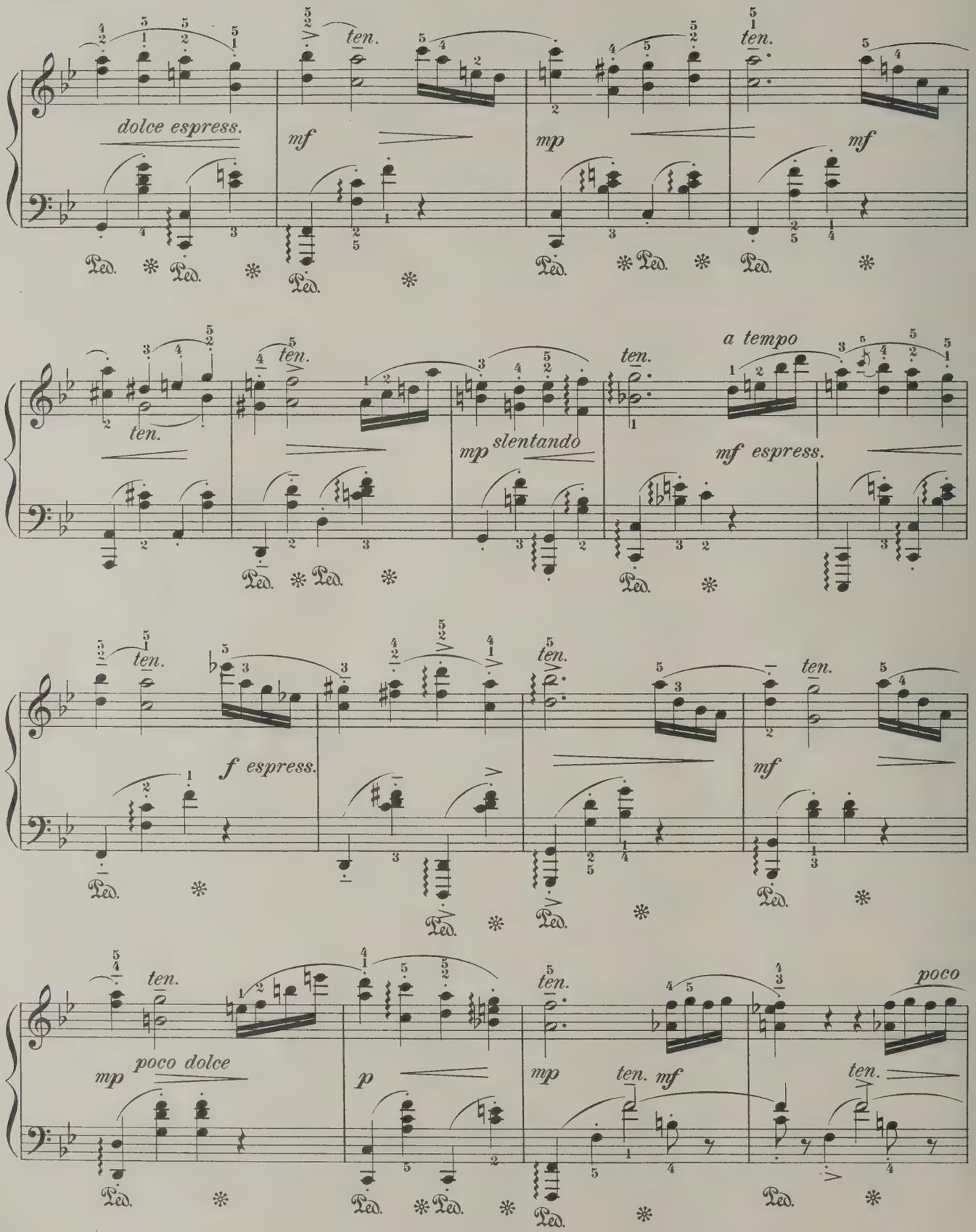
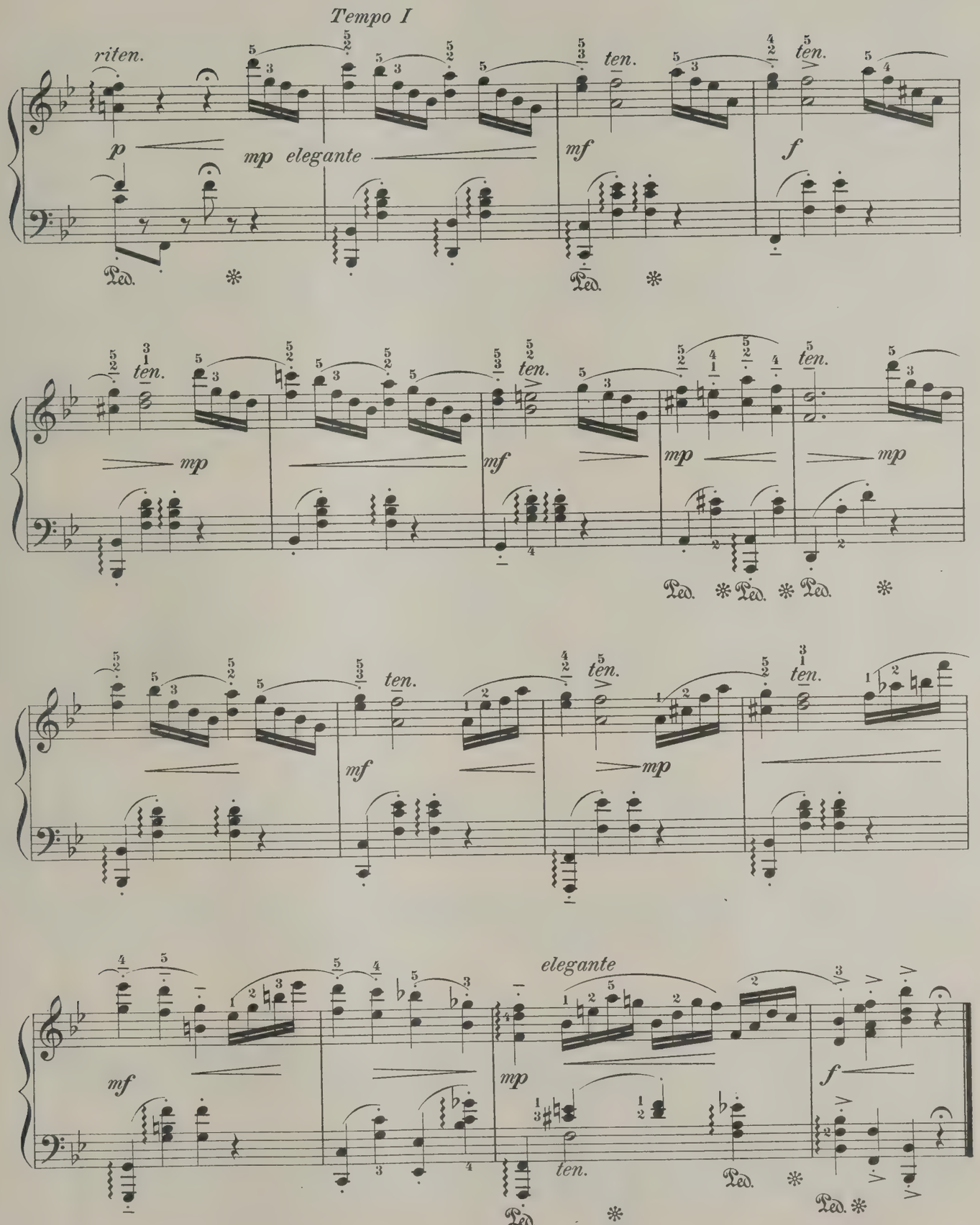

a tempo
ten.
p dolciss. mp
mf
f
mp
Ped.
elegante
rit.
p doleiss.

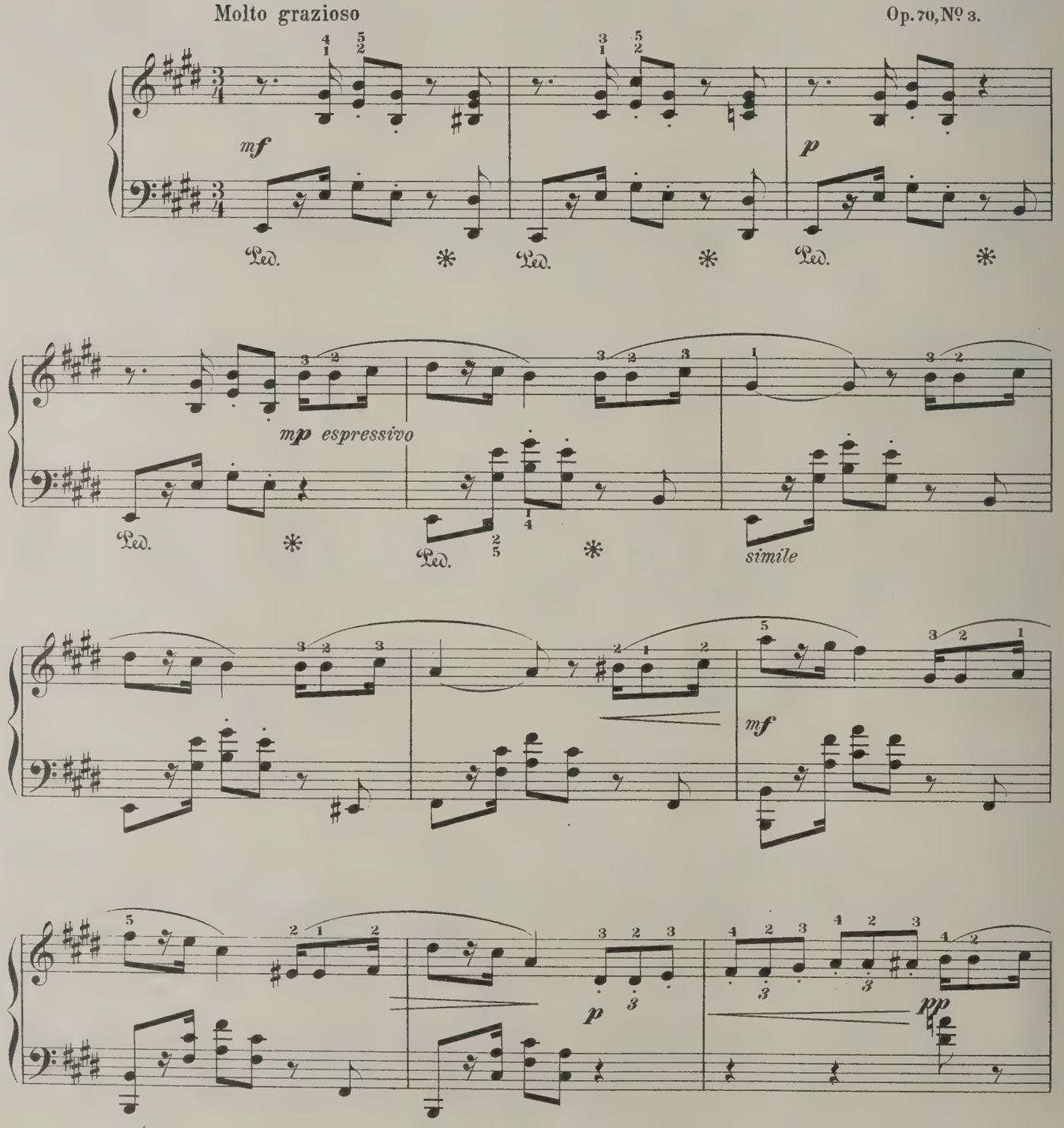

dolce espress.
ten.
mf
mp
mf
ten.
ten.
ten.
mp slentando
a tempo
mf espress.
ten.
ten.
f espress.
ten.
mf
ten.
ten.
mp poco dolce
p
mp
ten. mf
poco
ten.
Ped.


Tempo I
riten.
p
mp elegante
mf
ten.
f
mp
mf
mp
mp
mf
mp
elegante
mf
mp
ten.
f

Sérénade Mexicaine

(Mexican Serenade)

BRUNO OSCAR KLEIN
Op. 70, Nº 3.



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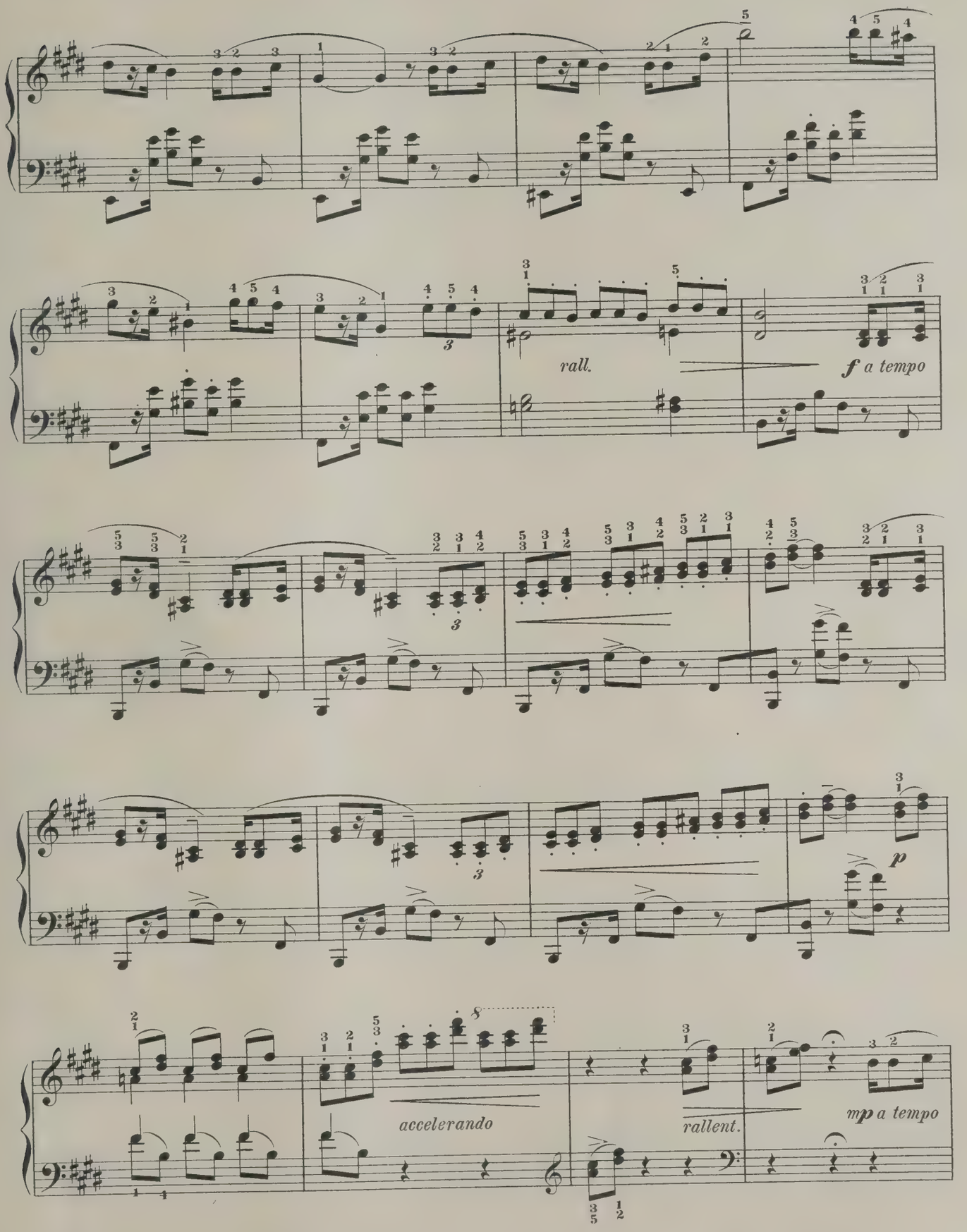
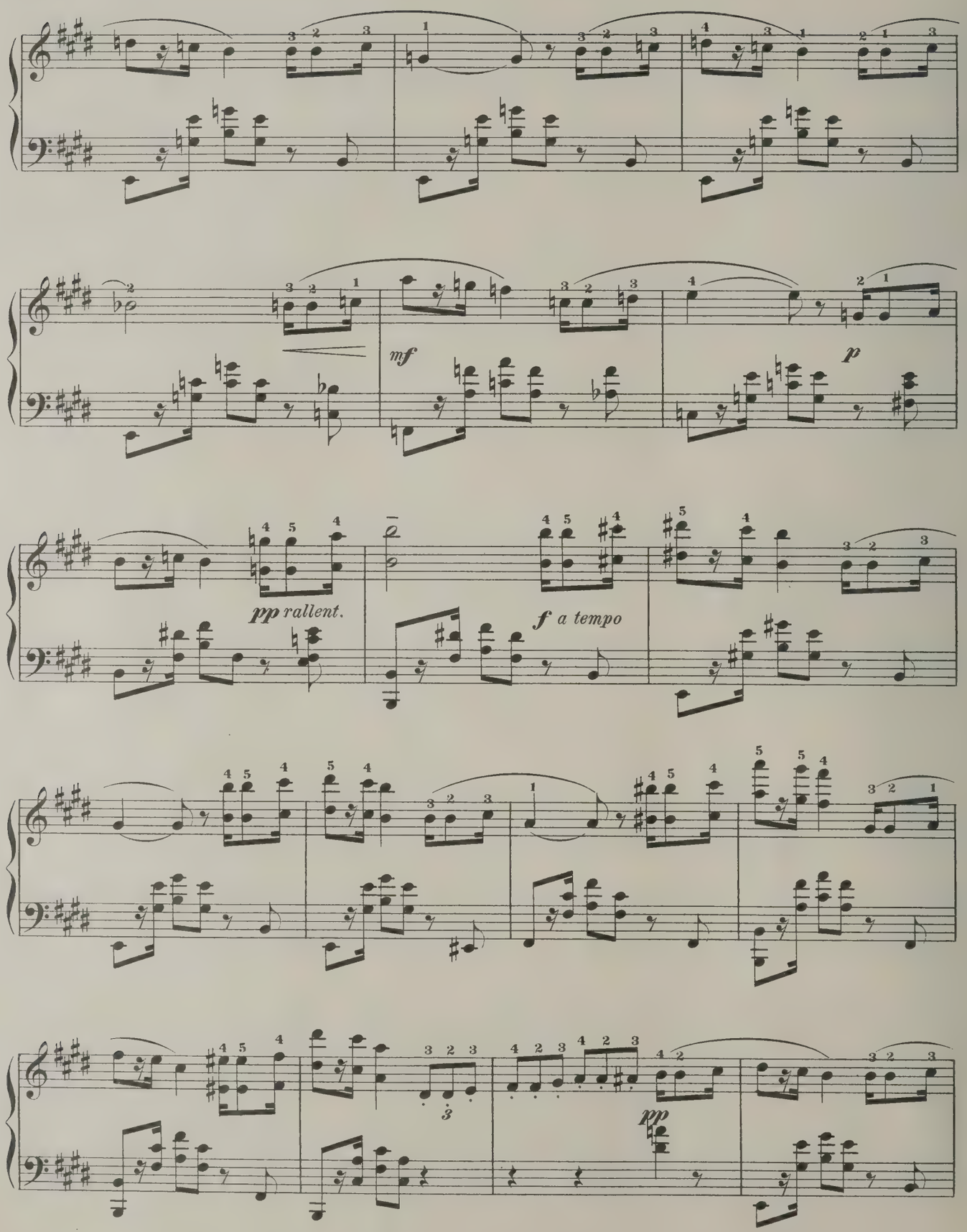
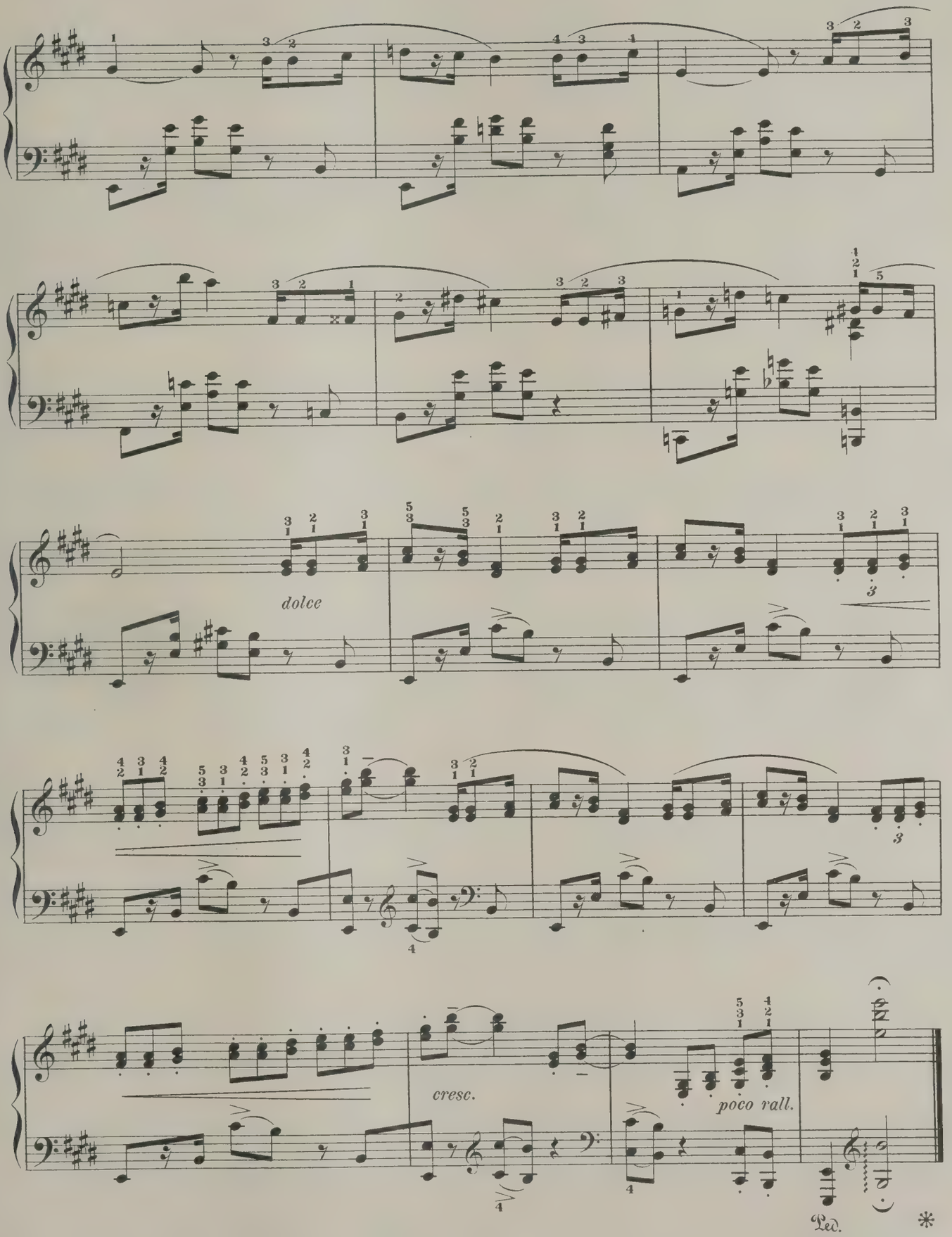
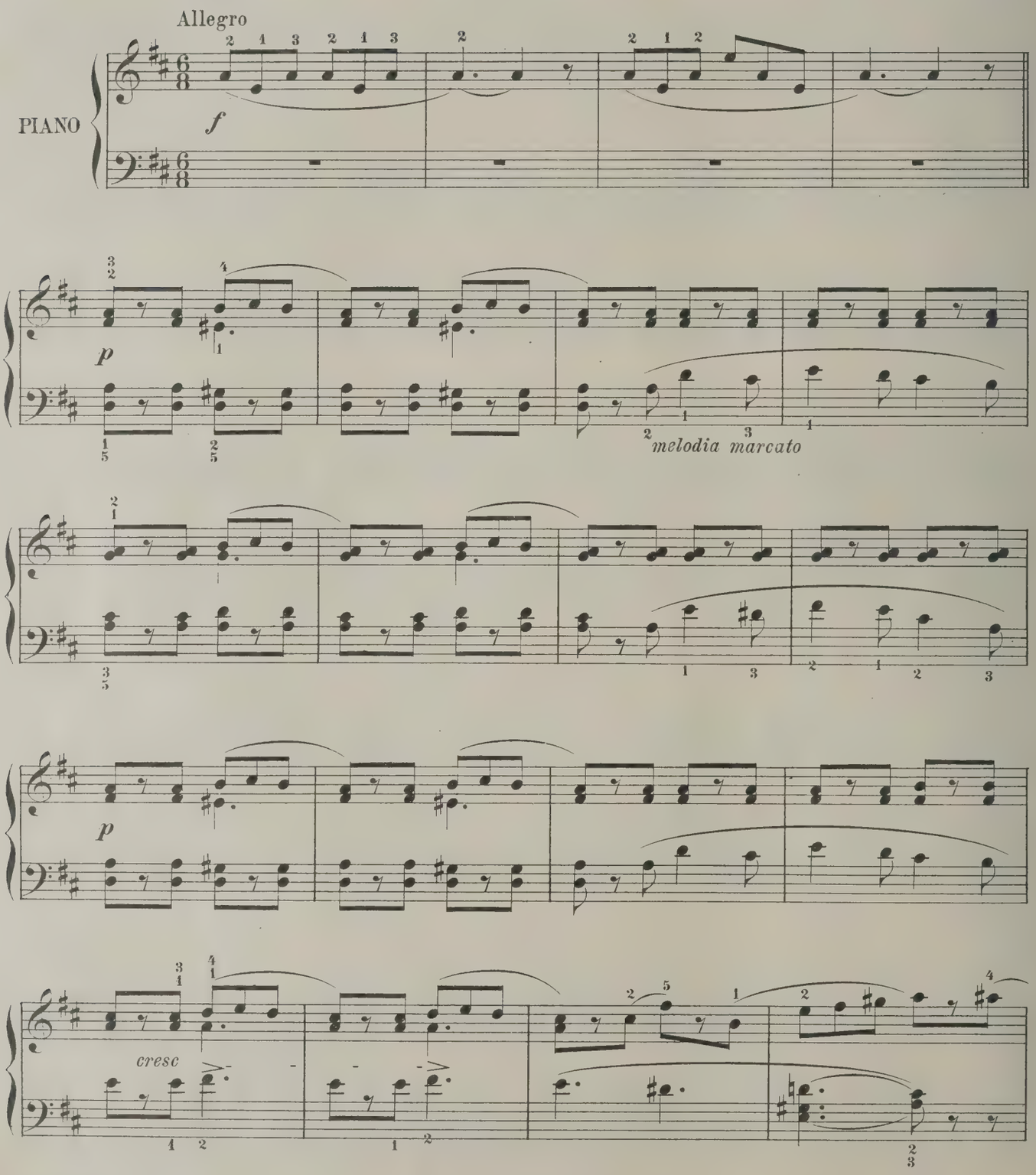

rall.
f a tempo
p
accelerando
rallent.
mp a tempo


mf
p
pp rallent.
f a tempo
pp


dolce
cresc.
poco rall.
Ped.
*

THE CHASE

C. E. Van Laer



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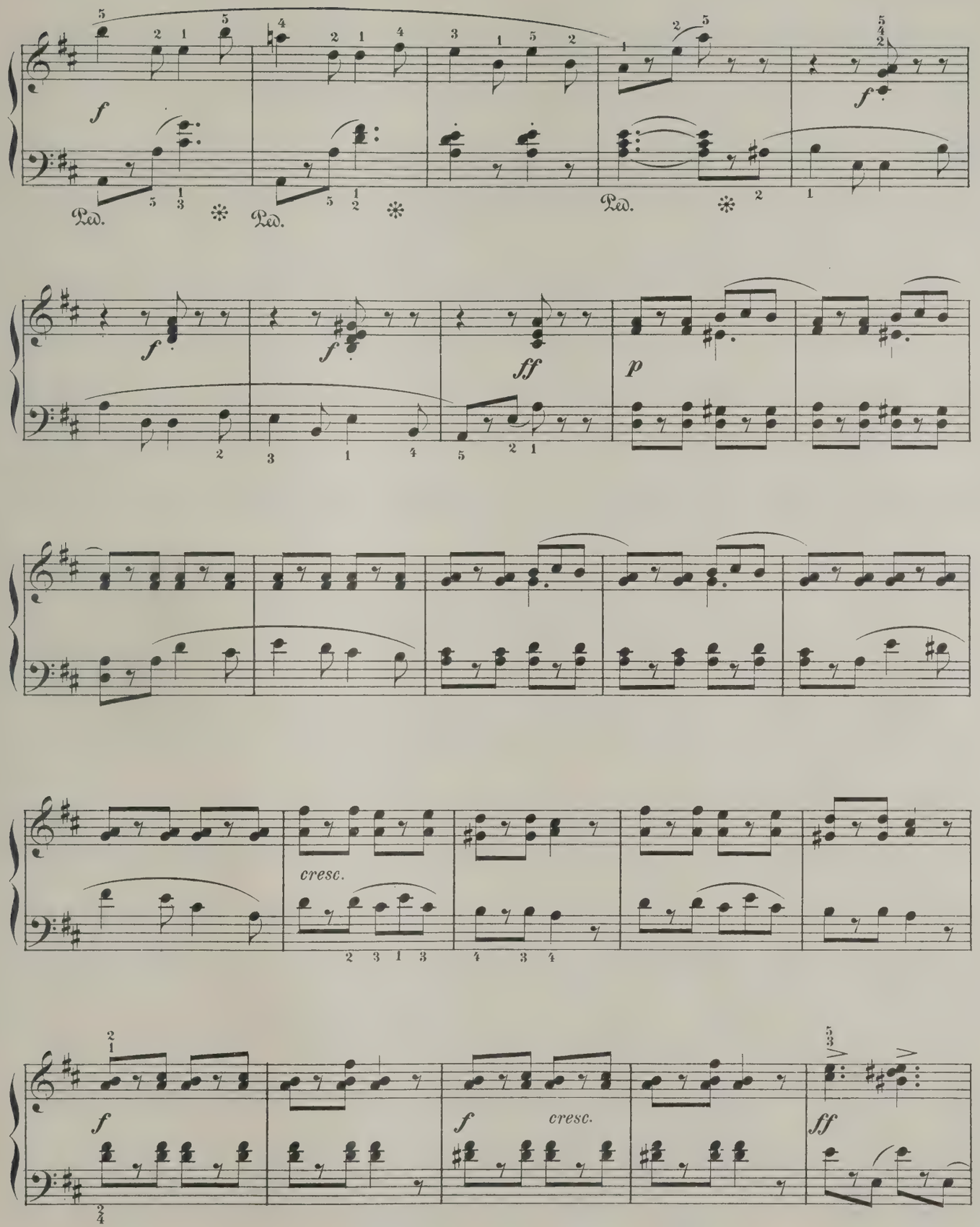
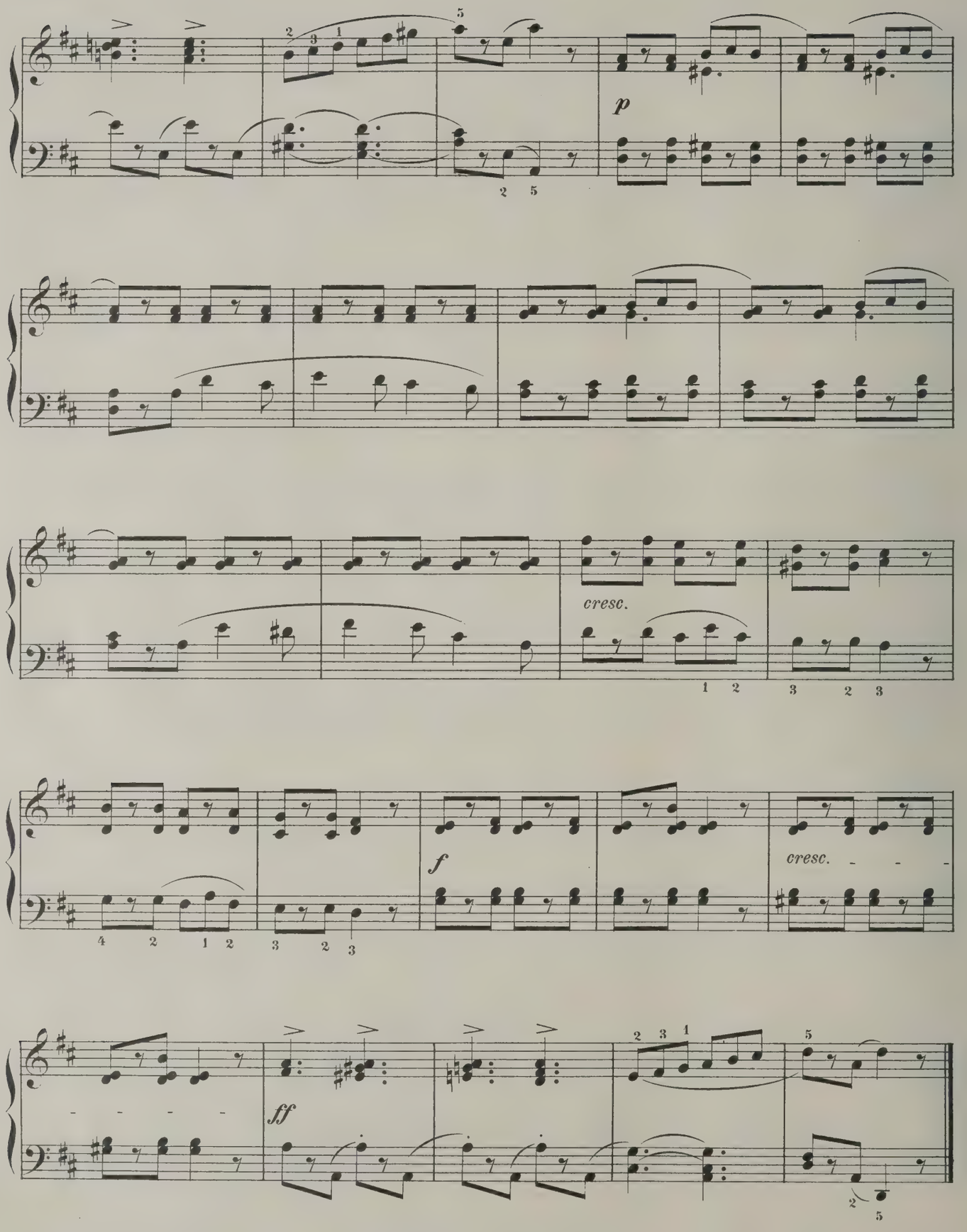
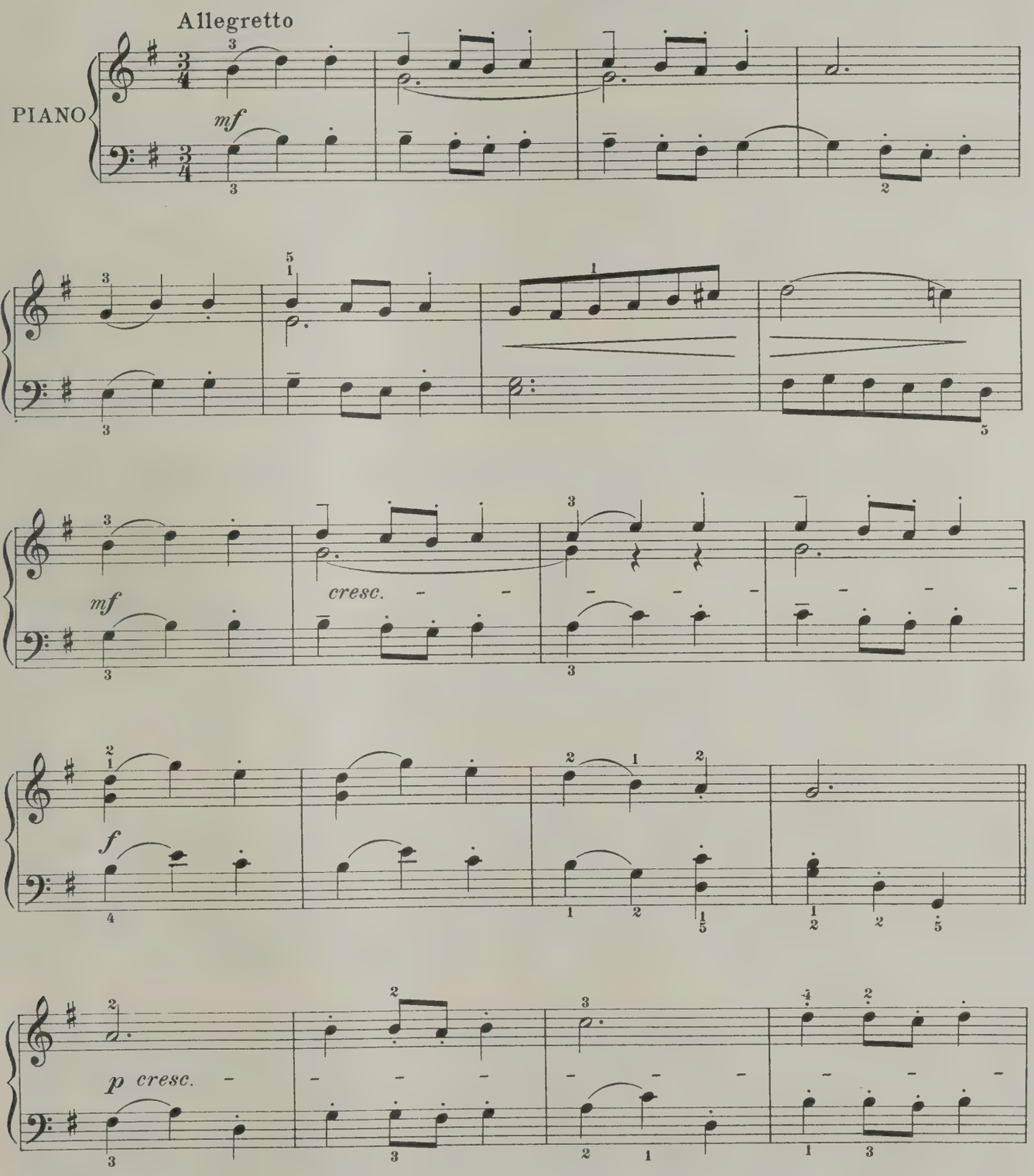

f
Ped.
Ped.
Ped.
f
f
f
ff
p
cresc.
f
cresc.
f
ff


p
cresc.
f
cresc.
ff

MINUET

MAX ZACH



Grade II

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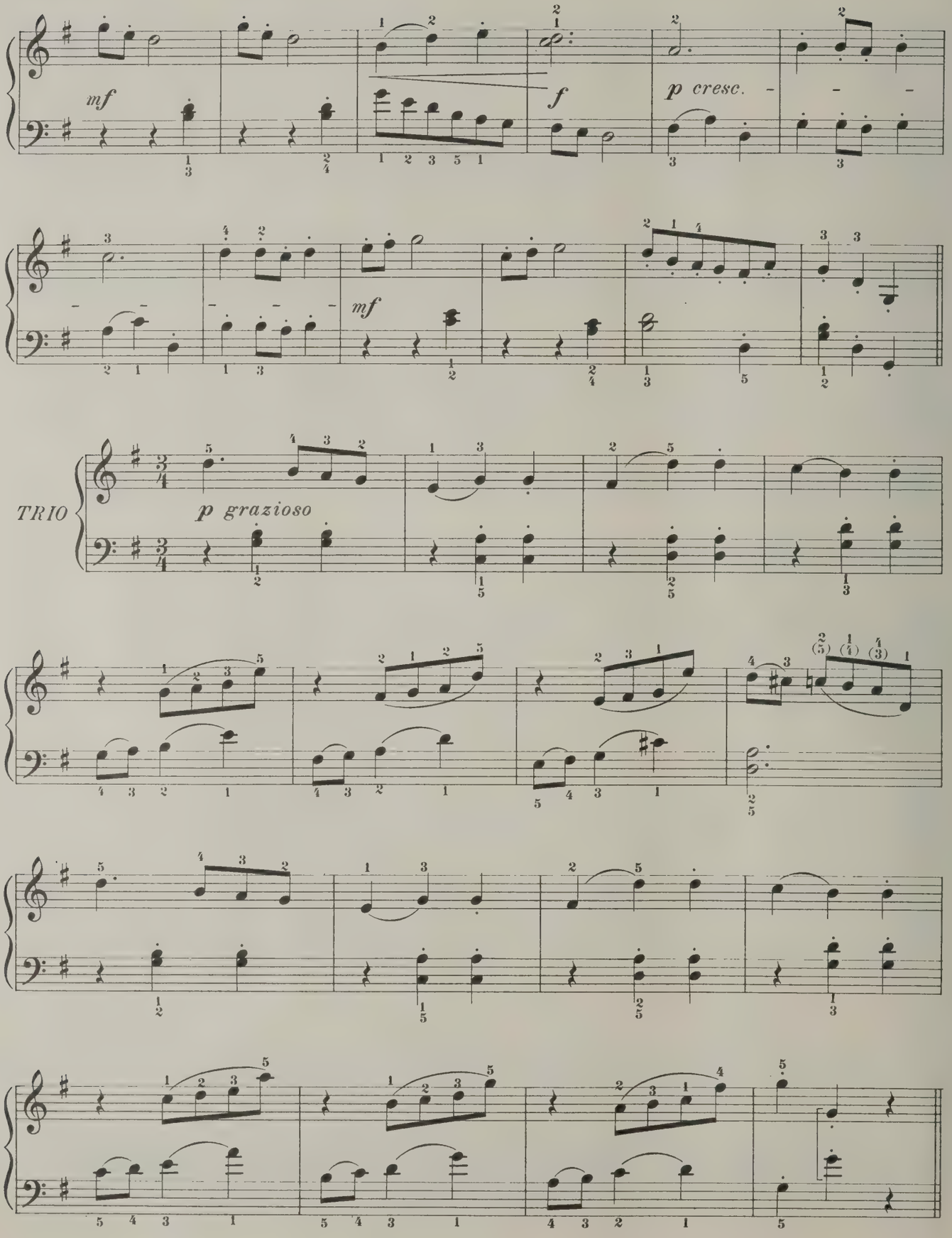
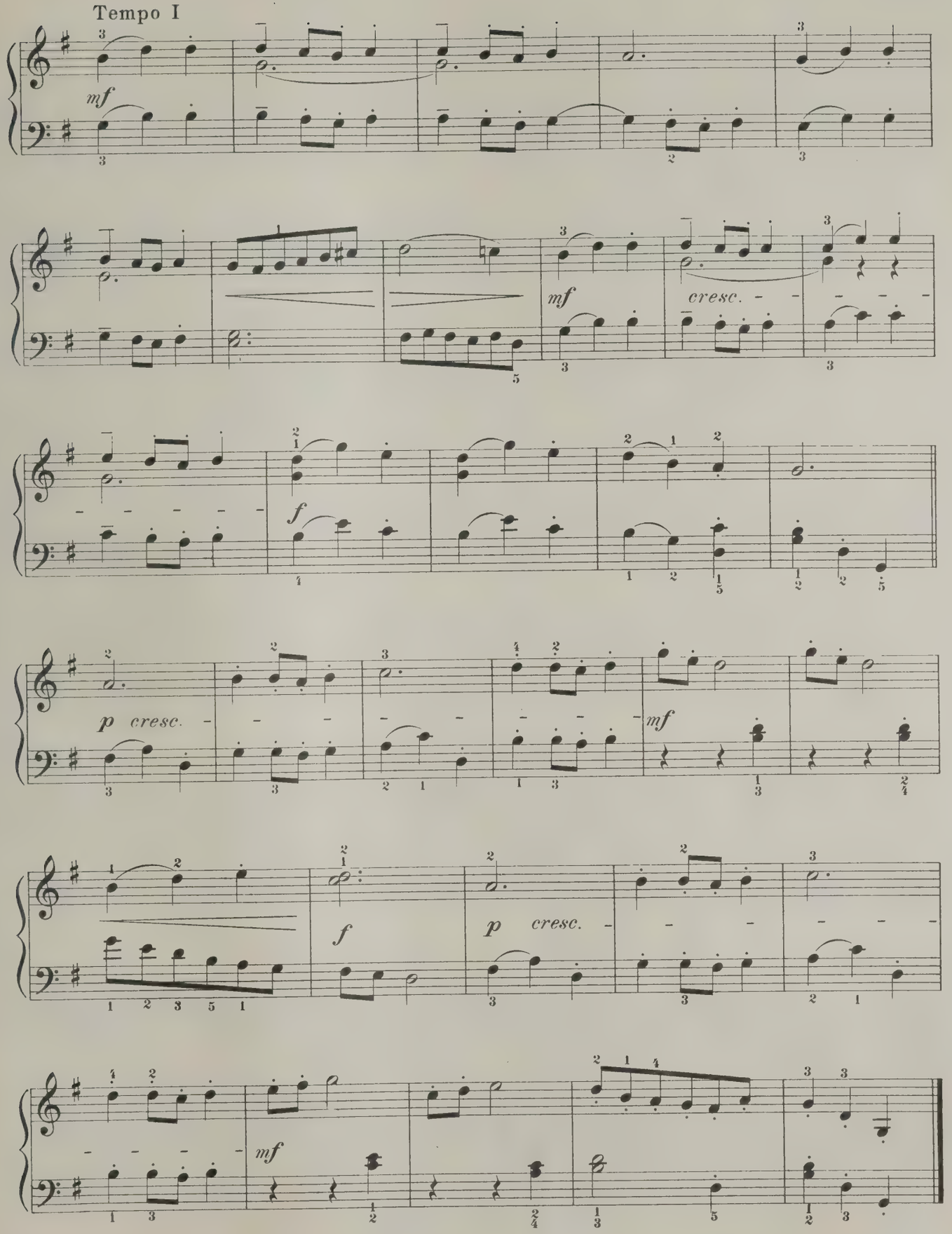
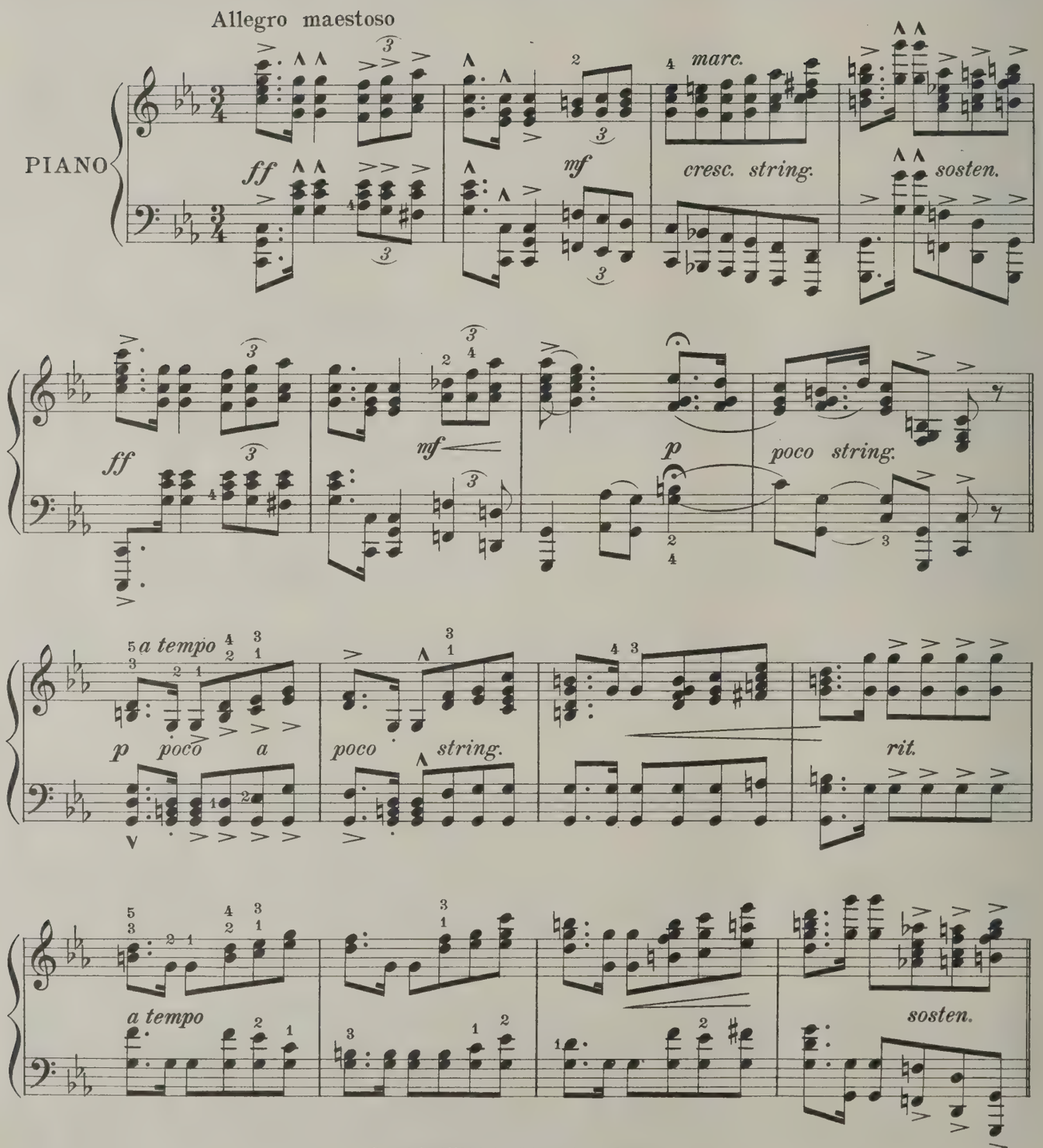

mf
f
p cresc.
mf
TRIO
p grazioso


Tempo I
mf
mf
cresc.
f
p cresc.
mf
f
p cresc.
mf

RUSSIAN DANCE

H . ENGELMANN, Op. 753



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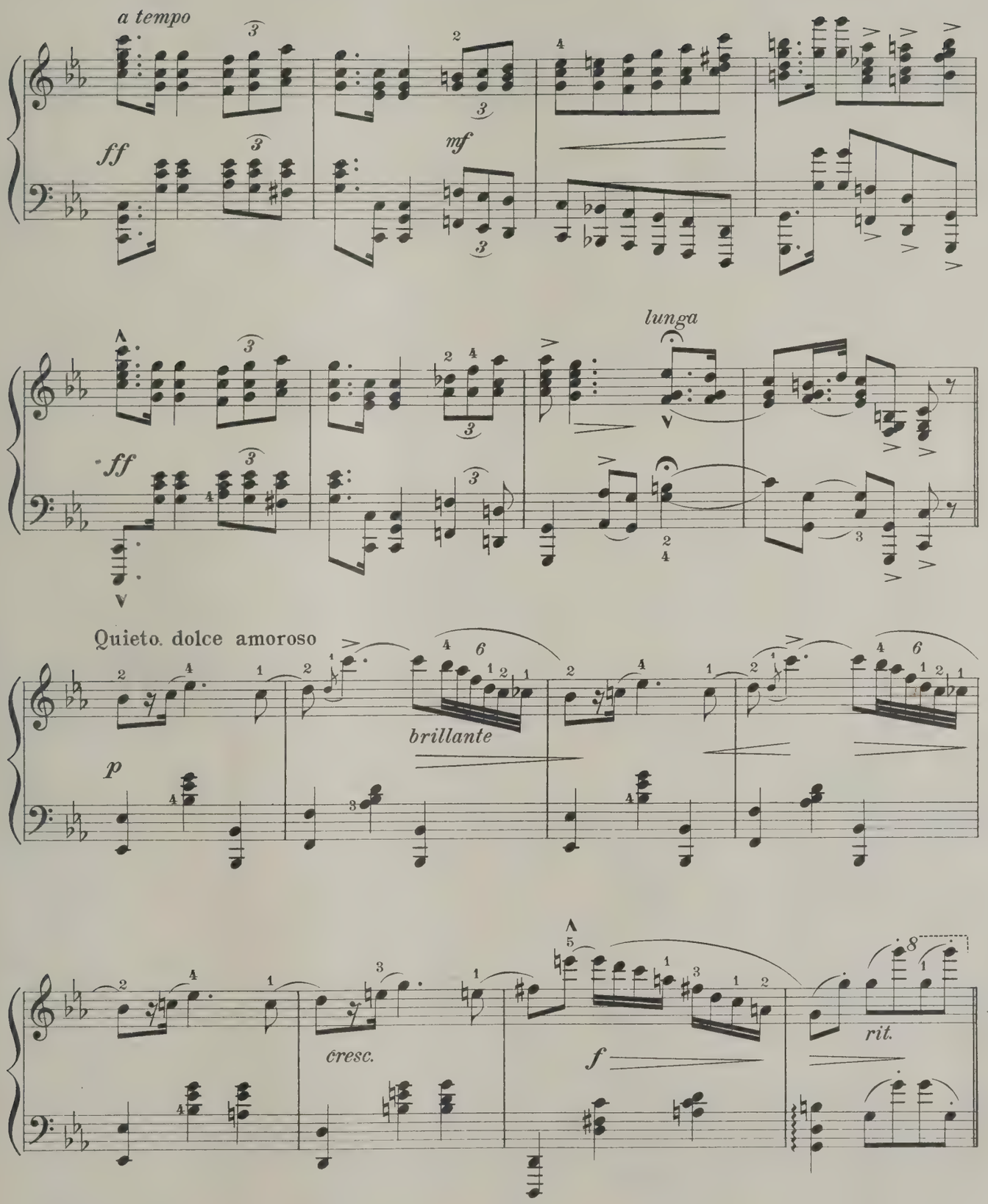
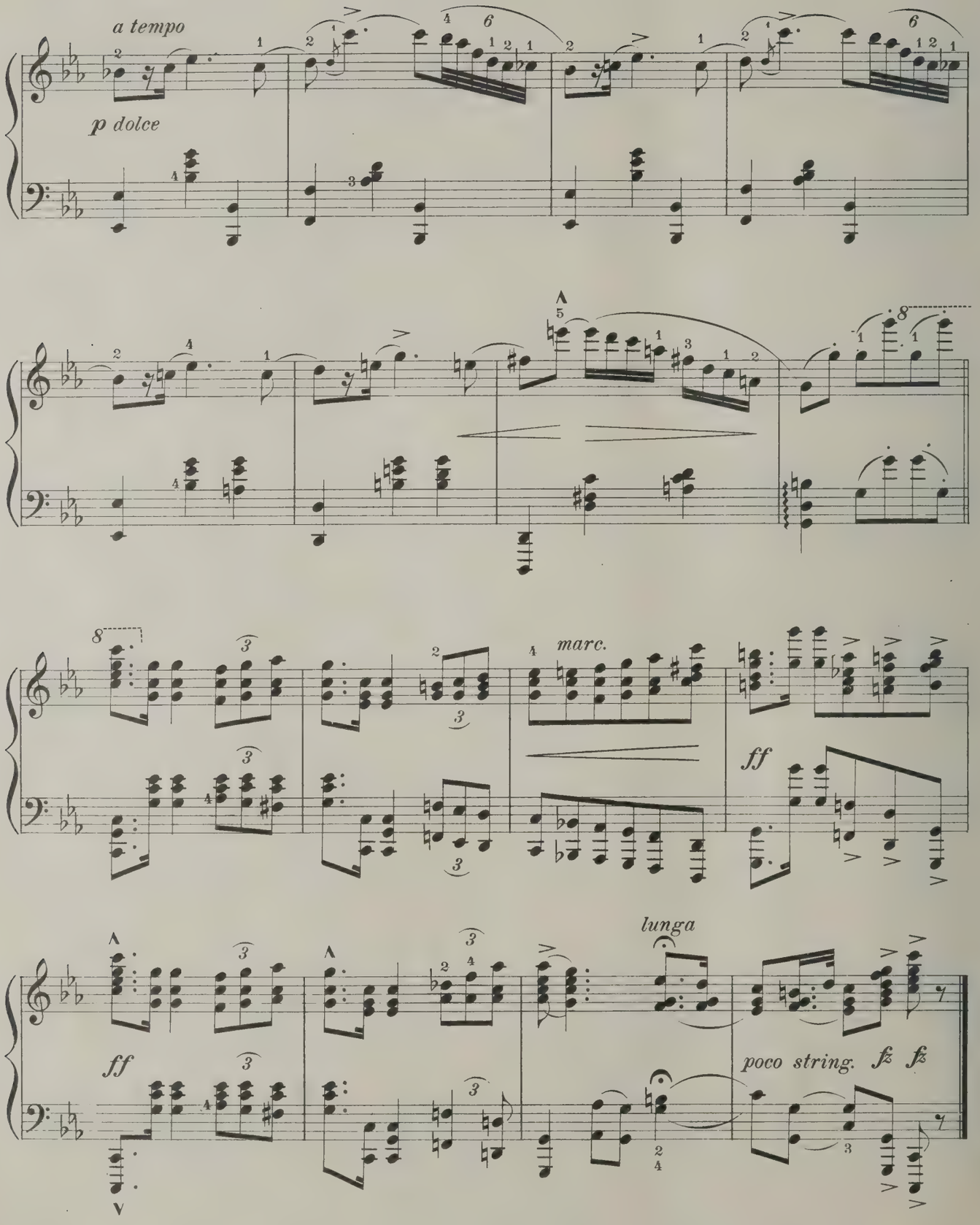

a tempo
ff
mf
lunga
ff
Quieto. dolce amoroso
brillante
p
cresc.
f
rit.


a tempo
p dolce
marc.
ff
ff
lunga
poco string. fz fz

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THOMAS TAPPER, Editor

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PUBLISHERS' PAGE

OF EXCEPTIONAL INTEREST — The books which we mention below are so valuable and so worthy of note, that we have reprinted complete the announcements made in the November number of THE MUSICIAN.

Do not fail to avail yourself of this opportunity to secure these works at the low Introductory Rate.

LITTLE PISCHNA BERNARD WOLFF is promised this month. We call attention to the Publishers' Page in the September and October numbers, for full description.

The advance offer price of 40 cents, including postage if cash accompanies order, will be withdrawn January 1.

STUDIES FOR THE DEVELOPMENT OF RHYTHM AND EXPRESSION, CARL PREYER — We have received many orders for these Studies, which will be published in two books, each containing eight Studies, Nos. 110 and 111 of the Ditson Edition, and will be issued some time during the month. Price of each book 75 cents, but until January 1 we offer copies for 30 cents and the two for 50 cents. These prices include the cost of postage if cash accompanies order.

FROM BACH TO CHOPIN — compiled and edited by Clayton Johns, consists of difficult sections and phrases from the masterpieces of pianoforte music. These sections and phrases lend themselves readily to an indefinite number of repetitions without interrupting the flow of the movements from which they are taken. The chief claim of the work is that while possessing all the advantages of purely technical exercises the student is constantly accumulating material which may be applied throughout a course of musical training when the quoted works are taken up as a whole for study. Besides the exercises chosen for their special difficulties, a number have been added for the sake of their general usefulness in finger development. The exercises may be practiced in any tempo, thus being available for students of moderate attainments as well as for those more advanced technically.

This work was published in November. It is No. 109 of the Ditson Edition; price $1.50.

Until January 1 copies are offered for 60 cents, which includes postage if cash accompanies order.

This book was advertised in the September number by mistake as *From Bach to Beethoven.*

MENDELSSOHN'S SONGS WITHOUT WORDS — A new and altogether superior edition of Mendelssohn's *Songs without Words* will be shortly issued as No. 98 of the Ditson Edition. The volume has been edited by Dr. Percy Goetschius.

Not only has every detail of notation, fingering, and phrasing been carefully scrutinized, but the *formal structure* of each number has been carefully indicated. This publication is distinguished from all others as the *Analytic Edition.* No modern composer has shown a more sensitive feeling for form, proportion, and balance of design than Mendelssohn; therefore the conscientious study of the structure of the *Songs without Words* is in itself an education in the fundamentals of music form.

The names given by Stephen Heller, which have become identified with these songs in the popular mind, will be found in this edition. A valuable feature of the book is the critical introduction by Daniel Gregory Mason.

These features, combined with engraving, printing, and binding of the highest class, make this the very best edition of this popular classic published.

The price of the book will be $1.00, but in advance of publication we offer copies for 40 cents, which includes the cost of transportation if cash accompanies order.

This offer expires January 1.

THE ART OF VOCALIZATION — Compiled and edited by Eduardo Marzo. A graded and systematic series of Vocalises for all voices, selected from the works of Alary, Aprile, Bordese, Bordogni, Brambilla, Concone, Crescentini, Lablache, Lamperti, Marchesi, Nava, Paer, Panofka, Panseron, Savinelli, Sieber, and others.

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Bass	100 Vocalises in 3 books	In press

The price of each book will be 75 cents, but in advance of publication the price will be 40 cents for each. This price includes postage if cash accompanies order. The volumes for Soprano and Mezzo-Soprano have been published, and the introduction order withdrawn.

TESTIMONIALS OF "THE ART OF VOCALIZATION"

The new studies (*The Art of Vocalization*) strike me as being most acceptable as teaching work. I like the general idea very much indeed; they seem to be well graded and carefully selected. . . . I shall certainly use them in future.

CLARENCE HAY.

The Marzo Solfeg. compilation is just what I want. I have used Garcia for a beginning, for eight years, and now comes the Marzo. I think it the *cream* of them all, and as soon as they come from the press shall begin right away their use. I thank you a thousand times for acquainting me with them, and at just this time when we need them. They should not be used with the young student, but are just the thing for the advanced and professional — myself.

BRUCE HOBBS.

I wish to say that I have examined *The Art of Vocalization* for Soprano carefully and find them splendidly adapted to the needs of vocal students after the first year. These exercises are most carefully graded and contain the very best material available for the systematic and progressive development of a singer.

CHARLES B. STEVENS.

I will say that *The Art of Vocalization* for Soprano will fill a long-felt want, and if the following ones are as good, they will no doubt be a great success.

H. S. TRIPP.

HOME SONGS — was an instant success. Since publication two editions have been sold, and a third is almost gone. We have just issued an edition for the holidays in cloth gilt. Price, $1.00, post-paid. The copy in paper cover with cloth back is 50 cents, post-paid.

CLASSIFIED ADVERTISEMENTS — We are unavoidably delayed in starting the Classified Advertisements in the November number of THE MUSICIAN, but they will be found in the December number. The cost of four lines is $1.00, and of each extra line, 25 cents. Four-line advertisements in six consecutive issues will cost $5.00, and larger advertisements in proportion.

The Classified Department will enable advertisers to try THE MUSICIAN at an extremely low cost. Teachers, schools, and conservatories will be able to carry a permanent announcement or to notify their friends and prospective patrons of any special plans for the approaching seasons, changes of address, etc. Dealers in musical instruments can take advantage of the Classified Advertisements to offer special bargains, such as a second-hand piano, organ, or clavier.

The Classified Department will be especially valuable for announcing the publication of new books and music, thus assuring a wide introduction in the shortest space of time.

As a special inducement, all advertisements in Classified Department, accompanied by cash, and received in December, 1906, will be inserted for seven months at the price of six months.

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THE MUSIC IN THIS NUMBER

Spinning Song.
A Carriage to ride In. } Carl Reinecke.

Carl Reinecke's songs for children are universally considered to be unique compositions of the kind. These two are among the best of the collection. The first has a characteristic figure for left hand in the accompaniment to suggest the movement of a spinning-wheel, which should be played with considerable motion and very smoothly. Notice in the second song the staccato passages for left hand in the accompaniment. While there is an absence of technical difficulties in both songs, both can be studied with care, for they are striking examples of how to accomplish artistic results with simple means.

Lady Bird.
Guardian Angels. } Robert Schumann.

Here are two more exquisite gems for young people, from a group, the Op. 79 of one of the immortal masters of the music art. In both songs the accompaniment at times reproduces the voice part, but is often independent. The first should be sung gracefully, with freedom, and some animation. The second suggests a cradle song, and the subdued mood will be appreciated. A singing legato is essential in the accompaniments and for the second a judicious combination of both pedals will heighten the general soothing effect.

Under the Christmas Tree. Paul Hiller.

A bright, vivacious piece for young pianists of advanced first or second grade. Both hands play frequently in the treble clef. Notice a three-note group at the beginning. The left takes up a similar figure and both alternate for thirteen measures. The three-note group is generally maintained throughout the piece either in the right or left hand. There are two musical periods, the second in D major with the first repeated and varied. Points for study are legato playing of broken chords, independence between hands, and when required, both playing exactly together. Two and three tone chords, also fragments of a secondary melody, are also employed in the left hand.

Little Reapers' Song. Robert Schumann.

This is No. 18 of the celebrated set of piano pieces, Op. 68, known as the *Album for the Young*. Some of them in character are appropriate also for mature pianists. This one has many interesting features. The first melody four measures repeated with a single two-note chord as the fundamental bass. This occurs again after a second four-measure section in G.

A third section, F major unison for both hands, eight measures, leads to a reappearance of the first section in the new key, the second this time in C, which is the original key. By this simple, yet ingenious device, the piece ends in its proper key, with the last eight measures varied as a sort of *coda*.

The right hand often plays a secondary melody in combination with the principal theme. The piece should be played gracefully, with motion, observing accents and phrasing marks with attention.

Under the Mistletoe. T. H. Rollinson.

This is one of Mr. Rollinson's most pleasing compositions arranged for four hands by Rolly King. Naturally the *primo* plays the melodic portions of the piece, sometimes doubled in the octave, other times combined with notes or two and three tone chords to strengthen the fundamental harmony played by the left hand. In duets the important thing is to have both performers play as nearly like one person as possible. If each performer can memorize his part, so much the better. It can be done with some study and perseverance. In most of the so-called "two piano" concerts both performers commit to memory and the results amply justify the time and patience expended.

Dance of the Toys. Franz Behr.

Another pleasing duet for young pianists. There are two principal melodic sections repeated, followed by a trio. There is no return to the initial portion of the polka, indicated, but if desired, the ending can be at *first ending* on initial page. Some of the suggestions offered in the preceding piece will apply with equal force to this one. Strict attention to time and rhythm is essential, and there should be also freedom and grace in style without evidence of stiffness or labored effect.

The King of Love My Shepherd Is. William R. Spence.

The composer is well known for many excellent church anthems, songs, and other pieces. This is a melodious setting of a familiar hymn adapted for tenor or soprano. Beginning with a four-measure introduction, the voice has the opening stanza 4–4 like the usual hymn-tune style. The verse beginning "And so through all the length of days" is set in 12–8 rhythm, which is preceded by an interlude more animated. He begins the final brilliant climax which is maintained to the end.

The pianoforte accompaniment has several rhythmic changes, including two measures 2–4 and the closing measures 6–8. The pianist should follow the voice part with care, not playing the climaxes with undue force. If played on the organ, many of the repeated chords should be held, as, for instance, in the 12–8 section three eighths should be played as one quarter. Pedal should be held for repeated notes, excepting for change in harmony. The organist will need to study the accompaniment carefully for proper adaptation to the instrument

My Rose of Yester-e'en. Marie Rich

A brief song of poetic sentiment that is retrospective in thought. The singer will find few difficulties of a strictly technical nature. Alternating rhythms of 4–4 and 6–8 serve to express the text with the best effect, and it will be observed that the proper expression is everything in a song of this character. Many of the chords in the accompaniment if rightly played will suggest "harp effects" which the composer evidently intends. Pedal indications are explicit, and in passages marked *pp* use both pedals, the right damper pressed down about one half or thereabouts.

Now sleeps the Wave. Agathe Backer Gröndahl

A song of retrospect and contemplation. The mood suggests somewhat of sentiment. For medium voice in comfortable range extending only to D♮ on fourth line. The expression of the text is the important feature and technical difficulties will not trouble the singer to any extent. The accompaniment is sustaining throughout, mostly in chords, which should be played with moderate, full singing tone, always legato.

Intermezzo. Rudolph von Liebich.

This is an excerpt from the composer's *Norwegian Suite* dedicated to the distinguished pianist Emil Sauer of Vienna. It is in form of a slow waltz, *rubato*, that is, not in strict time, machine-like, but a little capricious, as suits the mood of the pianist. There is a principal section, G major, repeated, a second section, E minor, leads to a return of a portion of the first theme, in which the piece ends. The melody should be well marked, but smoothly played. Many measures for right hand offer excellent practice for double touch where both melody and contributing accompaniment are played.

Twilight. Rubin Goldmark.

This is the first of a group of six pieces for piano numbered Op. 7. No. 6 was published in the November issue of THE MUSICIAN. The word "twilight" aptly describes the mood, and in this the pianist can indulge his temperamental instinct, and give it the necessary poetic "atmosphere." The wide chords in *arpeggio* need considerable practice to play smoothly. While no pedal indications are given, it is a piece where the proper use of the pedals will aid greatly in the interpretation. In fact, in many measures, especially at the end, both pedals together seem to be essential. Such measures are expressive of a mood that the pianist should feel within himself before he can give adequate expression. And it is so throughout this exquisite little tone poem.

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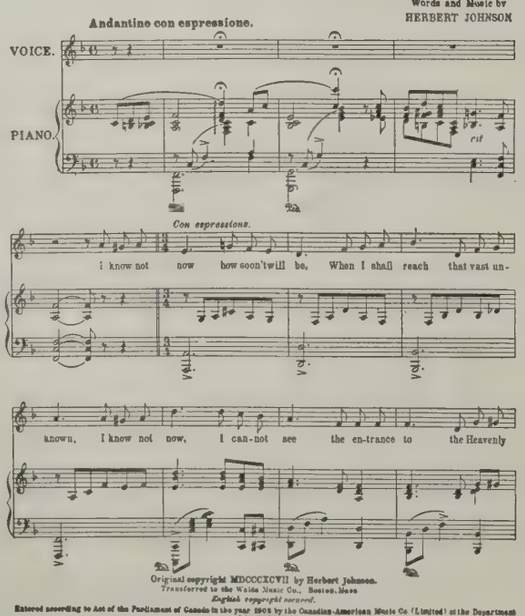
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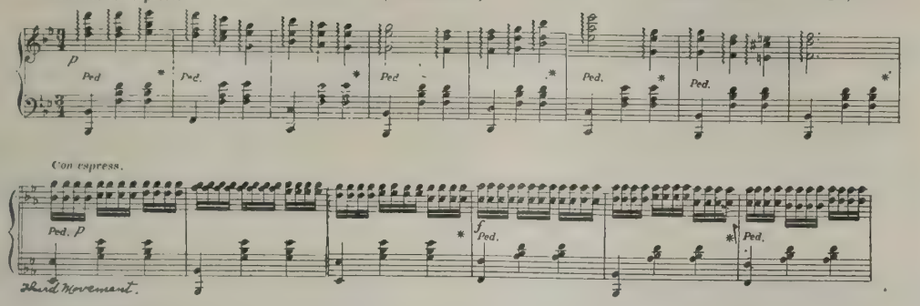

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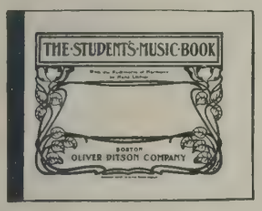

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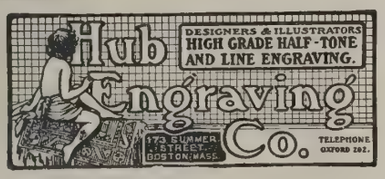

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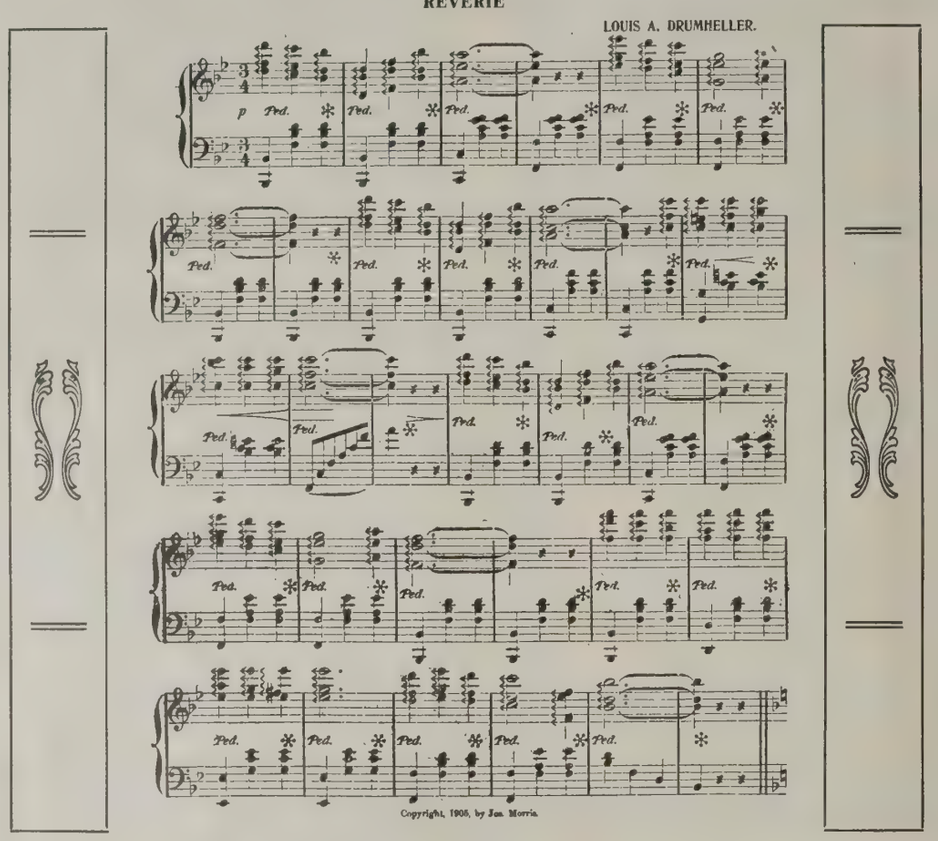
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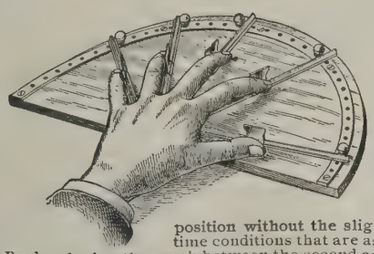

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I long for You. G (d-g), E (b-e)	50
The Summer Wind. A♭ (e♭-a♭), F (c-f)	50
A Tragedy. D♭ (d♭-a♭), B♭ (b♭-f), G (g-d)	50
Teach Me, O Lord. D (d-g), C (c-b), A (a-d)	50

Dr. Bischoff's talent for effective vocal expression is exemplified afresh in these four new songs just issued.

The first is a setting of John Boyle O'Reilly's well-known lines. The melody is in the declamatory style, is decidedly original, and is underlaid by sustained harmonies of a weird and romantic description.

The next two songs, "The Summer Wind" and "I long for You," are set to words by Walter Learned. The melodies are graceful and flowing, and instinct with a tender but strong sentiment, leading up to very effective climaxes.

The sacred song in this group is simple in construction, devotional in tone, and well adapted for an offertory solo. The melody is very pleasing and well suited to the words. All the songs are quite practicable, and the accompaniments are highly artistic, without being difficult.

Four Songs

By Charles Fonteyn Manney

Op. 18

No. 1.	Affinities. D♭ (f-g), B♭ (d-e)	50
No. 2.	Love's Largess. G (d-g), E♭ (b♭-e♭)	50
No. 3.	How Many Times do I love Thee. E♭ (d-g), D♭ (c-f)	50
No. 4.	Transformations (Such a Starved Bank of Moss). E♭ (e♭-a♭), C (c-f)	50

These songs belong to the highest class of lyric compositions. The words, tastefully selected, are in themselves musical, and the composer has been careful to give each word and thought an appropriate and felicitous musical expression.

The accompaniments, while not technically difficult, are essential complements of the voice parts, forming with them an integral tone structure, and they are beautiful specimens of that important and often slighted feature of the art.

They will doubtless be heartily welcomed in musical circles.

"COBWEBS" AND OTHER SONGS by Gerrit Smith

Op. 24

No. 1.	Cobwebs. A♭ (d-f♯)	50
No. 2.	Billy and His Drum. B♭ (d-g)	50
No. 3.	Dandelion. D (d-g)	50
No. 4.	The Candy Lion. D (d-e)	30
No. 5.	The Swing. F (d-g)	30
No. 6.	Slumber Song. A (c♯-f♯)	50
No. 7.	Learning to Play. G (d-g)	50
No. 8.	Marching Song. F (d-f)	30
No. 9.	The Difference. G (d-e)	50
No. 10.	Boy and Girl. (a) The Boy. E minor (e-e) (b) The Girl. E (e-f♯)	50
No. 11.	The Friendly Cow. F (c-f)	30
No. 12.	The Policeman. D (b-e)	30

A notable contribution to the lyrics of child-life are the twelve new songs by Dr. Smith. They are not juvenile jingles, intended for nursery performances, but are mature songs on subjects relating to childhood, and attractive alike to young and old. The words are selected from the charming poems of Abbie Farwell Brown, James Whitcomb Riley, and Robert Louis Stevenson.

The songs are all lightly fanciful, delicate, dainty, melodious, thoroughly vocable, and pervaded by a flavor of the musical humor. They contain no technical difficulties and all are within a very moderate vocal compass. The accompaniments are finely and ingeniously conceived.

A set of altogether charming musical settings of very characteristic children's poems. They are to be sung to children rather than by them, although adults will find just as much genuine enjoyment in them.

"A group of them would make an effective recital number."—*Good Music.*

Thank you very much for the songs you sent me. They are beautiful and I shall take pleasure in teaching them to my pupils.

OSCAR SAENGER.

I have always admired your versatility in composition, and it seems to me that in these sketches you are especially happy in adapting a pure art style to the demand for "four sketch songs" which seem so popular with singers to-day. I shall call the attention of some of the leading singers of Columbus to this last series, for they are surely worthy of success.

J. B. FRANCIS MCDOWELL,
McDowell's Musical Institute.

SELECTIONS A SPECIALTY

Sent Free Catalogs containing Portraits of American and Foreign Composers. No. 1, Piano, No. 2, Vocal, No. 3, Anthems, Hymns, and Part-Songs, (a) Mixed Voices, (b) Women's Voices, (c) Men's Voices, No. 4, Violin Music, No. 5, Organ Music.

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LEIPZIG

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A LILIPUTIAN COMPANY OF SINGERS

ELISE LATHROP

The name Liliputian will probably suggest to most readers of THE MUSICIAN the clever company of that name composed of clever adult actors whose stature was that of ordinary children, and which has several times toured this country. A recent "Liliputian" was "Master Gabriel" of Buster Brown fame, and who, tiny as he appeared on the stage, was declared to be twenty-one years old. But the company to which this article refers is made up exclusively of real children, whose ages range from six to fifteen.

Several years ago an Italian, Cavalier Ernesto Guerra, organized a company of youngsters, chiefly Sicilians, and began training them to give performances of grand opera in their native Italy. The children of peasant parents, poor and ignorant, but with voice and love of music with which almost all natives of Italy, that land of melody, are blessed, and many of them familiar with the music of Italy's famous composers, his task was less difficult than may at first appear. He set quietly to work to carry out his plans, and the first performances were given in small towns in southern Italy, with sufficient success to warrant him in continuing, but without attracting much attention. Last year, believing the time had come for more ambitious ventures, he engaged the Quirino theatre, in Rome, for a season of several weeks, and there his little company played to large audiences, at prices ranging from 60 cents down, and soon became the talk of the city. It was then that the present writer witnessed their performance.

Much discussion was aroused as to the propriety of allowing these representations, the newspapers were filled with letters for and against it, many people indignantly demanded government intervention, although it appeared that there was no law which exactly covered the case. And although singing so continuously, often at two performances in one day, can hardly fail to harm such young voices, it was quite generally acknowledged that the children were well treated, and they looked contented and healthy. Their director not only taught them words, music, and action of the operas in their *répertoire*, but looked after all the details of their daily life as well. The children while in Rome took their dinners at a restaurant near the theatre, and thither they were marched in procession. Crowds used to assemble to watch them as they made their way to and fro, and many people patronized the restaurant at the hour when they were to be seen seated at a long table with "Papa" Guerra in charge. Later, when newspaper discussion was at its height, when mothers of families were almost daily inditing epistles to the papers protesting against such young children being allowed to do the work entailed by the performance of their *répertoire*, they were kept less in the public eye, although some of them might still be seen at any performance at close range, when during the intermissions, between the acts, they passed among the audience selling pictures of the chief singers of the company.

Their *répertoire* included *The Barber of Seville*, *L'Elisir d'Amore*, *La Sonnambula*, and other works of the old Italian school, together with a short operetta written especially for them by the director. These operas were given with appropriate, though simple scenery and stage settings, in correct costume and make-up, to the accompaniment of a very small orchestra and directed by Guerra himself at the piano, he taking care that the young voices should not be drowned by too much volume of sound. The Quirino is a fair-sized theatre, constructed as are so many of the Italian theatres, with a flat parquet, and several tiers of boxes.

Of the little members of the company the most interesting and talented girl was Linda Levy, aged fifteen, whose singing of the florid arias of the early Italian school was really remarkable. In *The Barber of Seville* she interpolated the difficult *Proch Air* and variations, singing with such true prima donna style that she quite brought down the house.

A LILIPUTIAN COMPANY IN THE THIRD ACT OF "LUCIA"

Breda, a boy of about the same age, had much success as Figaro, and in similar *rôles*. Good looking, and with ideas about acting such as one would rarely find in an Anglo-Saxon boy of his age, lack of self-consciousness and temperament, he was truly amusing in comic scenes. He was quite at ease on the stage, his facial expression and gestures were lively and natural, and although his voice was not in the least remarkable, he sang well.

One of the boy sopranos who sang the tenor *rôles* was little Alfredo Belletti, aged perhaps ten. He was an attractive Nemorino in *L'Elisir d'Amore*, in which opera Breda was the hated rival, the sergeant. Alfredo's looks of outraged pride and wounded love were droll indeed. Some one in the audience at one of these performances christened him "The little Caruso," and it really seemed possible that he might have seen the great tenor in this *rôle*. His manner of folding his arms and pacing the stage was most amusing, as was the tragic expression which he maintained without wavering when the sentiment of the moment demanded tragedy. He was decidedly funny in the scene where Nemorino drinks the potion and

ALFREDO BELLETTI IN "L'ELISIR D'AMORE

it goes to his head. He danced and capered in most approved comic style. Much interest was felt in the audience as to what he would do with the famous *Una furtiva lagrima* aria, but he quite rose to the occasion. His voice had shown itself sweet and clear in the earlier portions of the opera, a little weak in the lower register, as was to be expected, but never forced, but in the aria he sang with the abandon of a veteran. All the high notes were held according to the most approved Italian traditions, and in the latter part he fell on his knees and hurled out the high note with the purity of tone and apparent absolute unconcern for anything but emotional effect that enraptured the audience. Applause was hearty and a repetition clamored for. Little Alfredo was quite ready to accord it, but the director very wisely refused to allow the unnecessary strain on the child's voice.

After this opera, it being so short a one, several concert numbers were added to the program, including a gondola song, a duet by Breda and another boy of his age, who sang with an abundance of fervor and sentiment bewildering to the Anglo-Saxon listener, who could not refrain from wondering what and how American boys of that age could be induced to sing in such a style, but which in no wise surprised an Italian audience.

Then came what was billed as the *sfida*. One by one three boys came out and sang *La Pira* from *Il Trovatore*, each grasping a stage sword, which he flung down with a gesture of great defiance at the proper moment. The first two young singers were interesting, but when the third appeared, and in a tiny thread of a voice, but with perfectly true intonation sang, the audience was so convulsed with merriment at the sight that one could hardly hear the child. It was little Pasquerello, aged *six*, who had figured in the chorus earlier in the evening. He was not to be outdone in defiance by the other two much older boys; he hurled his tiny sword to the ground with scorn worthy of an old actor, while the fiery intensity of his expression was irresistibly funny. No amount of mirth in the audience could overcome his seriousness, however.

Cavalier Guerra has certainly trained these children well. There was no hesitation in the attacks, all seemed perfectly sure of the music, the enunciation of most of them was remarkably good, and this in spite of the fact that the music was sung in Italian, while as the children of peasant parents they probably spoke dialect only in their homes. The chorus acted quite as much as the usual adult choruses in grand opera, and one small prima donna clung to the footlights and the centre of the stage with equally adult determination.

During the past year Guerra has continued his travels with the little company and during the summer they were amazing audiences in southern Austria with their interesting and creditable performances.

WHAT MAKES THE PIANO RATTLE

Piano tuners are sometimes called upon to "tune" gas fixtures as well as pianos. Frequently the owner of a fine upright "grand" enters a vigorous complaint because "that piano rattles so." Then the piano tuner packs his few tools and some extra felt, glue, and parts of the "action" into his long, slender valise, and proceeds to feel the pulse, pound the chest, examine the tongue, and overhaul the internal economy of the offending piano. His experienced ear tells him that the piano is all right. His intimate knowledge of the mechanism and make-up of the piano assures him that nothing is the matter with the instrument, and he says so.

"But the piano does rattle," insists the owner. "Now listen when I touch this key." And sure enough, a decided buzz and jingle are heard.

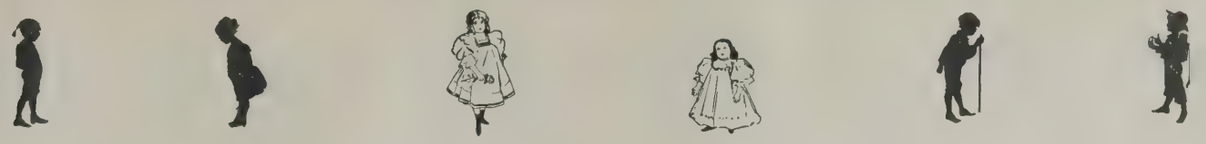
"It is not the piano," replies the tuner, and he touches the key again, at the same time glancing around the room. "There it is," he says at last, pointing to the glass globe around the gas jet; "there is the rattle"; and the irritating noise is silenced when he removes the glass globe.

This is a common experience of piano tuners. Certain notes in the piano vibrate in harmony with a gas fixture, a picture frame, a china plaque hung against the wall, or the bric-a-brac which commonly litters the top of the sensitive instrument, and the innocent piano is blamed for the discordant jangle. Pins, buttons, and other things foreign to the piano which find their way into the instrument set up complaints and harsh cries when certain keys are struck, and recently a piano tuner in Evanston, searching for the "rattle," found and restored to the young woman who used the instrument her upper set of false teeth, which had disappeared mysteriously the week before.

Besides coins, buttons, pins, and toothpicks, the piano tuner's salvage includes hairpins, pocket-knives, paper cutter, manicure instruments, knitting needles, matches, jewelry, nails, tacks, bits of glass, pieces of picture wire, buckles, collar buttons, sleeve buttons, rings, and even money which had been placed in the case for safe keeping and then forgotten. — *Presto.*

WEBER'S HOUSE IN HOSTERWITZ

WEBER'S BIRTH HOUSE IN EUTIN



CHILDREN SINGERS AND THEIR CUSTOMS, OR, THE BOY BISHOP OF SALISBURY

LOUISE KARR

How many American boys and girls are there, I wonder, who know anything about the life and amusements of the boy choristers of England during the Middle Ages? There are so many things we have to learn about in history, so many battles between countries whose names we cannot pronounce, so many kings who seemed to do nothing but quarrel with their neighbors and try to get the better of their own brothers and sisters, that we forget that all this time the children were living and growing, studying and playing, learning to be men and women, just as they are to-day.

They had their own ways of doing all these things, to be sure, and, perhaps, if we were to wake up some morning and find ourselves suddenly transplanted back to the fifteenth or sixteenth century, we should find things queer enough — we might have a hard time getting used to some of the customs and occasionally get a little homesick, remembering all the comforts we had had in the twentieth century, but we should very soon get used to the life, and find that, although there was not so much time for play, the zest for it was all the greater, and that our sports were very important, not only to ourselves, but to our parents and friends.

In the old Cathedral of Salisbury, the cathedral with the beautiful spire, in the south of England, near where the famous Druid stones are standing, there was a fine choir school. It exists to this day, but I am speaking of the time back in the sixteenth century. There were thirty or forty boys in this school, and every boy had a beautiful voice. They came and lived near the cathedral, and, because they had such beautiful voices, their parents didn't have to pay anything for their board or schooling. The boys had to sing in all the services of the church, in return for this, and as it was a cathedral school, where the Bishop lived with his retinue of clergy, priests, and clerks, they had to do a great deal of singing and go to a great many services.

When I say they lived in the cathedral, I don't mean that they lived in the church itself, but in the cathedral close, as it is called, the ground which is right around the cathedral, and which is surrounded by a high wall, where there are built all the houses for the Bishop and his clergy, and the dormitories and schoolrooms for the boys and men who help in the service.

The cathedral is not like our churches, but is a grand building of stone, with spires and towers and arched windows and long, dim aisles and a deep, wide choir with an altar and rows and rows of seats where the Bishop has his great carved chair in the midst, with smaller, but still handsome chairs on either side to the number of eight or ten for his clergy, and seats for the thirty boys and twenty or twenty-five men who make up the whole choir. This is a very grand sight when the choir is full on a great ceremonial day, when all are in their robes of lawn and silk, and they

SALISBURY CATHEDRAL

march around in the service, and the censers full of incense are swinging and the dim light falls through the painted windows.

The close is right around the cathedral, and the houses are built of stone or brick; there are beautiful flower beds, and trim lawns, and old, old trees; arched walks, and not far away is the churchyard, with its queer stones and inscriptions.

The boys had to work pretty hard in this cathedral school. They got up by half-past five in the morning and had their breakfast of porridge at the long wooden tables in the dormitory, and were ready for work by six o'clock. At six o'clock promptly came the "Grandsire," as he was called, the teacher who gave them lessons in writing, reading, and — what do you think? — in *manners*. Yes, they had lessons in manners. What would a little American boy think if he had to study manners for two hours every morning, from six o'clock to eight? I am afraid he would get pretty homesick for his kind mother and indulgent father. Well, after the manners and the reading, they had to study music from eight to twelve: scales up and scales down, scales soft and scales loud, scales fast and scales slow, till they could do anything with their clear, high voices, swell to a mighty tone, or die away to the merest whisper, just as the old choirmaster directed. And then at twelve, they had — "something to eat," do you ask? No, indeed; they had more arithmetic, more writing, and more *manners*, till two. What they did at two o'clock the old book doesn't say; but I do hope they had something to eat then, if it wasn't more than a bit of dry bread.

After this bit of dry bread, or whatever it was, they had more music and more manners in the afternoon, all the time singing in the cathedral services, which came at stated hours on week days and nearly all day on Sundays and Festivals, and no doubt had some time to play cricket and all the outdoor sports the English boy is so fond of beside. The books don't say so much about their play time every day, but they do speak of a curious custom they had once a year, and that is what I am going to tell you about.

People didn't keep quite so close to Christmas Day in those times as they do now, but they had a great deal of sport for two or three weeks right around the Christmas season. The 6th of December was St. Nicholas' Day. Everybody knows who St. Nicholas was. He was the patron saint of boys and sailors. He wasn't always the funny old man he is now, with a white beard and driving his reindeer team over roofs and down chimneys; he got that way when he went to Holland; but at the time I am speaking of he was a fine, handsome saint, just the kind that boys admire and want to be like. So on the 6th of December all the boy choristers in England took St. Nicholas' Day for their own, and all the old people stood aside and let them do it. The boys got together and chose one of their number to be Bishop, and after he was chosen he selected his clergy. Then they all robed themselves in the robes of state — their mothers and sisters must have worked hard making these robes, just like the ones the real Bishop and his clergy wore; and the Boy Bishop had a mitre, — the tall, hatlike crown the Bishop wears on his head; and a crozier, — the staff which shows his authority. After the boys had got on all their robes, they marched in state into the cathedral, and took possession of everything; they conducted the services, read the prayers, dismissed the people with a benediction, and sometimes even preached sermons. All the people came to church just as usual, and let the boys do this, because it was the Christmas season. Everybody obeyed the boys, and they said how everything should be done, and acted just as if they were the grown-up clergy. This wasn't merely for a day or two, but it lasted from the 6th of December till Holy Innocents' Day, the 28th of December; so it was for more than three weeks that these boys had everything their own way — and don't you believe they enjoyed those weeks after all their year of hard work? I hope they didn't forget the "manners" they had learned in the mornings from six to eight o'clock.

Now, in Salisbury, one year between St. Nicholas' Day and Holy Innocents' Day, what do you think happened? Why, the Boy Bishop that all were obeying in love and fun became very ill, and before the time came for him to lay off his robes of authority and become a boy again he laid off all that belonged to him in life, and died — died in office, as they said. And then all the people came together and they gave this little boy a grand funeral, just as grand as they would have given to a great and distinguished bishop. They went through the service and paid him all the honors

that could have been paid to any one outside of royalty itself.

They did more than this. They made a statue of him with all his canonical robes on, his mitre on his head, his crozier in his hand, trampling on a lion-headed, dragon-tailed monster, and they set it up in the cathedral, and there it is to-day. And if any of you go to Salisbury Cathedral, you must not fail to look at the statue of the little Boy Bishop, who died just at the joyful Christmas time, when all his world was paying him homage, and when he thought, perhaps, that he was the happiest boy alive.

WOLFGANG MOZART, IN HIS FIFTH YEAR

LETTERS TO A YOUNG MUSICIAN

W. D. ARMSTRONG

Studies

Johann Sebastian Bach wrote most of his instrumental compositions for his children. The *Wohltempirte Clavier* was an innovation, and has been since then the basis and foundation of all deep musical culture.

You will not study his works at first, but they have been alluded to in order that you may early in your career know of them and look forward to the time when you can play and appreciate their great resources.

All study should be systematic and progressive, there are time problems and technical problems; sometimes they are united in the same phrase. The metre, duple and triple (duple being the most natural, and in the last analysis the triple finally resolves into the duple) once firmly established, is of indispensable help in analysis.

For this reason a variety of studies and etudes have been written calculated to make you understand this important item. You are cautioned not to attempt any that are intricate, such as three notes against two, for at first it causes confusion, and results in that unsteadiness of playing which is much to be discouraged. There are many not purely mechanical, but musical. Turn to these often, as the melodic instinct may be quickly dulled by too much dry finger drill. Frederick Chopin has named some of his most interesting pieces etudes; not on account of their technical nature or unique figuration, but because they have thematic content and are worthy a place on concert recital programs.

In the time of Clementi and Czerny, purely technical pieces were written to develop the hands and fingers. Page after page and sequence after sequence of the same motive appears. It is no wonder that Beethoven's nephew revolted at such instruction, and that some of our later composers would not submit to this ordeal, declaring that it drove all the music out of the soul. You see, there are extremes; still, there is an almost unlimited amount of published music to draw from, so you can find about what you will need that is both technical and musical.

This conversation took place between a young pupil and her aunt, which will serve to emphasize one point; namely, that the mind must be on the work, and there must be some definite goal to be attained.

Aunt. — "What are you practicing now?"

Pupil. — "My scales."

Aunt. — "How long do you practice them a day?"

Pupil. — "One hour."

Aunt. — "Why do you practice them?"

Pupil. — "I don't know."

Aunt. — "That's strange! I suppose it's the way you do at school?"

Pupil. — "We just keep going over and over different things."

Aunt. — "This is a most remarkable system! Your mother would better have you stop just now — and get a new start in the right direction."

Haydn, Mozart, and Beethoven, have written sonatas which are considered models, and require considerable ability to interpret them. Like the Bach *Fugues*, they contain mines of musical wealth, and should be studied and played. Our young students play Mozart and Haydn in their teens, but Beethoven is for mature minds.

The sonata is a special recognized form of composition, and it is necessary that one understand its construction. For this reason the sonatina (or little sonata) came into existence; it leads from what is most simple to the most complex. You can advantageously study quite a number of sonatinas, by analyzing their form and mastering their techinque. The same may be said of the Bach *Inventions;* they precede and are an introduction to the *Preludes* and *Fugues.*

You have no doubt learned in reading the history of music and the lives of the composers that each one studied some other instrument along with the piano.

Bach played the clavier, organ, and violin.

Handel the spinet and organ.

Haydn the clavier and violin.

Mozart the harpsichord and violin.

Beethoven the clavier, organ, and violin.

It is not to be expected that you will become expert in more than one; but it will broaden your musicianship and give you a wide view. The violin is excellent for the study of tone and phrasing, and is acknowledged to be the most versatile and expressive of the whole family of instruments. Robert Schumann recommended the study of the organ, and in his *Rules for Young Musicians* he advises that one should embrace every opportunity to play on it, "and be amazed before this omnipotence of music."

WOLFGANG MOZART, AT FOURTEEN

THE YOUNG STUDENTS

GEORGIANA C. HOLMES

Does not the small beginner in the study of music deserve more sympathy from teacher and friends? How enthusiastic they are in their desire to learn to "play the piano," and how impatiently they wait for the first lesson.

The teacher and pupil are seated at the instrument, and in answer to the question "Do you like music?" the answer is, "Oh, yes; I love music."

One small boy who was very anxious to begin his lessons had a terrible awakening as to what learning to play the piano meant. After the second lesson he sought his mother, and in a hurt and injured tone said, "Mother, I cannot play anything, and I've had two lessons. Why don't she teach me?"

THE QUEST

HELENA MAGUIRE

Have you students who have entered the music profession, intending it to be your life work, ever thought of it as a Quest, or, if you have, ever realized how much your Quest resembles that of Sir Galahad's for the Holy Grail?

Sir Galahad followed a vision; you are following an ideal. Sir Galahad's Quest has been called a Seeking after Perfection, and surely that is what yours is. The great and wonderful thing about Sir Galahad's Quest was, *not* that he found that for which he sought and came to his crowning in the Mystic City, but that his Quest made of him the loveliest knight in all tradition. Even so, the greatest result that can come of a Student's Quest is that it makes him a great and noble human being.

There were many, many knights who went out from the Round Table in search of the Grail, but of them all only three, Lancelot, Percival, and Galahad, ever came within sight of that for which they sought, and only one, Galahad, ever came into his kingdom.

The others failed because they lacked the only means to true success, — courage to renounce whatever might hinder the pursuit, self-denial, and the patience to do one thing over and over, piling failure on top of failure, heedless how big the pile, if only, at the last, success might come.

When all the Knights of the Round Table set out upon the Quest, King Arthur grieved to see them go, for he said that "most of them would follow wandering fires, lost in the quagmire," and believed it would have been better had they remained at home to perform the ordinary duties of knighthood. And so it would have been. For see, — with one "all that he touched turned to ashes," and he came upon the vision too late to profit by it; many there were who went part way, encountered difficulties, and, becoming discouraged, gave it up and turned back. Others, growing wearied, turned their Quest from a Seeking after Perfection into a Pursuit of Pleasure. Do you recognize in these Knights prototypes of many who have *started* upon a musical career?

"But speak we now of Galahad, true knight," and of his manner of success.

In the first place he began by sitting down in the Seat Perilous. You know that there was one chair at the Round Table of which Old Merlin had said that whosoever would seat himself therein should lose himself, so the Knights shunned that chair very much. But Galahad said, "It is only by losing himself that a man finds himself." (Of course he meant that only by forcibly getting rid of his baser self could a man find the full power of which his higher self was capable.)

So he sat himself down in the Seat Perilous, and straightway over his head appeared the words, "This is the place of Galahad haut Prince." Doesn't this show that we must be bravely, self-forgetfully ready for whatever perilous (difficult) places may be awaiting us?

Here is the second point in his Quest: After he had shown that the place of a true knight is the place of peril, he started out. And Sir Gawain said that he would bear him company, if it so pleased him. "Sir," said Galahad, "that you may not do, *for I must go alone!*"

That is what every one must be ready to do who starts upon a career, — "go alone." There is little bearing company in career-making: each must go his own way, alone; be strong enough to face solitude and lack of sympathy and support, even when these are withheld by those from whom one had felt most sure of receiving them. Many you will meet on the road who will "speak you gently," but they will not bear your burden, nor will they go your journey for you. Each has his own Quest and is following it alone — and so must you.

Also, "Sir Galahad rode many journeys in vain." He was not always victorious or successful, any more than we are, and, good knight as he was, his vanity led him into certain grave errors which made all that he had done practically worthless. After each error he had to go back and start over again from the beginning, but each failure robbed him of a portion of his pride, and therefore each new start was made with just so much more humility until, after a long, long time, he was successful.

Then Sir Percival, telling what he knew of Galahad's efforts, said that his bridges were burned behind him. So that he had not the self-gratification of thinking that he was opening a royal road to perfection for all who wished to follow him. Here is how Sir Percival put it, —

> "Every bridge, as quickly as he crost,
> Sprang into fire and vanished,
> Tho' I yearned to follow."

So with us. We must not only make our own way to success, but we must also concede to others making their own way *in* their own way. We must not expect that if we do well others will follow in our footsteps. We must not think that if we succeed in hewing out a path to glory, however splendid, we are going to become leaders of men, with a great following, and that there is no *right* way but ours. We've just got to submit to seeing the road by which we have come close in behind us and to let those who come after follow out their own Quests by new ways. Each for himself. We complain of the loneliness of career-making, yet in a large degree it is inevitable. Oftentimes we make our own isolation. It is the primal instinct.

And lastly, Sir Galahad's pure single-mindedness and unswervingness of purpose caused him to become known as the "Simple Fool." Goodness is generally put down as Foolishness, Virtue as Folly, and he who puts aside the pleasant things of life to accomplish a vague, no matter how noble purpose, is pretty sure to be thought a Simpleton. Are not all musicians freaks to the unmusical, and all men of genius "mad"? In olden times it was called a "sacred madness," but to-day, less reverent, dubs it "simple lunacy."

All this being true, what is it that makes the Quest worth the following? Why, the very following itself, whatever it may be after. Whether it be a vision "Rose-red with beatings in it as if alive, with rosy colors leaping," or whether it be an Ideal all webbed with radiant tones and exquisite harmonies. Work for the work's sake, content to let success, triumph, and recognition be the *last* things in your life as they were in Galahad's. Let your *work* be enough for the present and believe in your ultimate success most entirely. Others have succeeded, so will you; only believe and keep your intention pure.

Galahad's song was, —

> "My strength is as the strength of ten
> Because my heart is pure.
> ...To me is given
> Such *hope* I know not fear,
> And, stricken by an Angel's hand,
> This mortal armor that I wear
> Is touched, and turned to finest Air.
> * * *
> So pass I hostel, hall, and grange,
> By bridge and ford, by park and pale,
> All arm'd I ride, *whate'er betide*,
> Until I find the Holy Grail."

CHRISTMAS BELLS

I heard the bells on Christmas Day
Their old, familiar carols play,
And wild and sweet
The words repeat
Of peace on earth, good-will to men!

And thought how, as the day had come,
The belfries of all Christendom
Had rolled along
The unbroken song
Of peace on earth, good-will to men!

Till, ringing, singing on its way,
The world revolved from night to day,
A voice, a chime,
A chant sublime
Of peace on earth, good-will to men!

FROM LIFE

JEAN URQUHARDT

There is a charming book, too little known among American readers, called *A Painter's Camp*, by an English artist, Philip Gilbert Hamerton.

In it, the author speaks delightfully of the sister arts, and somewhere voices the sentiment that, after all, self-confidence is the real sort of faith that removes mountains. But that is where our suburban young people are found most wanting when weighed in the balance. Perhaps the very limited opportunities for meeting others on a mutual musical footing may be responsible for this state of affairs, and may account for their painful timidity in performing before an audience, however small and uncritical.

One young girl said recently, that she always felt so sorry for her teacher, because he was compelled to listen to so many mistakes due to her dulness. I wondered if the millennium were really at hand, and looked hastily for the wings and aureola consistent with such tender susceptibility. Living near neighbors to Dame Nature does not incline the growing mind to flippancy. A girl of fourteen, questioned about her music, replied, "Yes, I play, and enjoy practicing. But I am not satisfied with myself. I want to know something of the structure of music." Now the paths of knowledge are none too flowery, and the desire to "see the wheels go round" is as laudable as it is unusual, in the budding pianist. Such a one is likely to play the written notes more or less correctly, and leave the matter of construction and intelligent phrasing in the hands of Providence. This was substantially the ground taken by a city miss I once knew. She always put her novel up on the piano rack and read a chapter while she played the scales, — and held it was no musical sin to do so.

The drudgery of the scales can be greatly mitigated by showing their why and wherefore. And interest may be greatly stimulated by giving the pupil the pattern scale of C (or A, if the minors are under consideration), and requiring as part of the next lesson another, made just like it, but on a different degree of the scale. Young pupils like to draw the scale in the form of the "side elevation" of a stairway, with whole and half steps in their proper places and with each rise lettered appropriately. The infant mind likes to deal with something tangible, especially if it approaches a picture in any way.

Perhaps if a little more confidence were displayed by the family it might aid our too timid young people in overcoming their diffidence when called upon to play. Rural parents are not given to seeing youthful Paderewskis, Pattis, and the like, in their offspring. In many instances the older folks have no personal interest in music, and merely tolerate the necessary "noise" of technical practice in order to please the children. As one doting, and yet doubting mother replied, when complimented on her daughter's progress, "Well, do you know, I am surprised, myself, to see how well she has done. She has always wanted to study music, and so I gave her the lessons, thinking that she would learn a few hymn-tunes to play of a Sunday afternoon, and that would be about all. But she has stuck to it so faithfully, winter and summer, that we feel quite encouraged." Perhaps we may smile at the ambition which vaulted only as high as a few hymn-tunes, but we forget that much the same standards prevailed not so many years ago in more thickly settled places. The non-musical nations have made such rapid strides within the last quarter century that, as a clever Englishwoman, a Londoner, once remarked, "See how much more is demanded now of even us amateurs! Why, my mother used to tell, in the days of her young womanhood, that if you could play the *Storm Rondo* and the *Battle of Prague* you were quite in the top of the tree."

CHILDREN'S FIRST VIEW OF GRAND OPERA

Fourteen hundred boys and girls in the Camden Theatre, London, were invited (through the London County Council) by Charles Manners, to see Grand Opera. Hands up, those who have seen a grand opera before. Only eight or nine. The boys cheer as only British boys can. The artists are recalled three times after each act and even four times. The principals are inspired by this youthful ebullition. Donizetti's *Lucia di Lammermoor* is performed. The full chorus and orchestra of the Moody-Manners Opera Company enter into the game with spirit. Mme. Fanny Moody offers prizes, one each to an elementary school boy and girl and one to a secondary school child, for the best essays describing their impressions, the story, the music, the performance, its effect upon them. Sir Walter Scott's novel may be consulted.

Mrs. Kennedy Fraser, a lady who has visited the spot portrayed and caught its romance, helps the young folk with a chat, rather too long and learned, on the opera, its place in history, its plot, and so on. She shows how music appeals to the ear, but the drama to the eye as well. Music enshrines verse in the memory. Listen to the orchestra, to the emotional element in the music, to the flowing melodies of Donizetti's period, the fashion of the leading actors singing airs in couples (cavatina and cabaletta), to the recitative which takes the place of speech in grand opera. Observe the crudity of the passions depicted: revenge, love, hate, consternation, wailing, and despair. Watch the development of the story.

But all this introduction is rather resented. The children want movement rather than mental pose. They get it. The girls are ready to shed tears over the lady intrigued into marrying against her choice, her madness terrifies them. The boys revel in the drawn sword, the vehemence of hate, the sorrows of the lover. These children are selected from schools in the four divisions of St. Pancras, elementary, industrial, secondary, pupil teachers' centres, and collegiate, all being Standard (Grade) VII or older children, with one teacher to every sixteen children. All are expected to write about the day. In fairness to South London a performance should be given there also. But the London County Council have no power to spend money thus. They merely accept the invitation of Mr. Manners, having read the plot of the opera. To give every London child such a chance once in its school life would require ten performances each winter in a place like the Albert Hall. Will a Carnegie offer to pay for such a treat?

London children are taken to art galleries, they read and recite dramatic literature, but have never before visited a theatre in an organized way, except to pantomimes and plays, and the opportunity of hearing first-class music is evidently seized eagerly. Possibly the idea is not new in the Provinces. The children laugh when Mr. Shepheard, the chairman of the Education Committee, suggests that the instruction now given is something far better than the schools give. It is a free exhibition of what an English opera is. Charles Manners asks if as few German, Italian, or French children have seen opera as the proportion is shown to be in London. Why should not English children be as well educated as they? To help the cultivation of English opera, he offers to give further performances to children for bare expenses. His company have an almost royal tour in the Provinces, and are satisfied in London to cover expenses, if only may be attained that great ambition, a national opera house. Now think of the great joy you felt when first you saw a grand opera finely performed, and you will envy these children their memorable experience. — *The Musical Herald.*

THE CHILD'S CHRISTMAS CAROL

FREDERIC S. LAW

The lewid people then algates agre,
  And caroles singen everi' crist messe tyde;
Not with schamfastenes bot jocondle,
  And holeybowghes aboute; and al asydde
The brenning fyre hemsten, and hem drinke
  And laughen mereli, and maken route,
And pype, and dansen, and hem rage; ne swinkep
  Ne noe thynge els, twalue daye thei wolde not.
— *Early English Poem on Christmas.*

I

Christmas is the birthright of the children; to them belong its songs and games, its peculiar sports and diversions. We grown-ups, to be sure, recognize it in a certain way. It means a holiday, a good dinner, — perhaps, too, an undesirable financial strain; but its chief enjoyment to us lies in the beaming faces of the little ones around us. The children of to-day have fallen heir to much that in earlier times was the undisputed possession of their elders. Many of the outdoor games popular among childhood, for instance, are plainly survivals of the dithyrambic sports of ancient Greece, at a time when armored warriors did not disdain to tread the steps now tripped only by tiny feet. The May-day songs and dances that diverted lords and ladies in Chaucer's day are now the especial pastimes of children. We of mature age have entered into the common light of day; they still linger in the magic twilight common alike to a youthful world and a youthful age.

The carol is also a part of the child heritage from bygone days. It originally meant much the same as the ballad; that is, a song mingled with dancing. Chaucer tells us of knights and damsels dancing to the "clere and swete caroling" of one who is singing for the dance. Later, applied to any song of festive character, it was finally associated with Christmas and with children as its singers. Carols sung by older people almost invariably degenerated into mere praises of feasting and good cheer. Nicholas Breton wrote in 1626, "It is now Christmas, and not a cup of drink must pass without a carol."

Though the significance of Christmas to us lies in the birth of the Divine Child whose advent banished the darkness of paganism, many traces of almost prehistoric superstitions and religions can be found in the customs that characterize it at the present day. Take the Christmas-tree, for instance. It is almost certain that it is a reminiscence of the ancient Egyptian practice of decking houses with branches of the date palm as a symbol of life triumphant over death. This significantly occurred at the winter solstice, which was the time of the Yuletide of northern nations, and thus fixed the date of the Christian festival. The glittering decorations of the Christmas-tree point to the worship of Pomona, the goddess of fruit and vegetation. The adornment and worship of trees in her honor was a ceremony of remote antiquity; it still lingered up to a recent day among the peasants of Cornwall, who were in the habit of visiting their orchards on Christmas Day with roasted apples and pails of cider to drink the health of the trees. It is related that Martin Luther, while traveling over a snow-covered country one Christmas Eve, was deeply impressed by the beauty and majesty of the sky with its hosts of sparkling stars beaming celestial radiance on the unsullied earth below. When he reached home he tried to describe it to his wife and children; but feeling that words were inadequate, he suddenly went into the garden, cut down a little fir-tree, dragged it into the nursery and put lighted candles on it. This is said to have been the first Christmas-tree. It is known to have originated in Germany, whence it was introduced into France and England; early German immigrants brought it to this country.

II

Like the ballad, the carol is simple and naïve in words and music; it makes its chief appeal to the young and to those without distinctively musical or literary culture. The oldest carols date from the Middle Ages, and generally formed part of the mysteries and miracle plays through which an untaught populace was instructed in Biblical history and church doctrines. These religious dramas were first introduced by ecclesiastics about the end of the twelfth century and frankly catered to the taste of the time. Reading and writing were unknown arts among the people; they were like children, and delighted in much that to us appears crude and uncouth — and even worse. One of these miracle plays, *The Creation of the World*, contained a number of carols and was given so late in London as the time of Queen Anne. It is difficult to understand its popularity at so recent a time, for from the play-bill still extant we see that anachronisms of the most glaring character abounded in it. The principal characters, for instance, were Adam, Eve, Herod, and — the Duke of Wellington! King Herod, by the way, was a favorite subject for children's carols; *vide* the following lullaby carol, published in 1587: —

Lulla, la lulla, lulla lullaby,
My swete little babie, what meanest thou to cry?
Be still, my blessed babe, though cause thou hast to mourne,
Whose bloud, most innocente, the cruell king hath sworne.

Macaronic carols — that is, those interlarded with Latin words and phrases — are among the oldest, *e.g.*: —

Christ was born on Christmas Day;
Wreathe the holly, twine the bay;
Christus natus hodie;
The Babe, the Son, the Holy One of Mary.

One of the most interesting macaronic carols is *Bringing in the Boa's Head.* This is the oldest existing carol and has been sung regularly at Oxford since 1346. Wreathed with laurel, bay, mistletoe, and rosemary, a boar's head is borne into the dining hall at the head of a procession, the precentor singing, "The boar's head in hand bear I, bedecked with bay and rosemary," etc., while the refrain, *Caput apri dejero, reddens laudes domino*, is taken up by the entire company.

The curious *Cherry-tree* carol was popular in England up to the beginning of the last century. It occurred in a Coventry mystery entitled *The Miraculous Birth*, founded on the apocryphal gospels whose legends furnished many subjects for the religious stage of the Middle Ages. Joseph was generally pictured as an old man, while Mary was represented as a young girl. His jealousy of her was a common feature of these plays. While the two are traveling she sees a cherry-tree and begs him to pluck some of the fruit for her: —

Mary. Amy swete husband, wolde ye telle to me
  What tre is yon standynge upon yon hylle?

Joseph. Forsothe, Mary, it is clepyd a chery tre,
  In time of yer ye myght fede you on yo fylle.

Mary. Now, my spouse, I pray yow to be hold
  How ye cherys growyn upon yon tre,
  For to have yr of ryght fayn I wold,
  And it plesyd yow to labor so mech for me.

Her husband, however, refuses this gentle request and speaks roughly to her, whereupon the unborn child finds voice and bids her reach out her hands for the cherries. She does so and the tree bows down so that she may eat at ease. She therefore sings: —

Now, I thank it god, yis tre bowyth to me down,
  I may now gadery anowne and etyn my fylle.

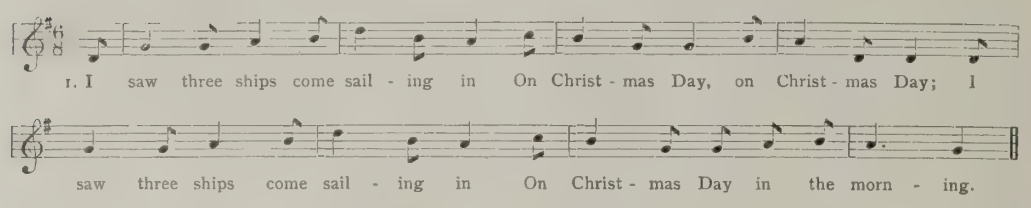
Joseph humbles himself: —

Now I know wyll I have offendyd my god i' trinyte,
  Spekyn to my spowse these unkynde wurdys.

A favorite carol for children is the one formerly called *On Christmas Day in the Morning*, now known as *I saw Three Ships come sailing In.* There are several versions of this, one comparatively modern, beginning, "As I sat on a sunny bank," and ending as follows — Joseph and his "fair ladye" being on board: —

Oh, he did whistle and she did sing,
And all the bells on earth did ring,
For joy that our Saviour he was born
On Christmas day in the morning.

I SAW THREE SHIPS COME SAILING IN



2. And what was in those ships all three?
   (The same refrain for all verses)
3. Our Saviour Christ and his lady.
4. Pray whither sailed those ships all three?

5. Oh, they sailed into Bethlehem.
6. And all the bells on earth shall ring.
7. And all the angels in Heaven shall sing.
8. And all the souls on earth shall sing.
9. Then let us all rejoice amain.

III

The Christmas carol originated in medieval France, where it was cultivated with so much enthusiasm that it soon spread to other countries — Germany, Holland, Italy, England. In France it was called Noël, the French word for Christmas. In England this became Nowell, and was likewise used as a refrain or joyous exclamation in the course of the song. It occurs thus in the following verses representing masquers making their rounds for wassail and largess. This custom, by the way, is evidently an echo of the Roman Saturnalia, which gave slaves and bondmen temporary freedom to meet their masters as equals and permitted them to ask for indulgences at other times sternly refused.

Nowell, nowell, nowell, nowell.
Who ys there that syngith so well nowell?

I am here, syre Christmasse.
Well, come, my lord syre Christmasse,
Welcome to vs all bothe more and lasse,
Com ner, nowell.

The naïveté of the early French Noëls may be seen by *Où s'en vont ces gais bergers?* here translated, it is believed, for the first time. The music, simple and ingenuous in character, is in the form of a gavotte, which invariably begins on the second half of a measure in quadruple time.

OÙ S'EN VONT CES GAIS BERGERS?

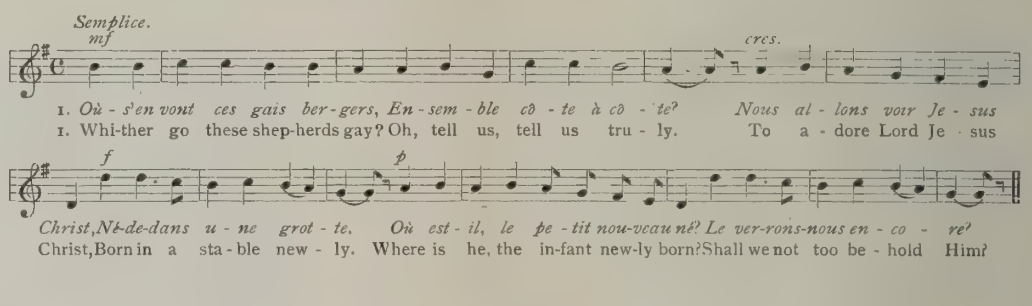
2. Marg'ret will go with me, too,
   She picks her way demurely;
   Trusses up her petticoat,
   The mud to pass securely.
   Where is he, etc.

3. Jeanneton says she'll not come,
   Behind us she has tarried;
   Lame her foot — 'tis all pretence,
   She's hoping to be carried.
   Where is he, etc.

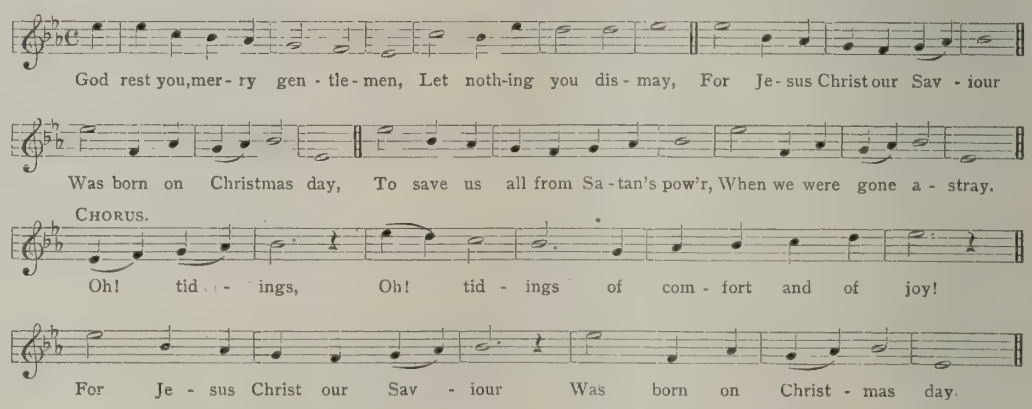
4. Robin pities her and runs
   To fetch his basket* for her;
   But she will not get inside,
   She sees us laughing o'er her.
   Where is he, etc.

* *Hotte*, a long basket carried on the back.

It is too long to give in full, but the following verses relate that when the children enter the stable, which has neither door nor window, they find the infant Saviour in the manger, Mary weeping and Joseph comforting her. The air is piercing cold, the ox and the ass bend over the child and try to warm him by their breath; and shepherds kneel in adoration, and then rise and go away laughing and dancing the courant and the volte — *riant et dansant la courante et le volte* — a thoroughly Gallic touch. The whole concludes devoutly.



GOD REST YOU, MERRY GENTLEMEN



Let us pray Lord Jesus Christ
  Never to forsake us;
Then when comes the last of days,
  To heaven above he'll take us.
Where is he, the infant newly born?
  Shall we not too behold him?

Dramatic representations of the Nativity have always enjoyed great popularity. In Gascony such representations lasted until the middle of the nineteenth century. They were composed of a number of Noëls, each relating to a separate episode, but so arranged that all formed a complete narrative. It is worth noting that seven centuries earlier Adam de la Halle, in his play *Robin et Marion*, grouped the most popular folk songs of his day in precisely the same fashion and provided them with a scenic background and dramatic action, thus anticipating the formal creation of the opera by nearly four centuries.

In Germany the play known as the *Kindleinwiegen* (Cradling of the Child) was given in the church as late as the eighteenth century. Boys personating the angels were stationed on a platform above the manger in which lay the child and proclaimed the miraculous birth. The shepherds were enacted by priests who gathered around the infant, singing hymns. Mary and Joseph with his servant stood at the head of the manger and sang Calvisius's old German carol, *Joseph, Lieber Joseph Mein.*

Mary. Joseph, dear Joseph mine, help me rock my Babe,
That God may reward me in heaven —
The Babe of the Virgin Mary.

Joseph. Gladly, my dear nurse, will I help thee rock thy Babe,
That God may reward me in heaven.

Servant. Rejoice, Christian multitude!
The King of Heaven, who was born of the Virgin Mary,
Hath taken on mortality.

Even now this cradling of the Child survives in the waxen tableaux representing the Nativity seen in many churches at Christmas.

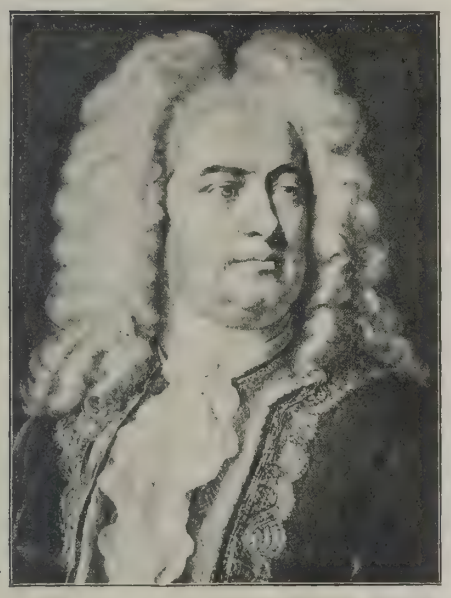
In England carolers, oddly called "waits," are still to be heard ushering in the dawn of Christmas morning — often, too, at midnight. The term comes from the medieval minstrel who was called a "Wait" or "Wayte," from the Norman French *bon gayte*, corrupted from *bon guet* (good watch). His duty it was to keep watch at night with a pipe, hautboy, or similar instrument to sound the hours at regular intervals. The Puritans banished the carol with all other observances of Christmas, — even mince pies lay under the ban; but at the Restoration it came again into favor, somewhat changed in character, however. In accordance with the frivolous taste of the court, it took on a rollicking spirit and had to do more with mirth and feasting than with religion.

The best known and the most popular of English carols is the sturdy *God rest You, Merry Gentlemen*, which still greets the chimes of Christmas all over England, and with which this account may fitly close.

CHRISTMAS MUSIC

KARLETON HACKETT

As Christmas time draws near there is one great landmark in music that comes very close to us. Handel has made Christmastide peculiarly his own, and all over this broad land the Festival of the Holidays is beautified and spiritualized by the strains of the *Messiah*. All our great choral societies will give it entire, the leading churches



G. F. HANDEL

will use selections at their services, and so long have we been accustomed to this that Christmas would hardly seem Christmas without Handel's masterpiece. Every singer with any pretensions has begun the study of this great work, and every young student and every lover of music should know something about it, whether he will ever be able to sing it or not. This should be a part of his general education that he may know the meaning and power of the music and appreciate hearing an artist deliver the lines, for no great art work can be understood, even as a listener, without study. If one is to hear *Hamlet* the book is read and reread; it should be the same with the *Messiah*. All who read *Hamlet* do not expect to play the part on the stage; those who study the *Messiah* may never sing it, but such study should be a part of general education.

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Many of the arias are possible only to a well-equipped artist, but there are some which do not make great demands on technical skill, which if studied earnestly and sincerely can be well sung by young singers in small churches and in the homes. The *Pastoral Symphony* can be made very effective on the organ, and the four recitations for soprano immediately following contain one of the loveliest pictures of Christmas in all literature, nor are they beyond the reach of any soprano who has a fair voice and some poetry and feeling in her soul. Feeling here is vastly more important than vocal technique. The *Pastoral Symphony* suggests the quiet of the whole world where the shepherds and their flocks, after the daylight is ended, are gathered together for the night's rest.

✠

Nothing would be more satisfying after the prayer than this symphony, which would steal quietly into all hearts with its message of peace; then let the soprano sing the words as simply as possible, "There were shepherds abiding in the fields, keeping watch over their flocks by night." There are many changes made in the notes of these recitatives from the printed score, but only a few are essential, and in the first recitative none at all. But if the singer is to make it mean anything, she must read the words over and over, and study the music until she is absolutely permeated with the spirit. Technical skill is necessary, but without imagination to picture the scene so vividly that it appears before the mind as clear cut as though the mortal eye actually saw it again, technique is without value. You must see the low, rolling hills, under the velvet eastern sky, the flocks gathered in the hollow out of the wind, the shepherds sitting apart and higher up that they may oversee their charges, in the warm southern country where it is as pleasant to sleep out of doors as in a house;—when you see this you may be able to make your hearers see it also, as you tell them about it.

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Then comes the second recitative, and it must be with something of the awe in the voice that you might feel were you one of the shepherds and saw the heavens open and reveal their wonders. Here again it is not necessary to change a note, but you must put such meaning into each word that every one in the church shall seem to see the Angel of the Lord before him.

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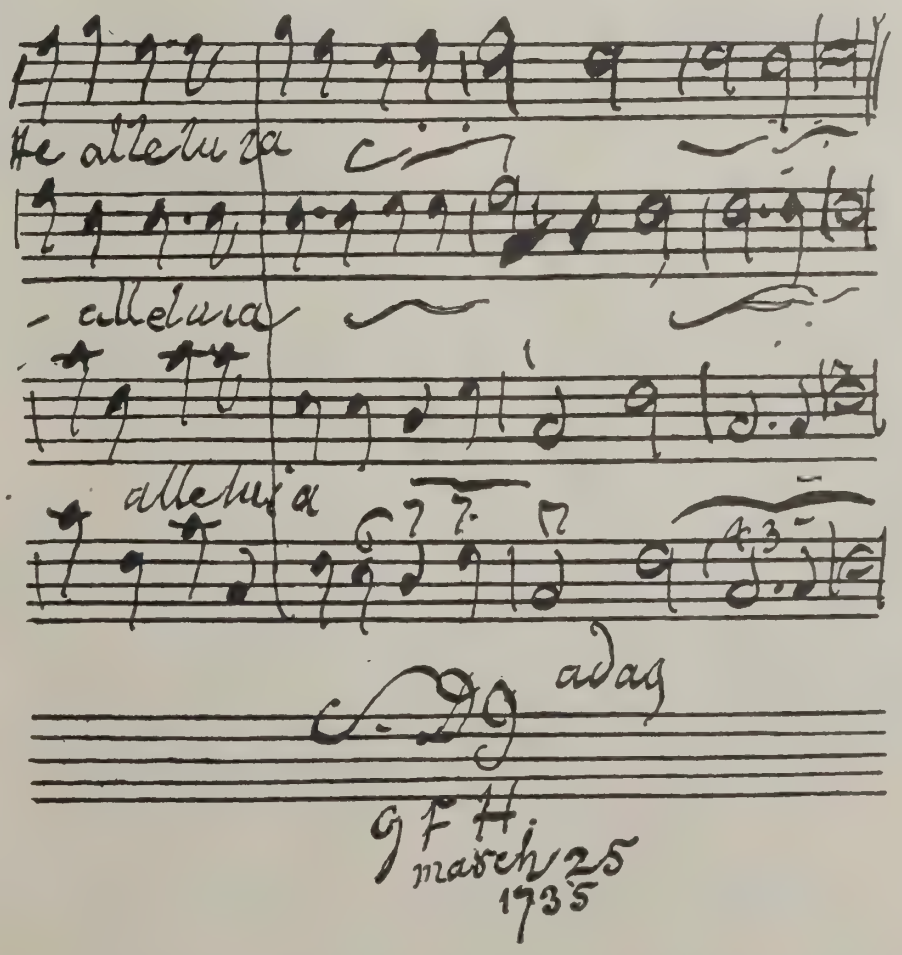
The third recitative requires a little more skill in interpretation because there is less help from the music. Study the words, and remember that this is declamation in music, and that the whole meaning depends on your making the words clear. Read them aloud before singing the music, read them as you think a fine speaker would do it to bring out the meaning; then, when what you wish to do is clear in your mind, sing. When you sing "Fear not," sustain the first word and make your tone and the inflection of your voice say "Fear not" as though you meant it. In the music of the words "which shall be to all people," there is a slight change. The first syllable of "people," instead of B, as printed, is sung on E with a long hold. Make your hearers understand that these "good tidings of great joy," are to be for "all people"; make that clear, emphasize the words, until everybody within hearing must understand the force of this message. Begin the next words quietly, so that the closing words, "which is Christ, the Lord," may be given very slowly, with the full power of your voice and such earnestness and conviction of tone as shall make people believe.



Facsimile from MS. of Handel preserved in British Museum. (*Vocal Chorus concluding 4th Organ Concerto.*)

You sing not to display some prettiness of tone, some skill in holding a long note or running a scale, but to make your hearers feel and believe what you say: if you do this, there is the making of an artist in you. The last recitative is the climax, so make us feel that "suddenly there was with the angel a *multitude* of the *Heavenly Host*, praising God, and saying." The words are clear enough to one who can think; make them clear to the unthinking, make them stand out so that none can fail to understand. If you have the tone in your volce, sing the first syllable of "saying" on A; if not, sing it on E, as written, for it really makes little difference if you catch the spirit. Then if the church has a chorus or a fairly good quartet, sing the magnificent chorus, "Glory to God," and there will be a beautiful Christmas service in your church that day.

✠

There is one aria in the *Messiah* so beautiful that all are affected, so simple that all can understand, and easily sung by any alto with even a fairly good voice, — *He shall feed his flock like a Shepherd*. This is one of the best selections for a children's service, as the words use only images which children can grasp, and the melody is so pure that it appeals to them at once. This is one of the arias which give to the greatest artists full scope for all their powers of interpretation, and yet can be well sung by any young alto who knows anything at all about singing. When you sing it, remember that it is in the simplest possible form, and should be sung in the most simple, straightforward manner. No airs, no overloading of the sentiment, no ritardando, no accelerando, but just exactly as it is written. Do not take it too slowly (the eighth note about 144), and above all, remember that it is comforting; make every one feel not merely the beauty of it, but the hope and comfort of the words.

✠

Sometimes this is sung so slowly, so mournfully, that its meaning is entirely destroyed, and instead of a message of cheer and good tidings it makes us think of nothing but sorrow and suffering. There are some changes in the score: "He," the first eighth note, should be tied to the following quarter each time, "shall" coming on the eighth note on B♭. But the main thing is even, sustained tone, never *dramatic* nor declamatory, — just simple pure tone. If you sing the notes in the score just as they are written, with the accent of the rhythm and a cheerful tone quality, you will give a very good interpretation: this aria is so perfect, the words and music are so exquisitely adapted the one for the other, that they need no outside assistance. The only ritardando should be on the last phrase, beginning on "lead," then "those," softly and with a hold, and the last words, "that are with young," quite slowly. But the main point is the spirit. Sing it as simply as you can, without any attempt at ornamentation or effect, in a straightforward, comforting manner, and whether it be in the church, in the Sunday-School, or in your own home, it will make every one feel still more keenly the Christmas spirit.

✠

A CHILDREN'S CAROL

Then a carol for the children. *Sweet Christmas Day* by Caleb Simper has a joyous rhythm and a happy melody, and may be sung either as a part-song, or by the younger children the soprano part may be sung in unison. When children sing, they will depend very largely on the accompaniment; and whether this carol be played on the organ or piano (and it is well adapted for either), be sure that it goes with a swing. Children are naturally very sensitive to rhythm, and even when not musically acute will feel and recognize a strongly marked accent and throw themselves into a song if the player will give them the proper lead. All the way through there must be a strong accent on the first and fourth beats of the measure, and not merely this, but a swing to the whole movement that will set the children marching. The tempo should be rapid enough so that it seems like a somewhat slow march with two beats to the measure. The children cannot give the accent and rhythm for themselves, but they respond quickly if the player brings out the movement plainly. Represent it

to them as a march, make them move in time to the music, and after two or three trials you will find them singing with a spirit and forgetfulness of self that is animating; but it all depends on the player. One who is unsympathetic or unrhythmical will cast such a damper on the whole thing that not half the children will sing, and those who do will be without interest.

✠

Almost anything can be done with children if you can arouse their enthusiasm; they will march with a will, and will sing anything that appeals to their sense of motion. Nothing is more effective than the singing of enthusiastic children, nor much more mournful than when their hearts are not in it. Nothing is desired except movement and spirit; make them feel the meaning and the movement of the song and they will sing it beautifully. If there are older voices, they may sing the other parts, but the choral is perhaps prettiest if sung in unison by the children alone, and with a sympathetic player to accompany them they will do their part with a will, and give the most beautiful character to the Christmas services. Children's voices when they sing with heartiness and confidence are very beautiful and appealing, and to the right person they respond so readily that it is a pleasure to work for them. Give them a chance in the Christmas services and they will make it inspiring.

THE MAKING OF A MUSICAL GENIUS

We have heard so much in recent years of various child prodigies that some of us are becoming somewhat weary of them. To the educationist, however, they provide food for reflection. It is noticeable that most of these so-called prodigies belong to the middle class, and have been surrounded by a musical environment from their earliest infancy. Born of musical parents, the infant had every chance of hearing good music from the cradle upwards. Had he been born in a higher station of life, his only chance of hearing any melody whatever during the first months of his life presupposes the existence of a musical nurse, old-fashioned enough to sing him to sleep. Does one person in a thousand think of training a child's ear from the beginning of life?

"What nonsense," some people will say. Let me give the case of a child in whom I was interested. As an infant she came to me for half an hour every morning, and from the time that she was three weeks old I spent that half hour in playing to her. She used to lie on the floor while I practiced, and from the first she never cried during our musical half hour. As soon as she could sit up, she would sway her little body in time to a tune that she knew and liked; at six months old she could recognize several melodies. At this age she sang her first musical sounds: they were two notes at the interval of a third. At eleven months old she astonished me by singing a phrase from a song of which I had just played over the introduction. I felt convinced that this was a mere coincidence; but after singing several other songs I went back and played the introduction to the first, when Baby sang the phrase as defore. There is no suggestion of it in the introduction, so the melody must have appealed to her; this was the first evidence of musical taste on her part, but at a year old she showed strong likes and dislikes. At this time she was devoted to Heller, and insisted on having every day Mendelssohn's *Lied ohne Worte*, No. 10, in B minor, at which she always laughed delightedly.

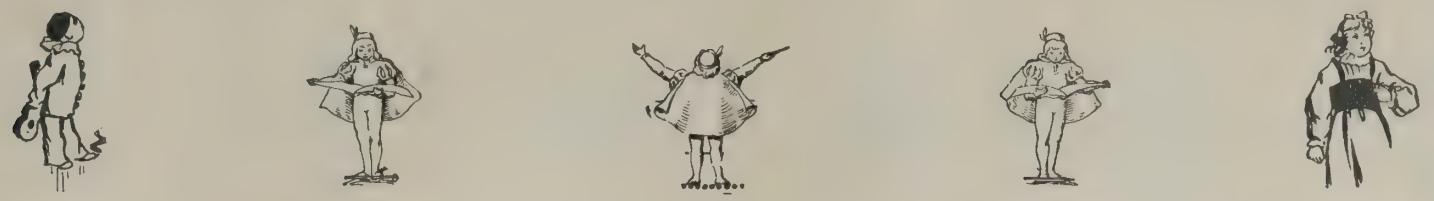
One of the first words she could say was "pian'," and before her first birthday she surprised every one by seizing on a page of music out of *Little Folks*, and shouting gleefully, "Pian', Pian'." A pile of old magazines was produced, and Baby found the music in each one, triumphantly announcing her discovery.

At twenty-two months she could sing fifteen songs, starting them at once as one asked for them, and keeping in perfect time and tune. She would only sing them unaccompanied, however, and would stop at once if I touched the piano. Of course, I need hardly add that she was never taught any of them; she chose these out of at least twice as many more which she heard frequently. Besides, she used to hear her brother and sister singing their school songs, and would catch up phrases of these.

I now began to play to her more frequently. She identified me with the instrument, and used to cry out "Pian', Pian'," whenever she saw me. It was impossible to weary her. One Sunday afternoon she came to me the moment lunch was over, and I played to her for nearly three hours. She sat on a chair by the piano, occasionally volunteering the remark, "Dat be welly jolly," or asking, "What dat called," but never attempting to move from her seat.

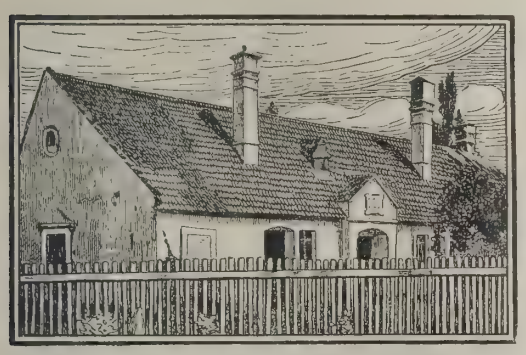
About this time the *Glory Song* was first heard of, and I had a copy sent to me. Baby was sitting by the piano as usual, and I had not sung through the first verse when she interrupted me, saying disgustedly, "Baby not like." She had never interrupted me before, and at first I took no notice, but went on singing, for I was curious as to the reason of the song's great popularity; Baby accordingly got down from her chair, and threw herself face downwards on the floor, repeating, "Baby not like."

At two years old she recognized any of Beethoven's Sonatas, and strangely enough knew their position and



the look of them in the book. I discovered this one day as I opened the volume before beginning to play; I was turning over the leaves, and Baby said excitedly, "Dat *Moonlight Sonata*." Thereupon I asked her to find various sonatas in the book, and she did so correctly every time, much to my surprise. One day, when I was playing to her the aforementioned *Lied* of Mendelssohn's, Baby said as I was playing bars 67–73, "It's like the *Pastorale*." I stopped, and turned to the Andante movement of the pastorale, and was myself struck by the resemblance in bars 75–78.

As a young baby she disliked the sound of the violin, as played by a school-girl sister, and would cry if forced to remain in the same room. When she was a year and three-quarters, one of the children had given to him a humming-top. The chord was not quite in tune, and Baby set up a howl directly she heard it. For three months she kept up this distaste for the wretched toy, never willingly staying in the room when it was being used. At the end of that time the top was superseded by some other toy, and Baby was left at peace. She grew to like the violin, and would stay in the room to hear it practiced. One day she held up her finger and said, "Stop, Zamsie's playing Grieg." The door was shut and I was playing in a room upstairs with the door shut also, but her ear was sharp enough to distinguish the sounds. Marvelously enough, she had heard the *Volkslied* which I was playing only three times.



FRANZ LISZT'S BIRTHPLACE AT RAIDING

She seemed to get hold of the composers' names, and to recognize their styles. One day her father was humming the Soldiers' Chorus from *Faust*, and half in fun he said to her, "Oh, you are very clever, no doubt, but you don't know what that is."

"Course I do."

"Well, what is it then?"

"Dat Gounod."

How she knew passes my comprehension, for she had never, to my knowledge, been told.

I have not seen her since she was two and a quarter; she is now three. I hear that she has not forgotten any of her songs, and that she often asks for me. For three months she heard very little music, but on being taken to hear a pianist, she remarked to her mother, "Dat's something like Zamsie used to play." Her mother writes to me, "She pines for Beethoven, and things like that."

That this child has every likelihood of proving to be a musical genius I think few would be found to doubt. She is otherwise a normal specimen of humanity; perfectly healthy, full of life and spirits, with a decided character.

It would be interesting to know how far her early training has been instrumental in developing the child's natural genius.— LILIAN FAIRBROTHER RAMSEY in the *Musical Herald*.

TEACHING CHILDREN THE DIGNITY OF DETAIL

THEODORE STEARNS

The instinct of all childhood is for matters small and easily within its grasp. A puppy, a kitten, a doll, a wee flower, easily and effectively excites the interest and admiration of nearly all children, for the subtle, co-relative gathering of little things is as plainly marked in the young as it is in nature.

To apply this principle and utilize it in teaching offers almost boundless opportunities for success; it may be even safely assumed that it is the one principle that wins with children, especially in music, where the wealth of detail is so profuse and yet so plain when carefully sifted out, arranged, and placed before the eye and mind with earnest and intelligent effort.

The first five tones of the scale of C, written in whole notes, may contain a world of meaning if their various attributes and association one with another are clearly expounded, and the simplicity of a "first waltz" or "exercise" that has long since passed beyond the wonder of the teacher may be given a grown-up dignity and fresh interest to that wide-awake brain and impatient little fingers which so longingly scans the mysteries of staff and notation and mutely plead to be released into swift technique and sweet song. A child will seek the pebbles in the brook flowing at his feet long before he fully appreciates the majesty of the distant mountain, and he is easily content to play with the first ere the importance of the second impels his attention. I sometimes think the first lesson should be given on a slip of paper, lest the magnitude of a whole printed page distract the roving eye and appal the budding understanding of the youngster who, perchance, has just dropped a tiny forget-me-not wrapped in moist handkerchief to climb upon the revolving stool of learning and look with apprehension at the long keyboard.

The First Detail

I have yet to meet the very young pupil who did not, at first, gingerly handle his first violin or sit up to the piano with shyness and doubt. They can be easily frightened and embarrassed at the outset and anxiously cast about for some one thing—some tiny rock or anchor which they can instantly understand and to which they can cling and preserve that sensitive dignity which is so near the surface and so imperative to the majority of children.

Even as a large audience must first be centred on one point of common interest from which its attention is gradually led out into more diffuse and complex paths of entertainment, so must this first lesson given to a child be based upon some small detail, one easily grasped and understood, and thence the skilful instructor will lead gradually to two or three other items of interest as quickly as possible, for childhood will not brook delay until the half hour is safely passed and the pupil finds that, because he has not been asked to look at the mountain, he has been playing with the pebbles without once being fearful of falling into the stream.

Treating the material used as a matter of course will often put the children at their ease, and to use a conversational tone is all-important. Too many teachers treat a child as a child, when meeting him on the common ground of dignity would raise him in his own estimation and, once for all, make him feel that in this task his abilities to learn are rightly appreciated.

In seeking to get work or the best that is in them out of ignorant people one raises them to one's level by being shrewd enough to descend apparently to theirs. Thus the most powerful and popular statesmen or other public men are those who talk plainly and use homely texts when addressing common throngs. It is exactly so with children. If one is grandiose about the mountain, the child gazes helplessly at the pebbles and is bewildered. His instinct tells him that he is being imposed upon, yet he condemns his inability to understand and blames himself. Soon he grows indifferent, with that heedlessness of childhood which is the hardest characteristic for a teacher to dispel or penetrate.

Have you ever noticed how freely children walk and play? Have you, unobserved, listened to their talk, arguments, disputes among themselves? They have their own dignity of resentment and appreciation, sometimes grotesque, just as you and I have our values and ideas, and any success with them must first show them that you fully know and respect their small instincts and strength.

FRANZ LISZT AS A YOUNG MAN

Dignified Friendliness

Like taking up a brick sidewalk, the rest is easy once the first brick is removed. The first detail, such as, possibly, the correct position of the thumb and the reason therefor, has won a fleeting interest, and the slow, careful playing of the five-finger exercise, C, D, E, F, G, has been a triumph. This much of the lesson can be made to appear foolish or dignified. Foolish, if the teacher pronounces it ridiculously easy; important, if he impress upon the younger mind the beauty in being exact or perfect in some one thing. I believe that nine failures out of every ten depend upon the impressions formed at the first lesson.

The child can, like household pets, instantly distrust or trust, though this may not be always the case. Be very sure that you, as well as the lesson itself, are being covertly studied. With his limited deductive ability the pupil will gauge you, try you, "size you up," and adjust himself to your betrayed characteristics and propensities. Later on he will copy your mannerisms to a great extent and the little details will be grasped first. If you talk comfortably and pleasantly the lesson will be pleasant. If you resort to undignified severity or use of big words and ultratechnical terms, the lesson will be a vexation and a puzzle. If you can discover, either before or during the first lesson, what the child's everyday ambitions and pleasures are, you may count that detail with a golden numeral, for any interest by a grown man or woman in a child's pleasure wins that child for a friend, and a lasting one. Who in this world can work to better advantage together than friends?

Besides that, there is often a way of applying the principles of playtime directly to some part of a music lesson. One pupil was an avowed worshiper of base ball, but could not get the idea of drawing his violin bow straight. "What," said his teacher. "If you wanted to put a man out on first base would you throw the ball straight or would you lose time trying to curve it?"

To a little girl who loves to cook and set table, but who constantly allowed her hands and wrists to drop below the level of the keyboard, a teacher suggested: "Do you hold your hand that way when you put a cup and saucer on the table?"

JOHANNES BRAHMS IN HIS BOYHOOD

One of my boys persisted in playing piano with the whole arm instead of his fingers alone. When he played a note, floppety-flop would go his arm, finger, wrist, and all. The other day he was telling me how nicely he put down his mother's hall carpet.

"Did you use a sledge hammer?" I asked.

"What?" he laughed. "To drive tacks with?"

"Well," said I, "what is the use in your using your whole arm to drive down the piano key when a single finger will do it?"

On the other hand, some children cannot be treated as equals. Like the confirmed spendthrift they will not stand prosperity, and too much friendliness results in a species of contempt for the authority and discipline which must remain the teacher's first and best stock-in-trade. Happily, acute cases like these are rare, and in general may be overcome by skilful leading rather than by driving.

Training the Details

As water seeks its level, so will the association of teacher and pupil gradually adjust itself; the routine of lesson giving and lesson receiving becomes either a systematic mutual pleasure or an erratic scheme of troubled progress, for, once started, children continue to learn as long as they are taught, though the results may be like Joseph's coat, of many patches and colors.

As in the beginning they could grasp the details nearest their fancy, so now they look to their instructor for that vigilance which guided them safely over the brook that threatened to destroy their interest. Up to the time of so-called "graduation" in music the pupil leans on the word of the teacher, and this confidence depends solely on the persistency with which the dignity and importance of small things has been kept up. No doubt all teachers have been careful and painstaking enough at first. As a rule this is imperative, since a child, like a chicken, can assimilate only a little successfully. A hundred minor strands have been examined. It remains now to gather these together into a homogeneous whole and bind them into a perfect chord of uniform strength and usefulness.

No one ever lived long enough to profit by all their mistakes, and ever since the world began Experience has been the hardest teacher. Many old pupils are constantly facing troubles in their advanced technique that might be traced back to the first lessons where the supreme dignity of some certain detail was insufficiently learned, or understood, and, very correctly too, the teacher received the blame. To tell a pupil a thing once only is never sufficient. True, it may not be necessary to pound a fact with sledge hammer blows over and over again; but it is essential to refer often to all details, sometimes by a mere word, again by a fresh explanation, enhanced with a new simile to give it the contrast of novelty, in order to draw the strands into the gradually increasing perfect result. Beethoven believed in allowing a pupil to finish a piece before criticizing, yet that did not deter him from crying "staccato" to a pupil whose technique already was almost blameless.

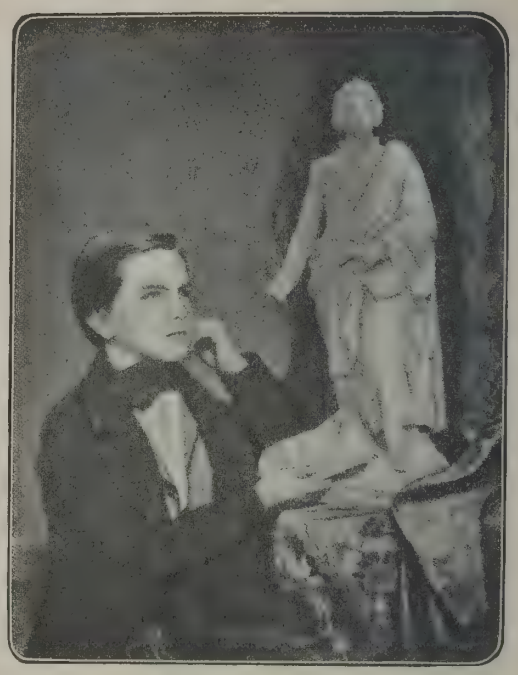
Real training consists in ever watching details that long since have been correctly understood, and what is expected of us to-day is expert detail, whether we be virtuoso or ditch digger.

Merely telling a child that details are necessary is, of course, unsatisfactory, unless you show him that this is so. And here, again, the dignity of small things is powerful, for above all else, children desire and understand a proof of anything. This is the inborn instinct of all creation, to see and be near perfection. To tell a pupil his lesson is well played is gratifying to him, but to explain why he has improved is infinitely better. Thus, when he plays a passage with proper attention to its staccato and legato phrases, turn back to a distant previous lesson and recall how he labored over that one point, which he now successfully performs.

When pupils play a scale smoothly, show them how it is the result of those far-away five-finger exercises, which once meant so much to each individual finger. Encouragements such as these are of decided benefit, but care is taken not to make them flattering, lest the naturally ambitious instincts become over bold.

A powerful argument for the constancy to detail is a clear explanation of the fact that all music is fleeting. We are judged by our first performance of any given piece. A painter, a sculptor, a novelist, may produce a work, which, if not liked by the public at first, can be reviewed or reread until its beauties are clearly recognized. With the playing of a piece of music, however, the whole effect, the best in one's self must be given completely and perfectly, for with the sounding of the last chord we must stand or fall by the few moments we have held the interest of our hearers. In order to do this successfully, strict attention must have been paid to all the little points, and if we have not the habit of being careful, how can we expect to do the best every time?

"How strange it would be," once said a little pupil as she entered my studio with a bouquet of May flowers, "if half the fields were dead." We talked about details that day perfectly, for a score of them lay on the table, mute examples of the principle, and sweetening the air with their fragrance. She played her scale splendidly, by the way. It was the C♯ minor.

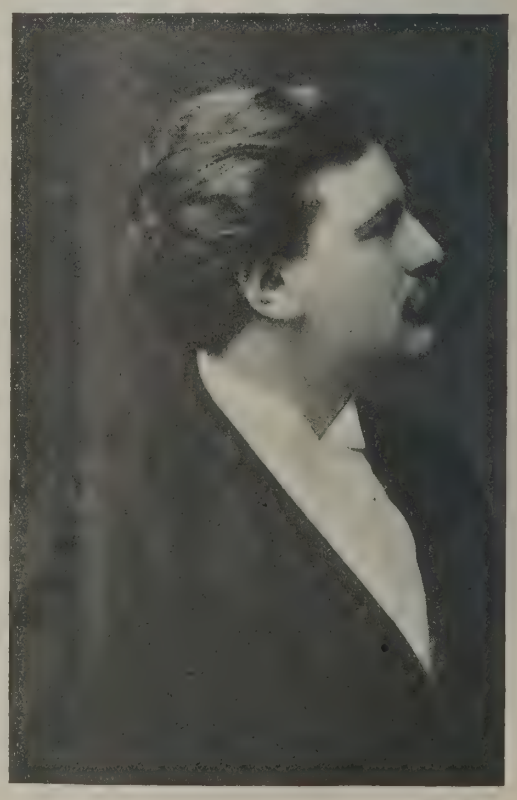


JOSEPH RHEINBERGER AT FOURTEEN

CONCISE RULES

Every intelligent and upright man regulates his conduct by fixed principles and established methods. He is not the creature of impulse or caprice.

1. He is strict in keeping his engagements.
2. He does nothing carelessly or hurriedly.
3. He does not entrust to others what he can easily do himself.
4. He does not leave undone what should and can be done.



MORITZ ROSENTHAL
(Now in America)

BRAHMS' BIRTHPLACE

CAROLINE V. KERR

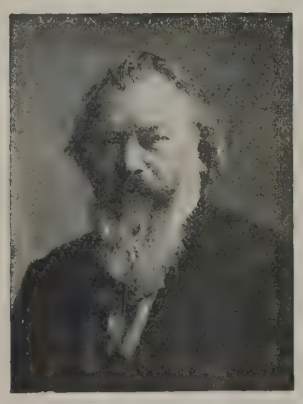
The tourist in Hamburg, who is dependent upon his *Baedeker* as a fingerpost to the many interesting sights which the quaint old Hansa town affords, will be directed to the Museum, the City Hall, the botanical gardens, the harbors and quays, or the beautiful Alster basin, its surface dotted with pleasure craft of all kinds, and whitened with the plumage of the swans which play as prominent a rôle in Hamburg as do the doves at St. Mark's in Venice.

All of these and much more will be pointed out to the stranger within the gate, but by far the most interesting quarter of Hamburg is rarely approached by the regiment of the red book.

One has only to turn the corner which leads from the Alster Promenade, out by the old Gänsemarkt, to find himself suddenly in the heart of seventeenth-century Hamburg, walking over the cobbled pavements of the queer, crooked old streets, where, with outstretched arms, one could nearly touch, on either side, the rows of quaint, gabled houses, with their myriad-paned windows.

Through these windows one catches tantalizing glimpses of old pewter and porcelain, and the soul of the relic hunter is alive with visions of curious treasures which might be picked up in these old houses.

But a far more fascinating leaf of ancient history than the one that spells "pewter and porcelain" is that from Kalbeck's delightful biography,



JOHANNES BRAHMS

which locates the birthplace of Brahms somewhere in this labyrinthine maze of narrow alleys and lanes. After aimless wanderings through the Bäckerbreitergang, the earlier home of Father Brahms, where the fascinating old houses lean forward as if to make gossiping easy for the good *Hansfrau* in her window with her neighbor across the street — one arrives at the *Speckgang*, off of which lies Schluters Court and the Brahms house.

The entrance to this court is through a passageway between two houses, barely wide enough to admit of an Indian file entrance, and sets one to wondering how Johann Jacob, the father of our Brahms, managed to wedge himself and his beloved contra-bass, through the narrow opening.

The place dignified by the name of Schluters Court is a small enclosure not more than twenty feet square, and this so filled with old casks, ash-barrels, sheds, and the family washing, that two feet of perspective only is granted for a view of the Brahms house.

To reach the Brahms apartments one stumbles up a flight of stairs, which in breadth and steepness resembles nothing so much as a hen-house

BRAHMS' BIRTHPLACE

ladder. The door to the left of the landing leads into a smoke-stained kitchen, with a tiny hearth which would have done noble service in a child's playhouse, but which must have offered poor encouragement to children of larger growth. A living room measuring seven feet from the uneven floor to the cracked ceiling, and a little alcove, complete the apartment. Here were housed father and mother Brahms, and two children, and here, May 7, 1833, was born the great tone master, who proved himself worthy of forming one of the immortal trio of B's.

The view from the two windows consists of the edifying spectacle of the neighbors' back yards, with their accumulation of rubbish and unsavory odors, surely many times multiplied in those early days of the past century, when health and police regulations were not so highly developed a factor in German civilization.

The sun is never very generous with his light in Hamburg, and but few of his beams could have penetrated into the foggy, smoky atmosphere of this dark little corner. Small wonder that the child Johann preferred to escape from these

(Brahms at Leisure)

unfriendly surroundings and slip off down to the harbor, there to feed his lively fantasy on the cosmopolitan craft for which the Hamburg port offered so splendid a market — or, together with his schoolfellows, to visit the enticing street fairs where, on one occasion, an itinerary phrenologist made the prophetic assertion, "You have a remarkable head! There is something unusual about you and you will be a great reformer."

This prophecy has been fulfilled, and the musical world of two continents has long since acknowledged its debt of gratitude to the "reformer."

But in the "prophet's own country" recognition has come more slowly, and it is only recently (seventy-three years after his birth and nine years after his death) that the civic authorities of Hamburg have placed a memorial tablet upon the humble house in Schluters Court, made illustrious for all coming generations of musicians as the birthplace of Johannes Brahms.

SIMPLE RULES

The careful man:

1. Is prompt and decisive in his dealings.

2. Is clear and explicit in his bargains.

3. He does not leave to memory what should be in writing.

4. He does not allow his desk to be littered, but keeps it tidy and well arranged.

5. Aims to keep everything in its proper place.

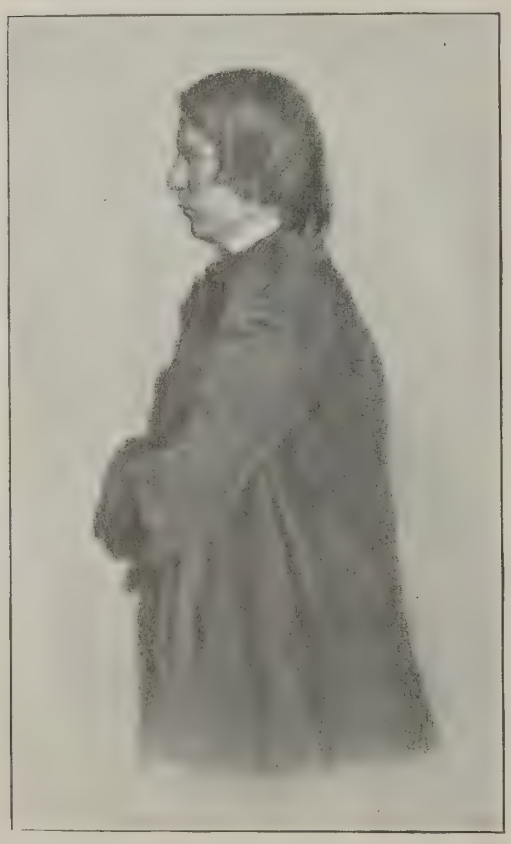
6. Keeps the detail of business well in hand and under his own eye.

7. Often examines his books and knows how he stands. — *Business World.*

SCHUMANN'S "ALBUM FOR THE YOUNG," OP. 68

PERCY GOETSCHIUS, MUS. DOC.

This delightful and valuable collection of short pianoforte pieces, in which Schumann manifests his sympathy with child life, and his appreciation of its significant influence, was written in the two weeks from August 30 to September 14 in the year 1848. Its original title was *Christmas-Album for Children who love to play the Piano*, forty-two pieces. When first published, it was called 40 *Piano Pieces for the Young* (Op. 68). In reality there are forty-three separate numbers in the collection, which, in publishers' catalogs, generally bears the title "Jugend-Album" (album for the young).



ROBERT SCHUMANN

Schumann's attitude towards the work, and the incentives to its creation, are reflected in a letter which he wrote to Carl Reinecke (still living, in Leipsic) shortly after its publication, and which runs thus: " . . . my youngest 'children' also, forwarded day before yesterday, bespeak your sympathy. It is true that one always loves the youngest most; but these have grown singularly dear to me, as they have really grown right out of the life of the family. For the first pieces in the Album were written for the birthday of our eldest child, and so one piece after another was added. I felt as if I were beginning to compose all over again. You will also find traces here and there of the old sense of humor. They are totally different from the *Kinderscenen* (Op. 15). These latter are retrospective moods of an older person, and are intended *for the grown-up;* whereas the Christmas-album (Op. 68) contains more prospective moods, presentiments of future conditions, *for the young*."

This points clearly enough to the author's personal impression and intention. But it is nevertheless true that a number (and no small number) of these pieces lie decidedly beyond the range of ordinary childhood experience, and, both in musical contents and technical difficulty, demand the capacity of grown-up children. At the same time, so many of its pages are of the grade of simplicity necessary and convenient for the ordinary child, that this collection must be regarded as a great boon, by teacher and pupil, particularly to be prized for its musical purity and genuine beauty.

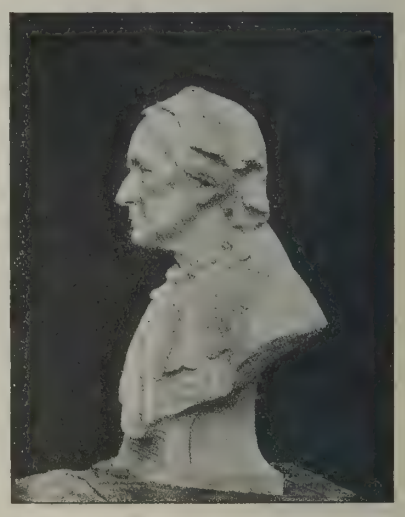
The very best company is just good enough for the learning child; no teacher, no instrument, no class of music is too good for him because he is "too young." It may be, for the time, beyond his full comprehension; it may be too "deep," but it cannot be too "good" for him. The purest and best will draw him upward; will feed his enthusiasm; and will lead him to discover, by natural sympathy, the best that is within himself. And no other quality than the purest and best will do this. Therefore teachers should search the pages of the Masters most diligently for such of their treasures as may prove to be accessible to the young student; and should always give the preference to such teaching material. Of this kind are the *Songs without Words* of Mendelssohn; the Album of six pieces (Op. 72) of the same master; the two-voice *Inventions*, *Little Preludes*, and many other easy pieces of Bach; the *Bagatelles* (Op. 33) of Beethoven, —and this *Album for the Young* of Schumann.

Another part of the teacher's duty toward the pupil is his induction into the spirit of the composer, by such wise and gentle explanation of the history, the character, and especially the general structural details of the music as will stimulate his interest and his power of independent observation and apprehension, and will place him in a certain personal relation to the master and his work.

This Album of Schumann exhibits enough curious traits (of a purely technical nature) to supply the young pupil with a rich source of suggestion and interest, sufficient to attract and hold his attention until he has learned to play the pieces well. To these I shall refer in a general way, leaving it to the teacher to use what he may deem useful.

The form, or structural design, is singularly simple and regular; the division into phrases, of the usual four-measure length, is everywhere apparent, almost without exception, and with but rare extensions; in other words, the cadences are distinct, and recur with almost unfailing regularity in each succeeding fourth (or second) measure. The most striking deviation is seen in No. 31, —the *War Song*, —which is irregular throughout.

The design employed for nearly every number is that known as the Three-Part Song-form, — a design of which each Part is usually a period (double-phrase) or some similar form, and in which Part Three is practically a recurrence of Part One. The pupil will take keen interest in hunting for the "return to the beginning." In many cases the design is enlarged by repetition of the Parts. This form is distinctly exhibited in No. 9, — the *Little Folk-song*. In No. 4, No. 7, and a few others the form is only Two-part; that is, the recurrence of Part One is wanting.

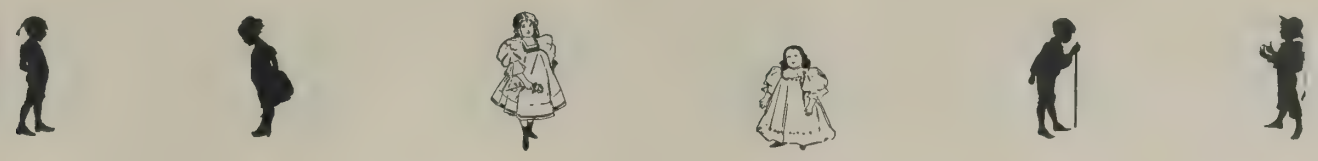


CLARA SCHUMANN

A noteworthy feature of the whole collection is the prevalence of duple measure; for one third of the pieces Schumann has chosen 2–4 measure, for more than another third he uses 4–4 measure, and the rest are in that kind of 6–8 measure which represents two triplets, or practically 2–4 measure. There is no 3–4; and a genuine triple-rhythm effect is apparent, if anywhere, only in Nos. 15 and 22, where the tempo is so moderate as to admit of six independent beats instead of two triplet beats.

Another somewhat curious trait is the preponderance of the "sharp" keys; A major, and its parallel, A minor, are represented fifteen times; E major three times, E minor once; G major three times, G minor twice; C major six times, C minor twice; D major once. Of the "flat" keys, F major occurs six times, and E♭ major once.

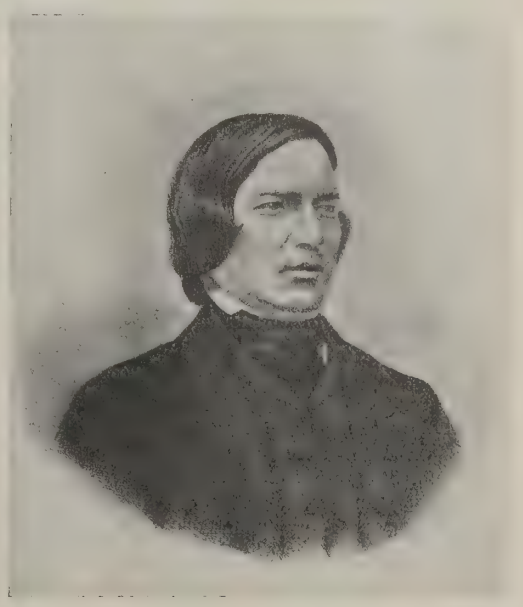
As Schumann intimates, in the letter quoted, the first few numbers are very simple; nothing could be more so than No. 1 (*Melody*), No. 3 (*Crooning Song*), and No. 5 (*Little Piece*); simple

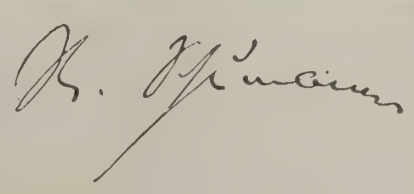


enough are also No. 2 (*Soldiers' March*), and No. 4 (*A Chorale*). This same chorale appears again later, — as No. 42, — with somewhat elaborate figuration. No. 6 (*Poor Orphan*) touches a deeper vein, and No. 9 (*Little Folk-song*) is still more serious, though the childish laugh rings through its second section; but between these come those delightfully ingenuous favorites of all children, young and old, No. 7 (*Little Hunting Song*) and No. 8 (*Wild Rider*); and precisely the same mood animates No. 10 (*Happy Farmer*, "returning from his work"), probably the prime favorite of the entire collection. No. 11 (*Sicilian*) has a quaint ending, on the dominant chord, which leaves it in an unfinished, questioning mood. No. 12 (*Knecht Ruprecht*) is the only direct allusion to Christmastide; this good-natured, noisy fellow, in the train of Santa Claus, dispenses good gifts to good children. No. 13

("May, dear May — thou shalt soon again be here") passes suddenly into the balmy atmosphere of spring, which caresses us again, somewhat more seriously, in No. 15 (*Song of Spring*). Between these stands the *Little Study*, No. 14, in which the author returns to the nursery, — as again in No. 16 (*The First Loss*), and in No. 17 (*Little Morning Wanderer* — "little early bird," who probably does not understand all that he finds). Then comes an allusion to the autumn season. No. 18 (*Mower's Ditty*); and another, again, in No. 24 (*Little Harvest Song*), and in No. 33 ("vintage time — joyous time"). The winter season is reflected in Nos. 38 and 39, both of which are called simply *Winter Time*. No. 19 is a *Little Romanza*, No. 20 a *Rural* (or Rustic) *Song*. No. 21 has no title but the three asterisks ***, whose meaning probably no one now knows; the same vagueness recurs in No. 26 and in No. 30; all are singularly serious, and very characteristic of Schumann, who may have been indulging some secret personal mood. No. 22 is called a *Round*, though it has almost none of the technical traits of musical structure inherent in the "Round canon." On the other hand, No. 27 is exactly what it is called, a *Little Canonic Song*, — in which the uppermost voice and an inner voice sing the same melody, one measure apart. This scholastic vein is resumed in No. 40, which is a *Prelude* and *Little Fugue*, — all for grown-up children, though not very difficult. No. 23 is a *Cavalry Piece*, No. 31 a *War Song*. No. 25 is *Recollections of the Theatre*, of such an innocent nature as the child might recall; No. 32 (*Sheherezade*) and No. 35 (*Mignon*) are similar allusions to the realm of imagination, — the former to the *Arabian Nights' Tales*, and the latter to Goethe's *Wilhelm Meister*. Somewhat akin to these are the *Strange Man* (No. 29), and the Knecht Ruprecht, already cited. No. 28 (*In Memoriam*, "Nov. 4, 1847") is a simple and very beautiful tribute to Mendelssohn; the melodic coincidence between the first phrase of this and of No. 26 (without title) will be discovered by the attentive observer. Another tribute, to a living friend, is No. 41 (*Northern Song*, "greeting to G."), — to Niels Gade, the four letters of whose name (g, a, d, e,) constitute the four melody tones of the first measure. No. 34 is called simply a *Theme*. Schumann seems to have been at a loss, himself, for a more definite title, — and no one but Schumann could ever have written it. No. 36 is an *Italian Sailors' Song*, and No. 37 another *Sailors' Song* from another quarter of the globe. The whole collection ends (No. 43), like the year, with a *Sylvester Song;* it exhibits, in its first melody notes, an interesting similarity to the beginning of No. 27 and No. 22.

I have purposely touched upon each single number, not only in order to translate its title, but because each number is worthy of special mention, and a more or less precious gem by itself.





The Musician

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MUSIC AS A COMMUNITY ASSET

THOMAS TAPPER

It is a good sign of our times, a sign of our dawning comprehension of relative values, that we are beginning to consider school music aside from its schoolroom application. Years enough have been spent in defining the place of music in the curriculum, in devoting energy to the lesser questions of its technical presentation; we may now be permitted to turn our attention to the larger application of music in its relation to the community. Technics and methods will work out their own salvation while we are giving the subject not merely its distinct place in school, but the distinguished place it deserves in city and town life.

In nearly every community there are watchful men anxious to find the school graduate whose mental equipment seems to promise value when applied to the demands of commercial activities. This watchful individual appropriates the graduate and proceeds to turn him into distinct service; sometimes this service permits personal development and the unfolding of special gifts; more often it becomes service of the cogwheel order. But in either case, the application of the graduate to a place in life is of great purpose, for it places another individual in working line, makes him a self-supporting citizen, and connects him intimately with the affairs of his times. In brief, it sets him on his own feet.

But this is not enough. A nation depends not only upon commercial activities for its full development, but upon multitudinous lines of social development, and it seems to me that the question we are now facing is, How far are we able in school years to prepare our graduates for social activity, how may we quicken their attainments that they may possess personal value in fulfilling the varied demands of their time and locality?

Here and there throughout the United States it has dawned upon thoughtful men and women that the child who devotes fifteen minutes daily to music in the schools is in the course of the primary and grammar grades placing at interest an investment of many hundreds of hours, many hours more than falls to the lot of many a well-equipped amateur. And while the two cases represent many incongruous elements defying comparison, the suggestion naturally comes forth whether or not this expenditure of time does not stand for a value beyond the mere schoolroom use of it. We are beginning to inquire whether this investment may not be so placed and so guarded as to pay a dividend throughout life, a dividend of great social value, instead of remaining merely a more or less pleasurable experience during certain hours of school life alone.

In some cities the child and his fellow-citizens have been shown that school music training has a larger meaning. Recently in Cincinnati, and in Worcester, Mass., the directors of music have given the children a place upon the program of two of the most noted festivals that are held in the United States. I was privileged to speak to the children of one of these choruses, and it pleased me to point out to them the great significance of their participation in the festival, and I endeavored to show them that this single instance of the application of their knowledge of music to the community interest is one that may take place not only once, but always.

The oft-discussed question as to whether America will ever become a music nation finds its solution in what we do with singing children. European nations have risen to their present plane of music development through the domestic practice of music. What Johann Sebastian Bach said of his family of children, every community should be able to say of its citizens; namely, that being gathered together, they can give an interesting concert by themselves. In American music festival undertakings, it is not the orchestra that is engaged for the occasion, nor the soloist who flits in, a modern troubadour working on an express schedule, that builds up the music atmosphere of a community. They lend much that is indispensable, but it is the singing citizen, young and old, who is left on the stage when orchestra and soloist are gone who remains the constant factor to be cherished and to be further developed.

In writing upon this subject I have frequently referred to the attention paid to the drama by the peasant people of Ober-Ammergau. Their decennial representation of the Passion Play is not a single distinct effort, but it is an artistic product resulting from the continuous study, in their town theatre, of the works of the great dramatists; consequently, the children of the town are led, as their natural fitness permits, into the study and observation of dramatic work. It is not to be wondered at, with its constant practice, and with its faithful devotion to histrionic art, that this Bavarian village is able to attract auditors and spectators from all parts of the civilized world.

This single illustration points out to us that the moment the fact becomes fixed in the mind, even of one man, that a community possesses an artistic possibility which may be applied in a broad communistic sense, the thing begins to shape itself.

With us, therefore, the beginning of our national music depends purely upon the presence in every community of a man who realizes that there is latent capability in the people, and who, further, realizes that the development of this capability must begin in years of childhood, and be continued in years of manhood.

The people's singing classes, as originated and developed by Dr. Frank Damrosch, are an absolute necessity to every city, town, and hamlet. The far-seeing man who can gather together the children and citizens of a locality, and teach them by patient practice to study and to perform beautifully a great masterpiece of music, has become, to say the least, as valuable to his fellow man as the selectman or overseer of the poor.

Music in school has, therefore, a broader meaning for us. It is more than mere material for schoolroom practice. It is a possession, the national value of which is yet to be known. In school years music should provide the child with three things — mastery of the written language, responsiveness to its meaning, and an increased desire and capacity to interpret the great master works. Music literature is a domain the extent of whose beauty is not even dimly realized by one who has not the open sesame to the domain. This open sesame is personal power to interpret music with the score in hand. The child must attain this power in early life, and on the day he leaves school the golden thread of his interest must not be snapped, but it must be knotted the more firmly by some one who will continue to keep the child a singing citizen.

In no small degree is it interesting to note how quickly a community becomes distinctive, and incidentally, well known, the moment one arises in it who believes in its inherent art capacity, and begins to make good his faith in works. Of untold value are such activities as those of Dr. Frank Damrosch of New York, of Dr. Dann of Ithaca, of Mr. Aiken of Cincinnati, of Mr. Rice of Worcester, of Mr. Shepard of Orange, N. J., and many others well deserving mention here, who conceive that a community will become musical in proportion as its singing love for music is fostered and developed. As to the value of this activity, and of its contribution to community life, no word of argument is necessary. The devotion of thought and of time on the part of those members of a community who participate in the production of a masterpiece like *The Messiah*, the mental training they receive, the heart warming that arises in them at knowing more intimately the great composer's thought — all these experiences are units of great value, a value we are unable to state in concrete terms. The experience they receive makes for the higher social life, for purer thought, for devotion to affairs not exclusively commercial, consequently, for the idealization of social conditions, and for an increase of the individual.

Few educational activities make more directly for the higher social life than music if it be carried over into the doings of after-school life. To develop the artistic effort latent in the People's Choral Union idea not only serves to distinguish the singer, but it brings a distinguished pleasure to all the people of the community. The Choral Union finds its reservoir of supply in the mighty stream of children which like a river flows into life between the walls of our schoolrooms. It is to them that power and right conception must be early imparted, and it must be imparted to them in the faith we have in the greater application. These early years must not be squandered in indecision, nor spent in striving to encourage worship at altars erected to false gods.

May we be forever awake to the evil of idleness, untruth, and insincerity of purpose in our school music; and may we be forever aware of the great significance of all small beginnings.—*Journal of Education.*

The plans of the Oratorio Society, conducted by Dr. Frank Damrosch, include the giving of four concerts during the coming winter. Two of these concerts will be devoted to works that are novel to New York. The first one of these will be Gabriel Pierne's *La Croisade des Enfants*, which will be performed on December 4. The other novelty will be Elgar's *The Kingdom*. This work is a continuation of Elgar's *The Apostles*. Dr. Damrosch has arranged it so that *The Apostles* will be given performance on March 19, and that one week afterward, March 26, *The Kingdom* will be given. The remaining concert of the Oratorio Society will be given December 26, and will be devoted, as usual, to the annual custom of performing *The Messiah*.

INFORMATION WANTED

Editor of THE MUSICIAN

Dear Sir: — I have found a new way of producing harmonic notes on the violin hereto unheard of. I've seen special methods for harmonic notes and pieces of violin music by the best violinists of to-day and have not met a place where these harmonics are yet known to the musical world. Would like to get your advice how I could let these harmonic notes be known to the musical world and how I could get and keep the credit of having discovered these new notes. An answer would be welcome, oblige yours truly,

A. J. G.

THE STORY OF RONDO AND ANGELA

MARY ESTHER SPARKS

[This original and entertaining story was presented by a pupil of Miss Katherine V. Dickinson, of Alton, Ill. The text should be read aloud by one pupil and the compositions performed by others, thus forming an attractive and varied program, in which many may participate. — EDITOR.]

PART I

No. 1

In the olden time of princesses and fairies, when wishes came true, and all adventures ended well, in a great castle over the hill dwelt the lad Rondo. A lonely little fellow he was, but sometimes the village children from the mountains near by would come to play with him. Then the grim old battlements would ring with merry shouts of laughter, and all would go singing and dancing over the smooth green lawns, to a gay little tune that sounded like this trio. *Valse*, Op. 100, Streabbog, No. 2.

No. 2

Now, Rondo was a quiet boy, for much of the time he was the only child in the lonely old castle; but the village children often grew boisterous in their play, tumbling about regardless of grace and measure, while in their stout boots they clumped noisily up and down the drives and pathways, scaring the little birds with their racket. And now if you will listen you will hear how they played and romped. *Allegretto*, Liebling.

No. 3

One day a cunning little girl whom Rondo had never seen before, came up with the others to visit him, and because she was more gentle and thoughtful than the rest, he chose her for his companion. Angela would listen by the hour to the strange stories Rondo told her of what he saw in the garden and woods, when he wandered about alone at twilight, and how the dream fairies whispered their dearest secrets to him as he sat by his sky window, watching the stars.

Then often they would wander together through the long dim halls, and big quiet rooms of the old castle, till they came to an old, old room, high up, that looked out on the tree tops, for there they had found a strange table-like piece of furniture with bits of ivory in a row across the front that made a pleasant sound when touched. Can you guess what it was? Why, a little old spinet that had belonged, perhaps, to Rondo's mother. There Angela would play often a long time, while Rondo listened happily to the quaint sweet tones that seemed to be telling what he longed most to say. *Invention*, D minor, Bach; *Allegro*, *Sonata* in F, Mozart or (Haydn).

No. 4

When the days came that the mountain children took the goats to the green hill pastures, Rondo was left alone, so he grew to love the creatures of the nature world, and make them his playmates. Then when he was tired of staying indoors, the sunshine and the flowers seemed to beckon him to come out to them. So it happened that one day when he had been playing a long time with the lovely flowers in his own garden, he wandered on into the wood near by, and because his heart was light and he was content, he skipped happily along the high arched paths, over the green moss, singing softly to himself.

If Angela had been beside him then, I think she would have played a little *valse*. *Valse Gracieuse*, Helen Byrne.

No. 5

In the wood, Rondo finding the trees dressed in their freshest suits of green, wondered if the fairy-folk had not been taking special care to make them lovely for him, and peeped about among the leaves, trying to find some tiny elf to ask him. Spring had come, you see, and the wood people were glad for the new life and sunshine she had brought. It seemed to Rondo that he had never seen such joyous beauty, and he was as happy as the "Spring Blossoms" on the wild fruit trees. *Spring Blossoms*, William Hubbard Harris.

No. 6

As Rondo went on and on into the deeper wood he came upon many strange wild flowers, and looked at them all, curiously. Sometimes he pretended that he found a wee fairy sitting on a briar rose petal, and sometimes the flowers themselves seemed to talk with him. Then by and by, far away he heard some one singing, and because he had been told that the Spring gave her blossoms voices, he thought perhaps it was the "May Flowers" singing to him. *May Flowers*, Landon (duet for teacher and pupils, very easy and short in *Foundation Materials*).

No. 7

But when the singing was quite near, Rondo looked in the direction from which it came, and what do you think he saw? No — not a person, but a band of tiny elves, who came dancing up to him, and in sweet singing voices begged him to follow them. Then they formed a magic ring about him, and leading him on, cast an enchantment over him, all the while singing their *Elfin Song*. *Elfintais*, Heins.

No. 8

When it seemed to Rondo that he had gone a long way, suddenly through the green of the low bushes he saw a glint of red, and then he heard the queerest "tramp — tramp" — not a bit like walking. As soon as the elf folk heard it they all hurried forward, pushing aside the branches so that Rondo saw a whole band of tin soldiers marching toward him. He wondered what it all meant, and one of the elves told him very excitedly that these brave fellows were just coming back to the palace of their king, after a terrible, but victorious battle. Some of them, as Rondo could see, had been injured, and hobbled a little, but regardless of this they went along very gaily, with their colors flying, and band playing.

Long afterward, Rondo remembering it all, made up the *March of the Tin Soldiers*, and in it you can hear just how they tramped along. *March of the Tin Soldiers*, Otto. (Short and easy.)

No. 9

At the end of the line of march there came a very old soldier. Rondo noticed him particularly, and wondered why he marched so strangely. And why do you think it was? He had a *wooden* leg! But he was as happy as could be, for he whistled the merriest little tune. And now you will hear just how the peg leg and the whistle sounded. *The Old Soldier*, Hannah Smith. (Short and very easy.)

No. 10

After all the soldiers had gone by, the elves were very anxious to follow them, so they took Rondo with them to the king's palace, for they said there was to be a grand ball given there in honor of the soldiers' safe return. Rondo was delighted and followed willingly. Before very long the beautiful palace could be seen, shining all white, in among the green trees, and Rondo with his companions reached the steps leading up to the great doors, just as the last of the soldiers disappeared down the long hall, so they were in good time for the festivities. A guard met them at the door and ushered them into the gorgeous ballroom where the guests were already assembled. At first Rondo was quite abashed by the brilliant lights and the grandeur of the scene, for he was only a little boy, and had never been even to a party before; but all the elves who had come with him were very kind, showing him what to do and where to go. Presently a trumpet blast was heard, and the heavy curtains at one end of the room were drawn aside. All the lovely little fairies and grim soldiers drew up in brilliant lines against the sides of the long ballroom. Then, when every one was quiet, the king, followed by his pages in gay attire, came sweeping up the hall to the wonderful golden throne at the other end. Rondo was entranced and watched all the ceremonies in delight. Presently from some place sounded a few strains of music, and all was flutter and gaiety again. The stern soldiers relaxed, and went about choosing partners from the crowds of pretty fairy maids. Soon every one was ready and the dancing was begun with a stately minuet. Now if you will shut your eyes, you will hear the music that the brave tin soldiers and the cunning little fairy ladies danced to, the night Rondo was in Fairyland. *Minuet*, Op. 21, No. 2, Henry Schoenfeld. (Second grade.)

(*To be continued*)

PROSPERITY PROMOTERS

Push — The force by which one's ideals are converted into realities.

Punctuality — A saver of time and temper. A creator of confidence.

Politeness — The golden key that unlocks the door to many an opportunity.

Principle — A self-imposed rule of right conduct which governs every action.

Penetration — The ability to foresee events and consequently to provide for them.

Poise — The power of self-control which often makes one master of the situation.

Precision — The habit of being accurate and thus of averting annoyances arising from error.

Prudence — The practice of acting with discretion and of wisely husbanding one's resources.

Perception — The happy faculty which enables one intuitively to say and do the right thing at the right time.

Perseverance — The characteristic which impels one steadfastly to pursue the object in view with an invincible determination to triumph over all opposition. — *Equitable Record.*

THE PRESENT MOMENT

The mill cannot grind with the water that is past. As little can it grind with what is to come. It can grind only with what is passing through it. We can make no use of time past. As little use can we make of time to come. We can make use only of the passing moment.

There is nothing like taking scandal by the beard and treating the opinion of the world with heroic indifference. — LE SAGE.

It is not our wrong actions which it requires courage to confess so much as those that are ridiculous and foolish. — ROUSSEAU.

MICCIO HORSZOWSKI, A MUSICIAN OF THIRTEEN YEARS OLD*

RAFFAELE SIMBOLI

Miccio Horszowski is a musical prodigy. There have been many, and each day brings new ones, so that it might hardly seem worth while to speak of him; but this boy is not to be confused with the others. He has not a marvelous technique, his fingers do not run over the keyboard with lightning-like rapidity, his musical compositions, although

full of interesting bits, yet do not bear the stamp of genius. His characteristic distinction lies in the sentiment expressed in all of his interpretations, and which is far superior to his age, being that of a mature man. The eminent musician and teacher, Sgambati, of the Accademia di Santa Cecilia, Rome, and one of the greatest Italian pianists, one evening expressed himself thus: "It was necessary for a child to come to teach me how to play Chopin!" This child was Miccio Horszowski, who amazed all Rome.

At first the cultured public, accustomed as it is to the announcements and advertising so often unmerited of the usual child prodigies, — prodigies who vanish almost as soon as they appear upon the horizon, — was somewhat incredulous, especially as the prices for tickets to the little pianist's concerts were raised. The news of his success spread rapidly, however, and very soon the hall of Santa Cecilia was not large enough to hold the audiences, and little Miccio was forced to give several concerts in the Costanzi Theatre, whither flocked lovers of music, who are many in Italy, and especially in Rome. On the vast stage of this theatre the little musician seemed even tinier; he sat with dangling legs, since he could not touch the ground, his rather large head, covered with curls, inclined slightly to one side, allowed only his profile to be seen. When the piece he played was finished, and stormy applause broke forth, Miccio rose and bowed with embarrassment, timidly, then disappeared almost at a run behind the scenes. Woe to those who would interrupt with applause while he was playing! He became irritated and gave the audience a ferocious glance.

"Applause annoys me," he said one evening as he was leaving the theatre, "and I notice that it often breaks out in the most inopportune moments. The ladies who come to pet and kiss me are my worst enemies. I am not their little boy! Why do they disturb me? And then they are always calling me a pretty child! and asking me if I like toys. But I am a man, not a baby! No, I do not like toys; I like music."

He said all this with comical gravity, at which I would have laughed, had I not been face to face with a precocious little man, already conscious of his merits, and demanding equality of rights and treatment. Miccio is not modest, but seeing himself petted and caressed as he is, and with his intelligence, he naturally feels the importance of his position. One evening Sgambati wished to take him to hear some great musician who was to play Chopin. Miccio arrogantly replied: "Play Chopin in my presence!"

Last summer I wished to show him an illustrated Spanish magazine in which was a picture of him with that of a rival, who at six years of age had been the wonder of the Spanish court. Miccio hardly glanced at the cut, and passed the magazine to his mother, who at once frowned, and begged me to translate some portion of the article. Miccio's mother has toured Europe for three years, accompanied by his manager, with whom she has a contract for six years. The poor woman, pale and thin, seems always preoccupied and thoughtful. The enthusiasm which her son everywhere arouses does not make her happy and gay; she is always worried about her little musician, and watches over him with wise care.

LITTLE HORSZOWSKI AND HIS MOTHER

The mother was born in Lemberg, in Gallicia, which was also Miccio's birthplace. Her husband still has a music and piano shop in that tranquil Polish town. Mrs. Horszowski, herself an excellent musician, gave Miccio his first instruction,

*Translated from Mr. Simboli's Italian manuscript by Elise Lathrop.

then took him to Vienna, to the celebrated Leschetizky. The child was not one of the usual musical prodigies — who end by doing nothing. Miccio at once made an impression, owing to his striking artistic personality. Chopin, Schumann, Beethoven, and Bach found in him a remarkable interpreter. Talent for music is hereditary in the Horszowski family. Miccio speaks with enthusiasm of a little sister of six years of age who plays the violin wonderfully; another older than he, not less talented for the piano, died quite suddenly. This is why his poor mother watches over him with such anxiety. With another little brother Miccio is not satisfied, because the child, who is but little more than two years old, "*ne joue encore d'aucun instrument*" ("does not yet play any instrument").

Miccio's concerts have the fault of being too long; the programs contain the greatest names in music, from Bach to Beethoven, from Rameau to Rubinstein, Liszt, Mendelssohn Paderewski. He gave six concerts in Paris, with six entirely different programs, and without regard for the limited extension of the child's hand, for Miccio can barely reach the octave. He makes the quickest, most unconcerned crossings to supply this deficiency due to his tender age. Miccio has played a prelude and fugue in C minor by Bach, and the thirty-two variations of Beethoven,—pieces which pianists rarely play, owing to their great difficulty.

Also worthy of note is the fact that Miccio always plays without music (this is far more rare in Italy than in our own country.—Translator.) His memory is remarkable. A well-known critic remarked that in the field of sentiment this young musician's personality shone resplendent. In such matters instruction has but a limited value, sometimes even does harm. Miccio does not seek unusual, odd effects; for him the pages of Chopin are clear and transparent; he plays them as the author wrote them, without substituting or amplifying them with ideas of his own. But he also imbues them with crystalline clearness; the rhythms are precise, without emphasis, the melody develops with sincerity, and vibrates with passion.

If one meets Miccio on the street, if one is fortunate enough to speak with him then, one finds quite a different little man. He is a vivacious boy, full of curiosity, who assails one with a series of questions on all kinds of subjects: botany, physics, politics, natural science, music, photography. Especially photography interests him, and if you are unfortunate enough to show him a camera, you will never escape. Miccio at once takes it, and wishes to learn the most minute particulars as to its operation. He has a small one of his own, given him by his manager, and he takes many snap-shots, but wishing to save himself the bother of developing and printing them, he distributes the films among his numerous admirers, saying with a seriou smanner: "*Voilà, monsieur.* Develop them quickly!"

Little Miccio loves pictures, and is enthusiastic over those of Raphael, of which he has seen a number. He is a passionate collector of photographs, butterflies, stones, and stamps. Venice is the city which most impresses him! "When I marry," he said one evening, "I shall be married in a gondola, and live in Venice, the enchanted city."

A journalist met Miccio in a train one day, and offered him a cigarette.

"Thank you, I do not smoke; I eat matches."

"Eat matches?" thought the journalist to himself, "is it possible?"

Miccio laughed maliciously, then explained that the matches that he ate were those of sugar which are sold in pastry shops.

Another little trick of Miccio's is that of readily falsifying signatures, beginning with those of his mother and manager, and ending with those of Beethoven, Liszt, and even that of the pope.

A FAMOUS FRENCH COMPOSER NOW IN AMERICA

CAMILLE SAINT-SAENS, AT THE AGE OF 12

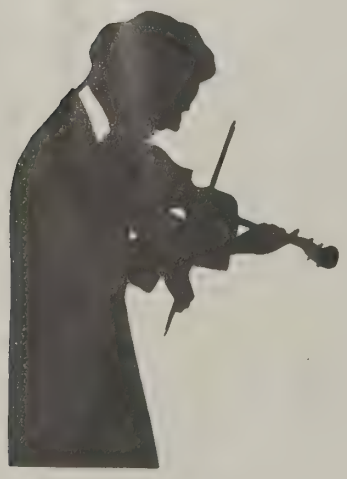
A DUO

THE "TOY SYMPHONY"

EMILIE FRANCES BAUER

No child's musical life is complete without at some time or another having enjoyed the experience of playing in an orchestra, but here the secret must be disclosed. What is known as the *Kinder Symphonie* — in other words, the *Toy Symphony* — is not always confined to children. Many grown people have found that it makes fine sport. Perhaps it was in this spirit, or perhaps out of his love for children, that old "Papa" Haydn really wrote and orchestrated a toy symphony for piano, two violins, and bass, and seven toy instruments, these consisting of rattle, cuckoo, nightingale, triangle, drum, trumpet, and quail.

The Haydn Symphony is perhaps the best known, although other more modern musicians have contributed some very interesting and amusing works. The instruments for the toy symphonies may be purchased at any music store and include a cuckoo with bellows, nightingale, quail, mirliton, rattle, triangle, trumpet with two tones, drum, zobo, a whip snap, a metallophone of fifteen tones, bell-tree, trumpet with four tones, bells, champagne pop, sleigh-bells with handles, wrist bells, tin flute, and castanets.

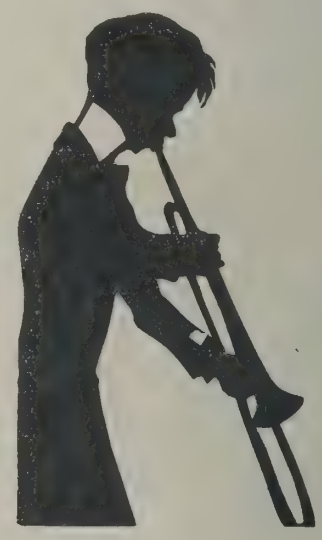


It is surprising to note what a large number of very attractive works of this kind are to be had; for instance, K. J. Birchoff has written a children's symphony for piano, two violins, and 'cello, and the toy parts include cymbals, two cuckoos, rattle, three trumpets, quail, and drum. F. X. Chwatal has written several, one a *Christmas Symphony*, Op. 183. This must have been a success, because his Op. 193 is another toy symphony, entitled *A Merry Sleighing Party*. Again, his Op. 233 is a toy symphony entitled *The Young Musician* with toy parts consisting of trumpets, tin flutes, zobo, triangle, castanets, and drum. The well-known writer of sonatines and sonatas, A. Diabelli, wrote this Op. 33 as a sonata arranged for toy instruments. Carl Reinecke, who has written more extensively for young people than perhaps any one else, has a children's symphony very elaborate in form. F. Spindler wrote a toy symphony entitled *Picnic*. One of the most elaborate works of this class of music is by R. Thiele, and the parts represent Morning Serenade, Concert in the Forest, and Military March. This is orchestrated in many different ways, with

and without a string quintet and flute in addition to the toy parts.

There are always occasions when something of a lighter nature fills in a musical program without making it undignified. Surely the name of Haydn can but grace a program in no matter what he wrote. Perhaps among the musical clubs the moment comes when, tired of everything else, a little recreation is not out of place, especially if one may invite the children and interest them even beyond the point of amusement; but to allow the children themselves to be the performers is the most direct attraction and indeed a fine education for the little ones.

On the educational side the benefits that are apparent are primarily the development of all the senses related to hearing and producing music, because after a child has participated in a performance of this kind his own relation to his toy fifes, horns, and drums will be totally different from what it was before. In this way a sense of rhythm and melody is developed which represent a material foundation upon which to build later on.



The old adage of how to cook a rabbit stew, by first catching the rabbit, may be applied here. First get your instruments in tune with one another and with the piano. This is not so hard as may be imagined, because, when prepared especially for a toy symphony, they already come tuned to international pitch. Assemble the children, make them familiar with the melody by having the piano part played a number of times. Then the conductor may pick up such instruments as are called for: the rattle, the cuckoo, etc., and demonstrate by degrees what will be expected of the performers. A good way is to divide the composition into its different periods, showing why the embellishments should stand forth at the different points. It is well to take one instrument at a time to look on with the pianist and learn from the tune and the time when to come in.

While of course at the production and even at rehearsals the conductor will always give the signal, the work should be in such condition that the players are not dependent upon the signals from the conductor. While it is not absolutely necessary that all the instruments should be present at each rehearsal from the beginning, it is by far the better plan, because every time the players hear

the work it is that much the better impressed upon the mind, or, better still, upon the ear. In the event of using the violin and bass parts it is better to carry on rehearsals for these alone much in the same way that a string quartet rehearses.

It is well to have more experienced players at these instruments because there must be a foundation or a body which can absolutely be relied upon

to a certainty, for time and for accuracy as well. In this as in every other sort of music the warning must be heeded. Do not attempt to present the work until it is in perfectly finished condition. There is more than one reason why this should be adhered to very closely. Anybody who ever undertakes anything with children has additional responsibility, because no one knows how slight an action may have a bearing upon the future of a child who is very impressionable and very likely to be mistaken in his estimate. To present a work of this kind carelessly would be one of the most serious errors conceivable, not for the work itself, not for those who are likely to hear it, but for the effect which it would have upon the children who take part.

Perfect discipline must be enjoined at the rehearsals, as there is no excuse for lack of attention, because each player must practically know all the other parts as well as his own from hearing them and thereby the better knowing when his own part comes in.

A word for the conductor. He must know the correct beat, which must be protected with the right hand while the left hand may here and there motion toward this or that instrument, or may express many different cues as required, but the regular beat with the baton in the right hand must never, for any reason, fail, because upon this hangs the weight of the work. The pianist should be where he can see the conductor, even without looking steadily in his direction.

The result is well worth the trouble, and if one wished smaller numbers as encore to a symphony of such importance as Haydn's or Diabelli's or some of the larger works mentioned above, there are some very attractive and tuneful little works, such as *The Little Trumpeter* by G. Tuch, or the *Electric Polka* by C. C. Roeske. This last has been played by the orchestra of the Kindergarten for the blind. There is also a *Christmas Festival March* by A. Boerner, a *Festival March* by A. Gerstenberger, and R. Eilenberg has orchestrated his well-known *At the Mill Stream* for toy parts.

A LETTER TO THE FATHER OF A PIANO PUPIL

FRIEDRICH WIECK

It is a pity that you have no sons, for a father takes great delight in his sons; but I agree with you, when you say that, if you had one, you would rather he should break stones than pound the piano. You say you have many friends who rejoice in that paternal felicity, and whose sons, great and small, bright and dull, have been learning the piano for three years or more, and still can do nothing. You are doubtless right; and, farther, they never will learn anything.

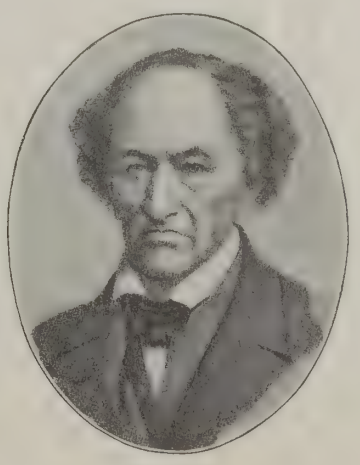
You ask, Of what use is it to man or boy to be able to stammer through this or that waltz, or polonaise, or mazurka, with stiff arms, weak fingers, a stupid face, and lounging figure? What gain is it to art? You say, "Is not time worth gold, and yet we are offered lead?" And the poor teachers torment themselves and the boys abuse art and the piano; and at the end of the evening, in despair, torment their own wives, after they have all day long been scolding, cuffing, and lamenting, without success or consolation.

You speak the truth. I have had the same experience myself, though not to the same degree, and though I did not bring home to my wife a dreary face, but only a good appetite. But I did not give myself up to lamentation over piano teaching. I gathered up courage and rose above mere drudgery. I reflected and considered and studied, and tried whether I could not manage better, as I found I could not succeed with the boys; and I have managed better and succeeded better, because I have hit upon a different way, and one more in accordance with nature than that used in the piano schools.

I laid down, as the first and most important principle, the necessity for "the formation of a fine touch," just as singing teachers rely upon the culture of a fine tone, in order to teach singing well. I endeavored, without notes, to make the necessary exercises so interesting that the attention of the pupils always increased; and that, even after a short time, they took great pleasure in a sound, tender, full, singing tone; an acquirement which, unfortunately, even many *virtuosos* do not possess.

In this way, we made an opening at the beginning, not in the middle; we put the horse *before* the cart. The pupil now obtained a firm footing, and had something to enjoy, without being tormented at every lesson with dry matters to be learned, the advantage of which was not obvious to him, and the final aim of which he did not perceive. Until a correct touch has been acquired, it is of no use to talk about a fine singing tone. How can we expect to arouse an interest by mere toneless tinkling, while stiff, inflexible fingers are struggling with the notes; while the pupil sees only his inability to do anything right; and receives nothing but blame from the teacher; while, at the same time, so much is to be kept in mind, and he must be required to observe the time, and to use the right fingers?

Poor, stupid children!



FRIEDRICH WIECK

Later, after teaching the notes, I did not fall into the universal error of selecting pieces which were either too difficult, or such as, though purely musical, were not well adapted to the piano; but I chose short, easy pieces, without prominent difficulties, in the correct and skilful performance of which the pupil might take pleasure. Consequently, they were studied carefully, slowly, willingly, and with interest, which last is a great thing gained; for the pupil rejoiced in the anticipation of success. The struggle over single difficult places destroys all pleasure, creates disgust, and, what is worse, it tends to render uncertain the confirmation of the faculty already partially acquired, — of *bringing out a fine legato tone, with loose and quiet fingers and a yielding, movable wrist, without the assistance of the arm.*

One thing more. Owing to an over-zeal for education, children are kept in school many hours a day, and then they are required to work and commit to memory in their free hours, when they ought to be enjoying the fresh air. But when are they then to have their piano lessons? After they have escaped from the schoolroom, and consequently when the children are exhausted and their nerves unstrung. What cruelty!

Instead of bread and butter and fresh air, piano lessons! The piano ought to be studied with unimpaired vigor, and with great attention and interest, otherwise no success is to be expected. Besides this, much writing, in itself, makes stiff, inflexible fingers. But when is the child to find time for the necessary practice of the piano lessons? Well, in the evening, after ten o'clock, for refreshment, while papa and mamma are in bed! And now, after the school days are happily over, and the children have possibly retained their red cheeks, then their occupations in life lay claim to their time; or, if they are girls, they are expected to busy themselves with embroidery, knitting, sewing, crochet, making clothes, housework, tea parties, and alas! with balls; and now, too, comes the time for lovers. Do you imagine that the fingers of pupils sixteen years old can learn mechanical movements as easily as those of children nine years old? In order to satisfy the present demands in any degree, the technique should be settled at sixteen. Under all these circumstances, we find the best teachers become discouraged, and fall into a dull routine, which truly can lead to no success.

In conclusion, I beg you to invite the piano teacher, Mr. Strict, to whom you have confided the instruction of your only daughter, Rosalie, to pay me a visit, and I will give him particular directions for a gradual development in piano playing.

But I shall find him too fixed in his own theories, too much of a composer, too conceited and dogmatic, and not sufficiently practical, to be a good teacher, or to exert much influence; and, indeed, he has himself a stiff, restless, clumsy touch, that expends half its efforts in the air. He talks bravely of études, scales, etc.; but the question with regard to these is *how they are taught.*

The so-called practice of exercises, without having previously formed a sure touch, and carefully and skilfully fostering it is not much more useful than playing pieces. But I hear him reply, with proud and learned self-consciousness: —

"Music, music! Classical, classical! Spirit! Expression! Bach, Beethoven, Mendelssohn!"

That is just the difficulty. Look at his pupils, at his pianists! See how his children are musically stifled, and hear his daughter sing the classical arias composed by himself! However, it is all musical!

Farewell.

HOW I SECURED MY MUSIC EDUCATION

GERTRUDE ARNOLD

I live in a city of fifteen thousand inhabitants, about two hours' distance from New York. There are eight churches in the city and the standard of music among them is high.

Before I was sixteen I had lessons from indifferent teachers, who, I have no doubt, did me as much harm as good. Just before my sixteenth birthday, in November, I commenced to take organ lessons. My teacher was a graduate of the Royal Academy of Music, London, and is organist in the Episcopal church, which has by far the best music in all the city. My parents, who had sustained heavy losses, agreed to give me $50.00 for lessons, and I worked hard for twenty-five weeks.

At the end of that time I told my teacher that I must stop. He then proposed that I give my services in return for lessons, so my work went on, and I accompanied at choir rehearsals, and played the mid-week service. As time went on, I was able to accompany several cantatas, both at the piano and organ, and before summer came I gave my first organ recital.

I practiced the organ and piano every day, for I was taking piano lessons from the same teacher. Up to this time I had earned no money, but in June, seven months after my first organ lesson, I was asked to act as substitute for one or two Sundays for an organist in a near-by town. I accepted, and it proved to be a successful beginning; for nearly every Sunday that summer I played for different organists in my own city, earning in all about $35.00.

In the autumn I continued with my lessons, and still assisted in the church. Two pupils were offered me. At least one Sunday in a month I was called to act as substitute. From this time I bought most of my music, and all of my clothes — no small item, as any girl knows. I accompanied some larger works, and rehearsed the choir boys after school.

The following summer my teacher went to England for his vacation, and after the approval of the vestry, left me in charge of the music. I looked after the boy choir and accompanied the full musical services of the church. There was more responsibility about this than anything I had done before, but I truly enjoyed it. Then my mother was taken very ill and I was obliged to discontinue my lessons, but I contrived to get organ practice two days a week, so that I should not lose. I had six pupils. In December the Universalist church asked me to become their organist, and I commenced my duties the first of January. The choir, composed of young girls about my own age, had for the leader a woman of ability who gave her services. On the first of March she resigned to sing in a quartet choir. I took her place as instructor with a small increase of salary.

I was given $200.00 a year, and my pupils mean $12.00 a month. I am glad to say that the church is well satisfied with the music.

My musical education is not finished, — far from it; but ere long I hope to be accepted as a pupil of one of the best organists in New York, and that will be another step ahead. Another six months will pass before I am nineteen. I am ambitious to have charge of the music of a large city church. One year, five years, ten years — when will my ambition be realized?

ARION — A MUSIC STORY FOR CHILDREN

KATE KINGDON

Once upon a time there lived in a far-away country a king who was a great lover of music. One day he issued a proclamation which he commanded to be sent over all the land. It was a general invitation to all musicians, far and near, to enter a contest which would be held at the palace, and to the one who was adjudged the best player, a prize was to be given by the king. They were to meet in thirty days from the time the proclamation was issued.

Among all the musicians who gathered at the appointed day to play before the king, was a beautiful youth named Arion.

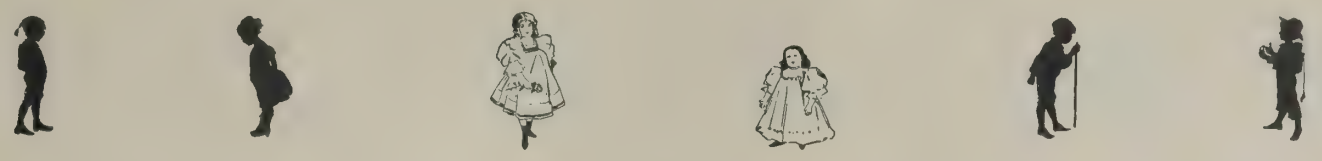
The instrument he played was called a lyre, and when his turn came to stand before the king many laughed quietly among themselves; some because of his youth, and others at the simple instrument he carried. But Arion walked fearlessly down the marble hall between the long rows of musicians, some of whom had played and some awaiting their turn to play, and stood in his innocent youthfulness before the magnificent splendors of the king upon his throne, surrounded by all his court. He lifted his lyre, and a sudden hush fell upon all assembled in the great marble hall of the palace, for the young Arion brought from his instrument "such floods of delicious music" that the king was astonished, and all the noble courtiers held their breath to listen. When the contest was ended and all had done their best, the king awarded the prize without hesitation to Arion, and soon the fair youth was on his way homeward.

He went on board the ship which lay at anchor in the harbor. It was toward the close of the day, and they were quickly sailing away westward.

There was very little wind, and as Arion sat in the boat he watched the waves and thought over all the music he had heard in the king's palace, sometimes playing from memory melodies played by the many different musicians who had tried their best to win the prize. The latter lay near him.

It was a bag of gold.

He wished the ship would not move so slowly, for he was in haste to be once more at his home



in Corinth, where lived another king, who was his friend. This king's name was Periander, and he was King of Corinth.

"How slow the ship moves," thought Arion; "I wish it would go faster. I must see Periander. How glad he will be that I have won the prize."

And then as he sat with his lyre at the side of the ship he played such sad, dreamy, tender music that all the sailors drew near to listen.

Some of them saw his bag of money lying beside him. "See how much gold he has!" they said to one another. "Let us toss him, at dark, into the sea. No one will know it. They will think he has fallen overboard and then the gold will be ours."

So when all was dark on board the ship, and poor Arion still sat thinking of home and playing softly such sad music, the sailors seized him. He begged piteously for his life.

"Oh! take my gold," he cried, "only spare my life! Let me go home! Let me go home to Corinth!" But they would not listen.

Then he begged to be allowed to play only once more on his lyre, and when they consented he played such sad, sweet music "that the whole air" and even the waves "seemed silent to listen." Then, before the sorrow-laden minor strains had died away on the sad sea-breezes, Arion, holding his lyre in his hands, jumped into the sea. The blue waves covered him and the ship sailed far away.

Now all the fishes of the sea had heard that beauteous music and had followed fast after the ship while Arion was playing those last sad minor strains. They gathered about him when he leaped down among them, so many, many fishes — some of them of most beautiful colors. They seemed to wish to help him, and among them was a great dolphin, upon whose back Arion climbed. Then, rising to the topmost crest of the waves, the dolphin swam toward shore — much faster than the ship had sailed — and behind them came the beautiful, gleaming fish that had followed after the ship while Arion was playing. The moon rose over the sea, shedding out before them a

broad, shining pathway. Far above them stretched the "floor of heaven,"

"Thick inlaid with patterns of bright gold."

Faster, still faster, swam the dolphin over the gleaming path of light.

Soon a shadow seemed dimly outlined in the distance. They were rapidly nearing the shore, and not far away, gleaming silvery in the moonlight, rose the towers and spires of Corinth. Beautiful Corinth! Mother city of Corcyra.

And so at last Arion leaped from the dolphin's back safely upon the shores of Greece, waving above him for very joy of heart his glittering lyre, while all about him in the clear shallows of the moonlit water swam the multitude of fishes, and before him, upon the gently undulating wavelets, rested the great, brave dolphin who had brought him hither.

Then Arion sat him down upon the golden sands, and even as the music played by Orpheus of old drew, irresisting, to him the wild beasts of the field, even so did Arion's music charm the fishes of the deep.

The golden strings of his lyre glittered in the moonlight that flooded land and sea. There was a hush over all things, broken only by the murmur of the waves, which seemed ever voicing a subdued accompaniment to the exquisite melodies borne out upon them by the gentle zephyrs.

"Like the sweet south
That breathes upon a bank of violets."

the last chords died away.

Arion arose and stood upon the sands.

"You have been kind to me, dear dolphin, dear fishes," he said. "Farewell!"

He turned away waving a last salute, and the sea seemed suddenly alive for the multitude of

fish which leaped for an instant to the surface as though in answering farewell, and then turning, dived far, far away toward the vast coral depths of their ocean home.

The first gleam of dawn was lighting the eastern sky above the great mount of Apollo beyond Corinth when Arion entered the city. He hastened toward the palace of King Periander, which stood surrounded by the gleaming white Corinthian columns in the centre of a great square in the heart of the city. All the sentinels standing on guard outside the palace knew Arion, and he passed, with his lyre in his hands, unquestioned between them, and mounting the long flight of steps, was admitted to the king's presence.

Periander was still in the banqueting hall, though the day was breaking.

All the philosophers and most brilliant men of Corinth were assembled with him, taking part in the symposium or banquet, and Arion with his lyre was welcomed to their midst.

He advanced toward Periander and bowed low before him.

"I come back to thee, dear king," he said. "I won the prize, but it is now forever lost."

And, being questioned, he told the king of his voyage in the ship, and of the wicked sailors, and of the great, brave dolphin who had saved him from the sea and brought him safely to the shores of Greece.

Then was Periander angry and sent his servants to seize the sailors and bring them before him when the ship came into port.

"They merit death," he said in fury, "and death the penalty shall be!"

The symposium was ended and the sailors were led in before the king.

They stood bowing low before him, cringing like those who are wicked at heart.

Arion, following the king's bidding, had stepped behind a great white marble column.

"Was not a young musician one of the ship's passengers?" so asked the king.

"He left the ship at a little town," they answered.

Then Arion stepped from his hiding-place and faced the wicked men, who, at sight of him, fell prone upon their faces.

They believed him to be a spirit.

"Dogs!" cried Periander. "No longer shalt thou live. Begone!"

But the fair youth Arion had a kind and noble nature.

"Spare them," he pleaded. "For my sake, oh, king, forgive them!"

And so the king, for Arion's sake, spared them their lives; but, not wishing that they remain within the Grecian boundaries, first compelling them to restore the bag of gold, sent them far,

far away, banishing them from the shores of Greece forever.

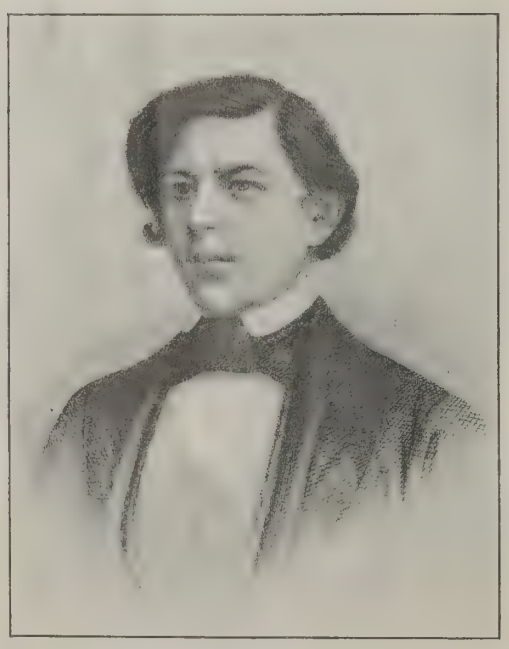
And with his prize beside him, Arion sat at Periander's feet playing for his friend, the king, upon his lyre such liquid melodies as never even had the gods upon Olympus heard in their divinest dreams. — (*Reprinted.*)

TWENTY-FIVE PIECES FOR BEGINNERS

EDITH L. WINN

The term "beginners" is a broad one. I have among my pupils boys and girls who are from five to eighteen years of age. Many of these are in the first year of study. A method book for a girl of ten who has played the piano for several years before taking up the violin is not at all adapted for a pupil who is seven years of age and who knows nothing of music. The wise teacher will adapt both method book and subsequent pieces to the pupil's capacity. She will also examine carefully the method book in its entirety, striking out exercises which have no practical value. I would rather teach bowing from Kayser I (the first exercise), than from any other portion of the book.

No exercise book is entirely practical. We should select the best exercises for pupils and drill on practical ones. Several of my little pupils who have had ten lessons are playing in unison the *Happy Jack Tunes* (open A and D strings) by Harriett Sawyer; also my *Five Little Pieces for Children.*



JOSEPH JOACHIM, IN HIS YOUTH

Another set of children in the second year are playing in unison an *Air with Variations* by Papini. I do not believe in crossing four strings much in the first year, if the pupil is under eight years of age. There must be very fair accidental notes and also no difficult intervals or complicated bowings. Melodious, flowing pieces, easy keys and bowings, joyous subjects and few skips from string to string are best.

Few people know how to write good pieces for children. The question of suitable exercises for children is not as serious as the choice of suitable pieces. For my part, I cannot see why so few violin compositions for beginners are violinistic. Only yesterday I discovered in Hubay's *Scenes for Childhood* a very simple melody written in four flats, and Hubay is a violinist.

I have said that pieces for beginners should be in easy keys. I prefer G, C, D, A, and F. Slumber songs give a flowing melody. Little dance forms are excellent for rhythm. I wish that some one would arrange some old English dances like the *Danish Folk Songs* arranged for children by Brown-Wilhelmj. Some recent *Little Tin Soldier Tunes* by Harriett Sawyer, herself a great lover of child life, are a valuable addition to the scanty literature of the violin for beginners.

How many pieces should the child have in the first year? Only as many as he can memorize and play well. Pieces should only be given when other work is well done. I had four pieces at the Boston Conservatory while in my first year with Julius Eichberg. I was satisfied, why should children wish so many? The habit of learning things well should be acquired early. Strange to say we have to learn it in America, for when we go abroad we just go over things and never finish them. Teachers there presuppose that we are young to work up our own *répertoire.* How few of us ever do when we get back to America!

I have made a list of solo for children. I would suggest that teachers examine the excellent arrangements by Theo. Kleinke for four violins and piano. Even children in the second year can play some of the easier parts of these pieces, like the Haydn Minuet, etc.

It is well to start the children in *ensemble* work early, but good quartets and trios must be selected. Mendelssohn's *I would that My Love* and the *Wedding March* are adaptable.

Children's work is very fascinating. To teach a child well the teacher must seek child literature. I write out all my exercises for little folks for two months at least. Then use the Rosencranz method because it involves drill. I do not teach all the four strings at once. I spend at least three weeks on A and D, then I take G and E. I adopt the Daily Finger Exercises by Sevcik as found in Book I on Technic.

While it is not possible to watch the practice of students closely, even in a college where the practice is superintended, the practice of scales and exercises before pieces are played is rigidly enforced, at least in the class room. Children can be made to love the violin, but the first steps are hard. The wise teacher will have the children hear each other frequently. An *ensemble* number played by older pupils is very stimulating to the younger ones.

TWENTY-FIVE EASY PIECES FOR THE VIOLIN

Selected by Edith L. Winn.

The very first tunes—largely on open strings

1. Happy Jack Tunes.....*Harriet Sawyer*
2. Five Little Melodies. C. Fischer.....*E. L. Winn*
3. Gavotte.....*Leo Oehmler*
4. March.....*Leo Oehmler*
5. Slumber Song.....*De Seve*
6. An Air with Variations.....*Papini*

OLE BULL, IN HIS YOUTH

7. Little Tin Soldier Tunes.....*Harriet Sawyer*
8. Petite Berceuse. Op. 27.....*Th. Hermann*
9. Six Little Easy and Melodious Pieces. Op. 110.. .....*Arthur Seybold*
10. Ten Pleasing Recreations. Op. 62..*L. Mendelssohn*
11. Scenes d'Enfants. No. 1, Op. 84.....*Hubay*
12. Twelve Little Flower Pieces.....*Geo. Lowell Tracy*
13. Air de Ballet.....*Papini*
14. Schüler, Concertino, No. 4. First Position...*Huber*
15. Kleine Suite. Op. 88. Gavotte, 2nd year...*Pache*
16. Lyrische Stucke, Haydn Menuett, etc. Op. 45. Breitkopf and Härtel.....*Hermann*
17. Bolero.....*Hermann*
18. Twelve Little Pieces. Gluck, Menuett, etc. Parts and 2.....*Alfred Moffat*
19. Eight Bagatelles. Op. 18, No. 3. B. F. Wood. .....*Ellerton*
20. Miniatures, Bosworth Edition.....*L. Mendelssohn*
21. Album for Beginners.....*Spier*
22. Twenty-five Pieces. First Position. Schirmer Edition.....*Geo. Lehmann*
23. Concerto. First Position.....*F. Seitz*
24. Suite in Olden Style.....*G. St. George*
25. Duos. Op. 99, No. 1.....*Dancla*
26. Duos, Bacarole-Standchen.....*Pache*

FLAG GAME

A flag game would be entertaining and attractive, because of the pretty decorations that could be made from bunting, flags, etc., for the table and rooms. "Flag" itself as a preliminary to dancing, cards, or any of the well-known games, such as parlor tennis, indoor croquet, authors, nine-pins, battledore and shuttlecock, makes an excellent filler, and being new will be enjoyed by all young persons who have not before hunted for flags. While it is simple to play flag, the game necessitates the use of the entire house for the hiding of favors, or miniature boxes of candy carefully wrapped in flags and numbered, so that when the hunters find them they will know by the numerals which one is theirs.

The hunting is done in pairs, one girl and one boy, both of whom must hunt until they discover the numbers that correspond to theirs. The numbers each couple hold are the same, but the boy's favor is wrapped in a "stripe" of the flag and the girl's in a "star." Should one couple find the numbers belonging to another, the hiding place must not be divulged, for the object of the game is for two persons hunting together to find the two gifts in the shortest space of time. For this a prize may be offered, but that is optional, for searching through bureau drawers, on tops of cabinets, closets, under rugs, in the folds of portières, even in the springs of chairs is fun, but of course if there is a prize to be awarded for a speedy search the hunting is done more quickly and with more spirit.

To prepare Flag Numbers

In preparing the flag numbers an entire one must be made of paper or cloth and placed on a table where the stars and stripes can all be pasted on pieces of cut-out cardboard, that are fitted together to form a flag on a flat surface. The numbers are printed in bold, large numerals on the back of each star and stripe, and there is a corresponding stripe number for each star. In making the flag, if the hostess knows just how many guests will be present, the size of this emblem can be accurately judged, and then, too, as the hunting is done in pairs, it will be more amusing to have no extra boys or girls.

The favors, some trifles, that will be appropriate for either boys or girls, should be selected and carefully folded in pieces of paper with stars or with stripe decorations. On top of each of these gifts, that will probably have to be tied in the wrappers with narrow baby ribbon in any of the flag colors, the numbers by which the favors are known should be printed in large numerals. White ones will show up best on the stars, and black ones on the red or white stripes.

Attractive Flag Refreshments

To avoid complications that might arise if a star or stripe were lost, a hole is punched in each piece of cardboard as the guest selects it, and a red, white, or blue ribbon is inserted. With this ribbon the number may be tied securely to a buttonhole or around a girl's wrist or neck. It should be announced at the beginning of the game that any person losing a star or stripe will be practically out of the sport, for the judges will not accept three emblems when four are required.

If "flag" consumes enough time, it would be well to have refreshments served as soon as the last couple turns in its finds and prizes have been awarded, in which case the flag partner would naturally be the dinner one, too, or if cards are started, then the couples hunting together would be partners at the beginning. In dancing or any of the indoor games the same rule for partners holds good.

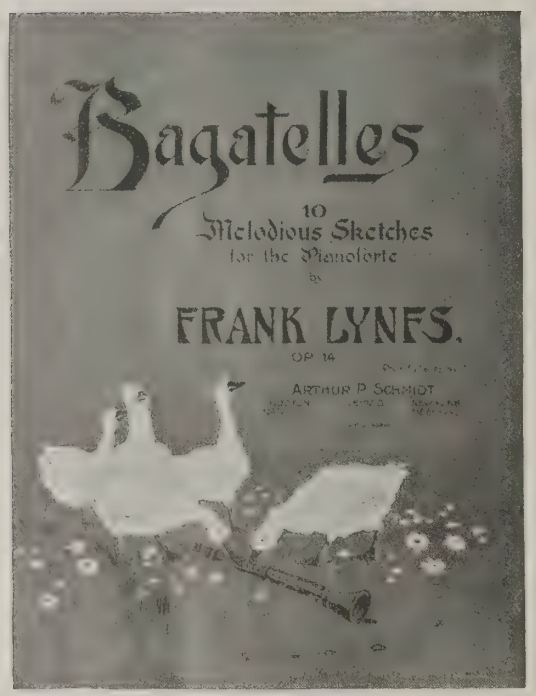
As to the table decorations, a simple and effective style would be tiny silk flags and an emblem at the plate of each guest, sandwiches made of white bread with red jam or jelly between and a blue ribbon around the centre, to carry out the color scheme. If salad is served, a miniature flag may be put in the centre of the chicken, lobster, potatoes, etc., while the ices may not only be made in red, white, and blue colors, but in the mold of a flag or an emblem, or the ice cream may be served in a cup decorated with a flag. A large cake set in the middle of the table should, of course, be ornamented with a flag.

Bunting hung in festoons from the corners of the room to the chandelier or flags draped behind pictures, over mantels and above doors would transform any house and give it a festal appearance that would be most effective and decidedly appropriate for "flag." — Rosanna Schuyler in the *Evening Telegram*.

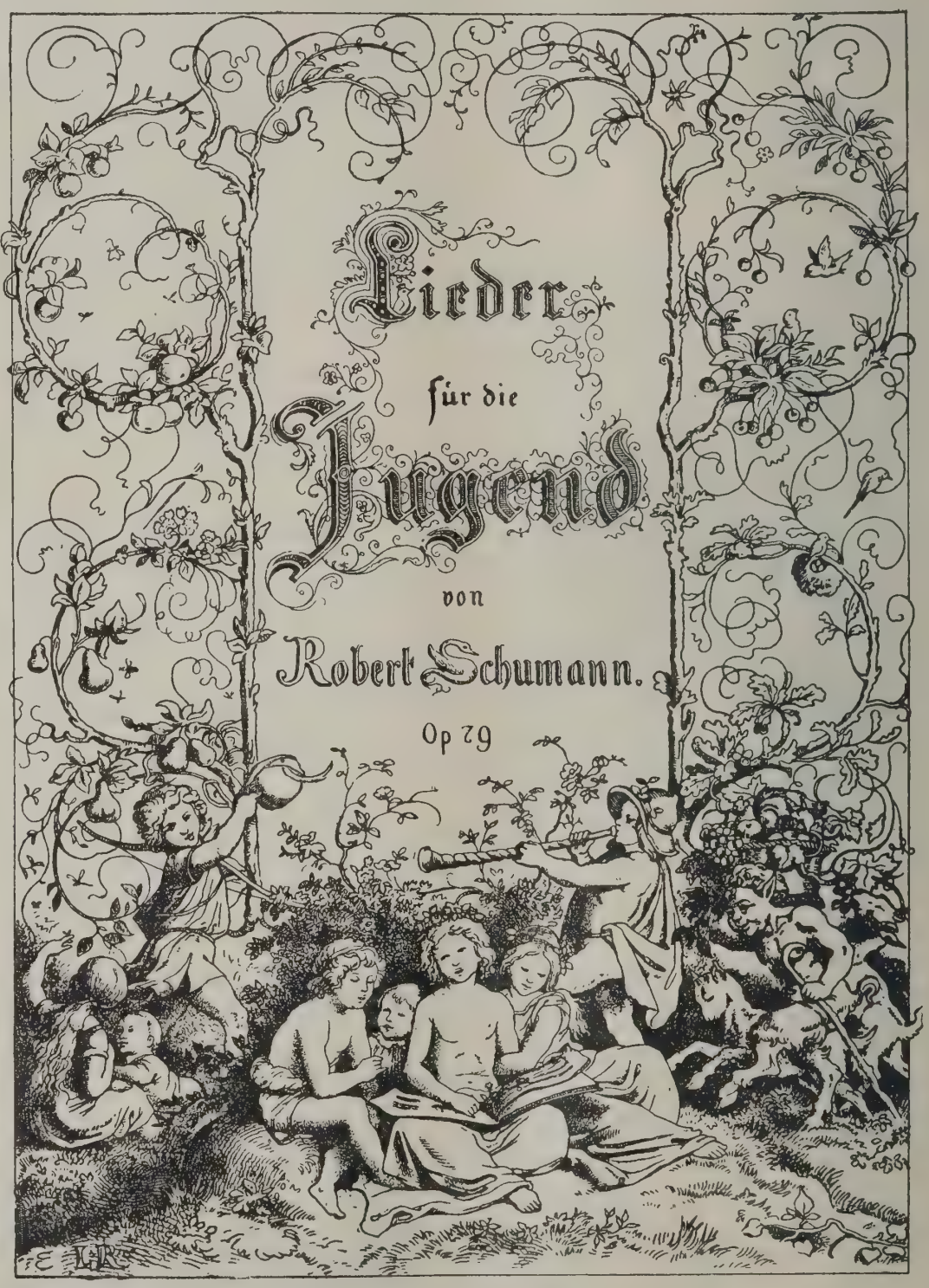
THE MOZART FAMILY — PAINTING BY DE LA CROCE

YOUNG ITALIAN MUSICIANS

A NEAPOLITAN MANDOLIN PLAYER



TITLES ISSUED BY ARTHUR P. SCHMIDT



A TITLE-PAGE DESIGNED BY LUDWIG RICHTER

MUSIC LITERATURE FOR CHILDREN

FRANK H. MARLING

Fortunate, indeed, in their books are the children of this favored generation. The young people of no previous age have been so bounteously provided with such treasures of type, paper, illustration, and binding. What wealth of color, what profusion of pictures, what alluring features of every description now go into the making up of a child's book! And on the intellectual side, with what attractive skill are the subjects presented, how vividly is the child nature appealed to, and with what picturesque charm is knowledge set forth for the young ideal. In this development of the application of the most modern methods to the education of youth, music books have had their share, and this article aims to tell in brief compass about some of the most helpful of them.

Biographical and Historical Works

One of the most inviting departments of music study for children is that of the lives of the great composers. Much may be done to awaken the interest of the pupils and relieve the tedium of technical study by telling them, or encouraging them to read the stories of the lives of the great masters of the art. More and more is this becoming an inspiration to students and a method employed by wise teachers.

There are not a few compilations suitable for such a purpose, of which we can mention only a selection. One of the most original of these is called *Letters from Great Musicians to Young People*, by two ladies, A. B. Crawford and Alice Chapin. In a very pretty preface the authors picture a little girl discouraged over a musical composition she is studying and wishing that she could meet the composer to talk with him about it. Mozart appears to her n a vision and tells her to look around, in doing which

she sees the kind faces of many of the great masters, who speak encouragingly to her and then vanish. Afterward, on her piano, she found each day a letter from one of the masters, who tells her in an intimate, personal way about his own feelings, experiences, and achievements. It is a charming conceit, and the illusion is maintained with much vivacity and a plentiful use of local color. The authors have also succeeded in conveying many facts about the lives and compositions of Palestrina, Bach, Handel, Haydn, Beethoven, Weber, and others.

Upon more ordinary lines is the *Young People's History of Music*, by James C. Macy, which has been specially adapted to the needs of youthful readers, the language being as simple and untechnical as possible. The historical portion is of necessity very much condensed. There are short biographical sketches of seventeen famous composers, with a good full-page portrait of each, which add very greatly to its attractiveness.

A popular book for twenty years with many musical people has been *The Story of Music and Musicians for*

Young Readers, by Lucy C. Lillie. These chapters originally appeared in Harper's *Young People*, and were received with such interest that they were issued in book form. The author is a trained children's writer, having brought out a number of juvenile publications. She employs her story-telling art here with great effectiveness, making an eminently readable book. It may lack something in scientific accuracy, but it contains a great deal to stir the imagination of the young. The youthful reader is to be pitied who cannot find much therein to delight him and whet his appetite for more. There are also a number of engaging illustrations, and scattered throughout are valuable hints and bits of useful knowledge, all set forth in easy conversational style. For children of an older age may be mentioned *Germany's Famous Composers* by Maude Allen, in a very dainty, petite green and silver binding. It contains all the great German masters, whose

careers are concisely summarized, though not to the exclusion of enlivening details.

In line with the most approved pedagogical ideas is Thomas Tapper's *First Studies in Musical Biography*, a book which has met with continued favor since its first issue six years ago. Mr. Tapper's reputation as a teacher of musical methods extends over the whole country, and few educators possess his gifts of clear statement and felicitous expression. This book is meant for actual study, and presents matter needful for the student's first knowledge, but it especially aims to suggest and encourage the student to further study for himself. Distinctive features are the fixing of a composer not merely in his century, but in relation to other men, and the correlation of prominent musical facts with prominent facts in general history, especially that of the United States. A valuable department is that of the review questions at the end of each chapter, which, if conscientiously used, will greatly assist the reader to master his material.

Mr. Tapper's other volumes appeal mainly to younger children. In *Music Talks with Children* he shows his rare sympathy with, and understanding of, the child mind. It is meant largely for the use of parents or teachers, suggesting to them a basis for simple talks to the young about those aspects of music appealing most strongly to youth. Mr. Tapper has a strong conviction that music can be lifted out of dull routine and be made a living thing, and he holds that "they should know it as an art full of beauty and of dignity, of pure thought and abounding in joy." He says pungently, "The teacher's knowledge is not a hammer but a light," and that music "must be led out of the individuality and not driven into it."

A companion volume to this is *The Child's Music World*. It has to do with phrases of musical history, but the old themes are handled in a delightfully fresh and original manner. The author's individuality is a very pronounced one, and no one else could have written his books. They abound in unexpected sayings, novel points of view, quaint comparisons, and lively fancy; but they are all highly stimulating and suggestive, and should be carefully studied

by those who are concerned with the musical training of the young.

His fourth volume, *Pictures from the Lives of the Great Composers for Children*, is planned on more ordinary lines than the foregoing, but in its handling of the more or less familiar biographical material there is great freedom and spontaneity, and the childish fancy is skilfully appealed to by striking anecdotes and illustrations.

There is space only to give the names of a few other biographical compilations, which are of general excellence and can be consulted or read with profit by young people, — *A Score of Famous Composers*, by Doll; *Makers of Music*, by Sharp; *The Great Composers*, by Bourne; *Masters of Music*, by Chapin; and others.

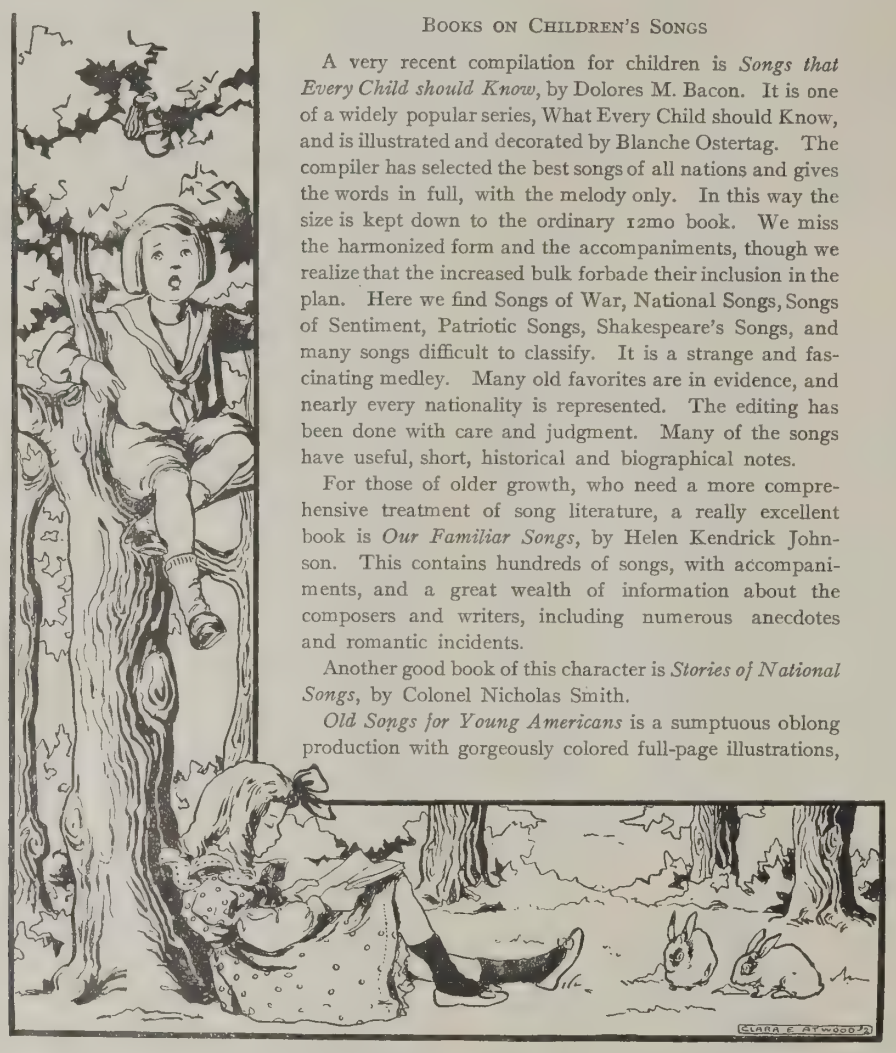
A Group of Biographical Books

The Great Composers, by Hezekiah Butterworth, is the compilation of a well-known juvenile writer, for many years an editor of *The Youth's Companion* and a great

favorite with its readers. It has a number of well-told stories about the great musicians, but its greatest novelty is the inclusion of some sketches of the older American musicians and an account of some American national songs.

A unique production in musical literature is *The Young Folks' Musical History Club*, a story by George H. Rowe, which pictures the doings of a club of young people formed for the purpose of studying musical history and biography. Their proceedings are detailed with great zest and lifelike fidelity, and much solid information is woven into the text as the story goes along.

Miss Hannah Smith, a successful New York music teacher, has edited a volume of biographical papers called *Founders of Music*, in which, beginning with Palestrina, she reviews concisely the lives of noted composers down to Wagner. It is the outcome of personal work in instruc-



A TITLE-PAGE BY CLARA E. ATWOOD

Books on Children's Songs

A very recent compilation for children is *Songs that Every Child should Know*, by Dolores M. Bacon. It is one of a widely popular series, What Every Child should Know, and is illustrated and decorated by Blanche Ostertag. The compiler has selected the best songs of all nations and gives the words in full, with the melody only. In this way the size is kept down to the ordinary 12mo book. We miss the harmonized form and the accompaniments, though we realize that the increased bulk forbade their inclusion in the plan. Here we find Songs of War, National Songs, Songs of Sentiment, Patriotic Songs, Shakespeare's Songs, and many songs difficult to classify. It is a strange and fascinating medley. Many old favorites are in evidence, and nearly every nationality is represented. The editing has been done with care and judgment. Many of the songs have useful, short, historical and biographical notes.

For those of older growth, who need a more comprehensive treatment of song literature, a really excellent book is *Our Familiar Songs*, by Helen Kendrick Johnson. This contains hundreds of songs, with accompaniments, and a great wealth of information about the composers and writers, including numerous anecdotes and romantic incidents.

Another good book of this character is *Stories of National Songs*, by Colonel Nicholas Smith.

Old Songs for Young Americans is a sumptuous oblong production with gorgeously colored full-page illustrations, in which the artist, Blanche Ostertag, has displayed decided gifts of imagination and inventiveness. The music, harmonized by Clarence Forsythe, has been specially arranged for little piano players.

tion and lecturing, and therefore represents the ideas of one in practical touch with youthful needs in this line. The illustrations might be more attractive to the eye, though they have the quality of faithfulness to the originals.

Perhaps the most inexpensive of all the volumes of this class is *Stories of Great Musicians*, by K. L. Scobey and Olive B. Horne, in the series called Eclectic Readings. This is made for use in public school work, and will commend itself especially to the large class of school teachers. Like most school books of our own day it is printed in large, inviting type and very prettily embellished with pictures. Dull, indeed, must be the public school pupil who does not respond to its appeal.

We may mention another volume, not for its literary originality, but for its unusual illustrations, *Musicians and Their Compositions*, by J. R. Griffiths, a London organist. Only six masters are treated, but the pictures include a number of houses, statues, and other scenes, which are not generally found in such books.

A notable series in German is called *Life Stories for Young People*, and embraces noted men in every walk of life. Three musical geniuses have been included so far, —Bach, Beethoven, and Mozart. The one on Bach is by Ludwig Ziemssen; those by Beethoven and Mozart, by Franz Hoffmann. They are all translated by George P. Upton. They are written in the highly imaginative German style, but this will not harm the youthful reader, and the romantic atmosphere given to the stories makes them fascinating reading.

Wagner Books for Children

The tempting theme of Wagner literature has not been overlooked by the makers of children's books. One of the first and the most widely circulated volumes of this kind was the *Wagner Story Book*, by W. H. Frost, who describes his book as Firelight Tales of the Great Music Dramas. A little girl is sitting with the author before the fireplace and looking into the fire. As they gaze into the depths of the flame they see wonderful things taking place, and the author tells the strange stories of the Wagner legends in a winning way. He has enriched the narratives with original ideas of his own, and in a luminous and graceful way has brought out lessons of truthfulness, beauty, and goodness.

Another Wagner writer whose books have met with very general acceptance is Anna Alice Chapin. She has three volumes in this field to her credit, — *The Story of the Rhinegold*, an account of the four parts of the Nibelung Ring; *Wonder Tales from Wagner*, embracing *The Flying Dutchman*, *Tannhäuser*, *Lohengrin*, *Tristan and Isolde*, the *Mastersingers;* and *Wotan*, *Siegfried*, and *Brünnhilde*, which is a more detailed study of these characters on both the literary and musical sides. Miss Chapin has been very fortunate in conveying the atmosphere and spirit of Wagner's creations, and has arranged in a compact and readable form the more or less involved plots of the music dramas. She has woven the incidents in each into a well-connected story, narrated with charming simplicity.

Constance Maud, an English writer, is responsible for two Wagner children's books, entitled respectively *Wagner's Heroes* and *Wagner's Heroines*. She tells us frankly that Wagnerites and other learned persons are not to read them, as they are intended only for the little people. The old tales are recounted with great enthusiasm and sympathy. Unfortunately the illustrations are not up to the level of the text, being deficient in conception and execution.

Mr. Frost and Miss Chapin have had a number of followers in their special line of research, among whom we may mention Mrs. Guerber's *Stories of the Wagner Operas* and Mr. McSpadden's *Stories from Wagner*.

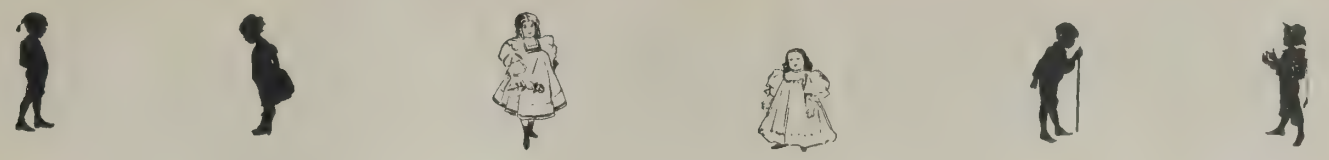
Works of Instruction

The Musical Journey of Dorothy and Delia, by Bradley Gilman, expounds the rudiments of music in the form of a fanciful, interesting story. The scale, the notes, and the various signs are very ingeniously brought into the tale, and the illustrations, picturing in black and white different characters, clefs, crotchets, etc., in the text are clever and full of humor. The two little girls have a wonderful trip through Music-land and pick up a great lot of musical learning on the way. Youthful pupils will enjoy following them in this true and faithful account of their doings.

In the same class is *The Story of Major C and His Relatives*, by Grace Shaw Duff. These are lessons in harmony for a little child arranged as an account of a military man and his family. The different notes and keys have all fanciful names, and the author has shown how they are related to each other and how each has its proper place and work in the harmonic world. It is not an easy task to make the science of harmony plain even to adults, but the author has by her allegorical treatment overcome some of the most distressing and baffling features of the science. Its simple and elementary presentation of the facts owes its present shape to the author's own need of such a book in teaching. In striking contrast with the ordinary opinion, she thoroughly believes that children can be trained to understand the rules of harmony at a very early age.

F. H. Shepard, the author of a number of musical text-books, has devoted one of them to the subject of *Children's Harmony*. This is not cast in the shape of fiction, but is a serious treatise adapting the material to the needs of young piano students. It is simple and thorough, without being childish. The main objects are the thorough treatment of scales, keys, signatures, and intervals, the teaching of chord construction, the discarding of arbitrary rules, and the development of the perceptive faculties, or the gift of hearing accurately. The last end is effected by a series of exercises in dictation, which trains the learner to listen intelligently to music, to recognize melodies, distinguish between the different chords, and write down what is heard in music notation. It is specially intended for those numerous piano students who are not able to take an extended course in harmony.

Musicians in Rhyme for Childhood's Time is a collection of original verses or rhymes in which the main facts about the composers are set forth in poetic style. The verses are unequal in merit and occasionally the muse falters, but this will not probably trouble the childish critic, whose eye will be taken by the broad, smooth page with its pretty printed characters and the fine large pictures showing some characteristic scene in the life of each composer. The authors are Rebekah Crawford and Louise Morgan Sill, and the illustrator is Albert D. Blashfield. No doubt the rhymes will help to fix in some children's minds the personality and circumstances of the tone poets portrayed.



NOTES

A recent issue of the Boston *Transcript* contains a letter from M. Vincent d'Indy. He writes, "What is to prevent Americans from having orchestras, singers, and pianists of their own nationality, educated in the United States by means of solid musical instruction given in schools and universities?"

Monsieur d'Indy visited the Institute of Musical Art during his stay in America, and found there, he says, an institution whose very purpose it is to bring about the conditions of which he writes.

The violin department of the Institute has received a valuable addition by the engagement of Carlos Hasselbrinck, who is well known and well remembered by all patrons of opera as the *Concertmeister* of the Metropolitan Opera House, under Dr. Leopold Damrosch, Anton Seidl, and Walter Damrosch.

Mr. Hasselbrinck is a representative of the French and Belgian schools of violin playing, and will supplement effectively the high order of training which is given to the violin students of the Institute under Mr. Kneisel's supervision.

* *

Spokane is to have a symphony orchestra, under the direction of Hans Dressel, recently of Detroit, Mich., who will make his home there in the future. Mr. Dressel says: "We have plenty of violins in Spokane, but expect some difficulty in securing viola and double bass players. It is my intention to limit the orchestra to stringed instruments at first, with the exception of a flute player. Then, as we progress, we can secure wind instruments from among the professional players in the city."

* *

Spokane has been invited to take part in the May music festival, which will be held at Bellingham next May. A letter from Montgomery Lynch, secretary of the organization, says the festival is to continue three days and will be participated in by choral organizations from Seattle, Tacoma, Portland, Everett, Walla Walla, Vancouver, Victoria, and other cities of the Northwest.

* *

The Royal Conservatory in Stuttgart has in its forty-ninth school year (1905–1906) an enrolment of 542 students, of whom 192 (78 male and 114 female) are advanced students, while the remaining 350 are beginners. Of this total number, 340 are from Stuttgart, 109 from around Würtemberg, 26 are from other parts of Germany, while the remaining 67 are foreigners. The faculty consists of 32 male instructors, 6 female instructors, 1 male assistant, and 6 female assistants. The Conservatory consists of an artist's school and an amateur's school. The following works are among those presented in the programs of the Conservatory: Brahms, *Naenie, Klavierkonzert*, D minor; Reger, *Choralvorspiele, Lieder;* S. Bach, Motette, *Jesu, meine Freude;* Piano Pieces by Couperin and Rameau; Ph. E. Bach, *Phantasie*, C major. The directors are S. de Lange and Max Pauer.

* *

Doris Böhme, the pianiste, died recently in Dresden.

* *

Manager Rudolph Aronson is just in receipt of a communication from Leoncavallo, in which the maestro takes exception to a letter published in the New York papers, October 12.

Among other things the maestro emphatically denies the statement regarding performers at the Scala, Milan, "that the players are simply engaged for the season, and that when the theatre is closed no one who has played there can claim to be a member of La Scala Orchestra."

Maestro Leoncavallo assures us that all the members of his orchestra now on tour in this country have played at the Scala, Milan, and hence the management has the perfect right to announce that fact to the public. Furthermore, the excellence of the orchestra was duly attested by Dr. Mück, the new conductor of the Boston Symphony Orchestra, who was present at the Leoncavallo concert on Sunday evening, October 21, at Symphony Hall, Boston, and also by Mr. Philip Hale, the eminent critic of the Boston *Herald*, who had this to say on October 22:—

"The orchestra played with color and elasticity. The strings were warm, and various solo passages for wind instruments were well phrased by the respective players. There was much greater precision and a finer sense of rhythm than we had been led to expect."

* *

The following program was performed at the Church of the Evangel, Harberth, Pa., October 22, by Mr. Stanley T. Reiff, organist, assisted by Miss Marian S. Merriman, soprano: —

Allegro Moderato e Pomposo.....*Henry Smart*
English
Cantilena.....*Clifford Demarest*
American
Aria: Orchestral Suite in D.....*J. Sebastian Bach*
German
Soprano Solo: Fear not Ye, O Israel....*Dudley Buck*
American
Hymn of the Nuns.....*Léfebure-Wély*
French
Gloria in Excelsis: Twelfth Mass..*W. Amadeus Mozart*
Requested German
Soprano Solo: Tarry with Me, O My Saviour.....
.....*Edna R. Park*
American
Adagio: Second Organ Symphony.....*C. Marie Widor*
French
Lohengrin: Introduction to Third Act..*Richard Wagner*
German

* *

The Institute of Musical Art began its second year on Monday, October 15. The enrolment of students continues daily, and the old Lenox Mansion will be taxed to its full capacity to receive the school waiting to begin study.

In consequence of the wonderful success of M. Alfred Giraudet with the opera class of last season, it has been found necessary to secure his services this year for almost all of his available time.

Students preparing for an operatic career realize that this is the finest opportunity in the world for the thorough study of opera singing and acting. Until M. Giraudet came to America — America went to him in Paris.

* *

At St. Clement's Church, Philadelphia, the following organ program was recently played by S. Wesley Sears (George Dundas, tenor, assisting): —

Symphony No. 5.....*Charles Marie Widor*
French, 1845–
Tenor Solo: The Mighty God hath Spoken.....
.....*Henry Lincoln Case*
Fugue in B Minor.....*Johann Sebastian Bach*
Tenor Solo: I will call upon the Lord....*S. Wesley Sears*
Fantasie Overture.....*George Mursell Garrett*
English, 1834–1897

* *

The Boston People's Choral Union opened its tenth season Sunday afternoon, October 21, at Jordan Hall, with the largest attendance it has ever had. The old members reassembled together with those of the graduates from the elementary classes, who, by a year's study, have earned their way to advancement. A very large number also applied to take the voice test, and were admitted.

The Creation was taken up and sung with marked expression. Two concerts will be given this season, *The Creation* in January, and Handel's *Samson* (which has not been rendered in Boston for many years) at the April concert. Samuel W. Cole is the director.

* *

F. B. Cauvelt Williams of Newark, N. J., has been appointed organist and choirmaster of Grace M. E. Church, Harrisburg, Pa., from November 1, succeeding Henry Eyre Browne.

* *

Eugen d'Albert, the pianist-composer, will give a series of five historical concerts in Berlin this winter, the subjects for which are as follows, "The Period from Couperin to Mozart"; "Beethoven — seven sonatas"; "The Romanticists — Schubert, Weber, Mendelssohn, Schumann"; "Chopin and Liszt," and "The Period comprising Masters altogether Modern, from Brahms to Tausig."

DR. DAMROSCH'S NEW CHORAL CLASS

The People's Choral Union of New York City, which was founded by Dr. Frank Damrosch fourteen years ago, has established a new singing class on the upper East Side. The sessions of the new class, which Dr. Damrosch opened personally not long ago, will be held on Sunday afternoons in the Imperial Lyceum Hall, Third Ave. and Fifty-fifth St.

PEOPLE'S SINGING

In a very beautiful sermon by the Rev. H. C. Shuttleworth, preached at a festival of choirs in King's Chapel, Cambridge, he says under his final head: —

"That the music of our English service is not merely or exclusively the share of the choir. The offices of the Prayer-book are constructed upon a congregational principle; and the people have their appointed place, their share in psalm and canticle, their response and antiphon. Artistic music of the highest order, the best work of the best composers, rendered in the best possible manner, with every aid that art can add, — this has indeed a place, and a chief place, in the worship of our sanctuary. But this is not, and at present cannot be, congregational. It is confined to trained and disciplined musicians. But room must be left for the singing of those whose musical faculty exists, though untrained and undeveloped; they are the great majority of our congregations; and the plain chants and simple hymn-tunes in which they can join, should be supplemented indeed, but on no account ousted by music of the more artistic, or of the cathedral type. I have often wondered why we have not instituted occasional practices for the congregations. Many would surely be glad to remain after service on a Sunday evening and try over the psalms and canticles and hymns for the succeeding Sunday. The day might even come, when the chorales, so largely introduced by Bach and Mendelssohn in their oratorios, should be sung, as those great composers intended, by the people as well as by the choir. Let the people assert their right to their part in the music of the congregation; and do their best to learn so to exercise that right as to be a joy, and not a hindrance and an annoyance to their fellow-worshipers.

The Apollo Club of Chicago, Ill., Harrison M. Wild conductor, will produce during the coming season Elgar's *Dream of Gerontius*, Handel's *Messiah*, Liszt's *15th Psalm*, and Bach's *St. Matthew's Passion*. Ellison Van Hoose will be the tenor soloist for the *13th Psalm* and the *Dream of Gerontius*.

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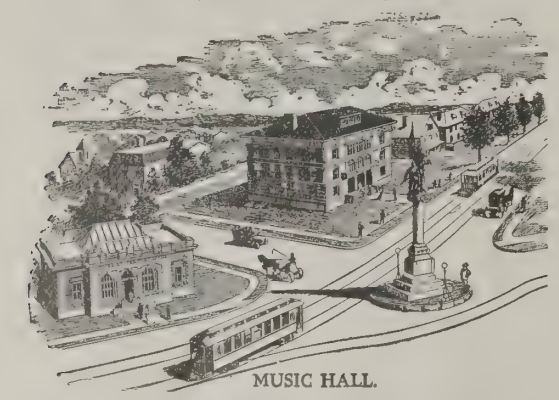

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OSSIP GABRILOWITSCH

Surely, there is a plethora of pianists coming from foreign shores hitherward this season; and as one reads the list, one is struck with the idea that Russia, amid all her interior turmoil, is doing much for the peace of the rest of the world in sending forth her musicians and pianists to proclaim the glad tidings and peaceful messages which harmony and music always bear,—Gabrilowitsch, Paderewski, Szumowska, Lhevinne, Safonoff, Petchnikoff, and others; and while two of these are Polish, it is true, still, by name, temperament, and tradition they are not far remote from Russia. The arrival of none will be awaited with more genuine interest than that of Gabrilowitsch; he has been among us twice before, his last visit being now three years ago, and he made a very deep impression upon the musical life of the country. A genuine musician, a sterling character, a natural and educated pianist, a composer, an orchestral conductor, a man whose nature gives expression to its artistic calibre in all that he does, a man whose many-sidedness yields him a welcome companion to all fine-minded men, and, in a word, a nature so throbbing with humanity that all who come into his presence feel immediately *con amore* with him.

The playing of Gabrilowitsch, like the man's nature, is round, broad, full of sympathy, romance, and charm; his tone is luscious and he knows how to sing. His playing is an appeal to the best that is in one; and this is a great point, for, as a result, hearing Gabrilowitsch is uplifting in its effect to a very remarkable degree, and one comes away from his recital feeling as happy and as joyous as the bobolink in the meadows when early spring paints the reeds and grasses their rarest and tenderest green; and not only happy, but also more restful, calm and secure in the goodness which pervades all things.

The playing of any man is, after all, but the outward expression of his innermost self, and it naturally follows that the deeper, the finer, the broader and bigger the man, the more complete and satisfying and ennobling his playing.

In these days when so many persons are being brought up, so to speak, on pianoforte music rendered by mechanical means, the playing of a great pianist stands forth in clearer outline than ever before. The spirit which built the old cathedrals, the spirit which led each member of an entire community to give his individual effort in the making of these grand monuments of human achievement, the spirit which so imbued the entire structure as to render it a permanent and benign influence for mankind, — this spirit can never be found in mechanical devices; it matters not how ingenious, how well-nigh perfect a mechanical device may be, or how worthy (and indeed they are worthy, as no one will deny), it matters not how absolute the delicacy with which a mechanical device is made; it cannot, never has been, and never will be capable of exerting an influence so beautiful, so noble, so uplifting, as that of a rightly adjusted human being. So it is with piano players and pianists; the deeper and profounder, the more beautiful the nature of the individual, the more beautiful, the more spiritual, and the more lasting in effect will be what comes from him or, in a word, his playing. A man who is led by material thoughts in his everyday life may startle his hearers from the platform, but truly he cannot raise them to such heights, reveal to them such glories, and give to them such elevating tendencies as he whose nature lives and moves and has its being, off the platform as well as on, amid best and purest conditions. Unselfishness, patience, capacity for sacrifice, power of endurance, purity of thought, purpose, and action,—all these are shown forth by the playing of an individual, just as plainly as they are by his life. All these and many more human qualities are evinced in the playing of a great man, and surely the reason a great audience is carried away by the work of one pianist rather than by that of another is because, consciously or unconsciously, it is impressed by these and kindred qualities. The audiences of Gabrilowitsch invariably go away from the hall feeling better and wanting to hear more, and thus it is that he is so pleasantly remembered by the musical community of America.

EDWARD MACDOWELL

As we announced some time ago, Edward MacDowell, America's most distinguished musical son, has experienced a complete breakdown. Not merely his physical, but sadder still, his mental health has entirely given way, and although it is quite possible that he may live for years to come, there seems at present but little hope that he will ever be able to resume his place in the ranks of the world's workers. It is terribly sad. Not yet forty-five, this man of delicate and original talent, of sensitive and refined nature, is laid by in what should have been his prime, and will from henceforth be absolutely and entirely dependent upon the care of others. Ardently devoted as he has been to the cause of music, it is said that the failure of his efforts on its behalf, and the neglect of his own people to appreciate his point of view and the character of his work, have all combined to bring about this catastrophe.

Now that irreparable mischief has been wrought, his fellow-countrymen are beginning, however tardily, to make amends. A band of enthusiasts have associated themselves together under the name of "The MacDowell Club," with the avowed object of calling attention to and arousing interest in the compositions of Edward MacDowell. However appropriate and desirable that may be, there is, however, yet something more which is practical and necessary. MacDowell, as age goes nowadays, was but a young man, and though of late years he doubtless enjoyed a comfortable income, he could hardly have been able to make much provision for the future, considering the cost of living in America. His compositions were not of that popular character which would cause them to sell by the hundred thousand, and he had never condescended to write pot-boilers. The Mendelssohn Glee Club of New York has therefore taken the matter in hand and started a fund to provide for the support of the helpless composer, under the very proper impression that bread during his lifetime is very much better than a stone after his death, and a very much more practical method of showing appreciation of his work. That the fund will be a success we do not doubt. MacDowell's music may not appeal to millionaires, and appreciation is generally a plant of slow and uncertain growth, but if America is avid in pursuit of wealth she is not usually miserly in her distribution of it when occasion calls. We feel sure that the Mendelssohn Glee Club will not be disappointed with American generosity. Had it occasion to be so, then indeed there would be a blot on the 'scutcheon of the United States, for in the world of music Edward MacDowell is known outside her broad boundaries as a distinguished scion of art.—*From the London* (*England*) *Musical News*, *Aug.* 18, 1906.

W. J. HENDERSON

A book of the greatest value and importance to all singers and lovers of singing is *The Art of the Singer*, by William J. Henderson, just published by the Scribners. In his sub-title he calls the work "Practical Hints about Vocal Technics and Style," and it is intended for the aid and instruction of professional singers as well as amateurs. Mr. Henderson is at present the musical critic of the New York *Sun*. He is a graduate of Princeton in the class of '76, and was for nearly twenty years on the staff of the New York *Times*. His experience as a critic, and his intimate acquaintance with the greatest singers of our day, gives to his ideas and suggestions exceptional weight and value.

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PRACTICAL QUESTIONS IN ELEMENTARY TEACHING

ANSWERED BY W. S. B. MATHEWS

F. L. B. — "I would like to ask why the very numerous practice forms of scales and arpeggios given in the revised Mason's *Technics* are necessary now, when scales and arpeggios occur so rarely in the best music for the pianoforte? There was a time, when Dr. Mason was young, that such figures formed a large part of the so-called 'pianistic' effect. But in the newer music we do not find them any more than we found them in the earlier music of Beethoven. Why then continue to practice them?"

As practice material, scales and arpeggios stand upon their importance as customary keyboard tracks, along which running work, figural work, and even melody travel, either faster or slower. The scale has an even greater importance as practice material, in this, that it is meant to form the hand habit (and the mind habit) of continuing along strictly within the key of the signature, without thought upon the player's part. The good player "sets himself" as he begins a piece, in a particular key; he continues within this key without further conscious thought just as he continued upon the sidewalk in going down street, although he may be all the time conversing earnestly with a friend. When the music modulates, he returns again to the original key the moment the modulatory passage is completed. Scale practices are very useful for this.

It is curious how progress has contrived to give Dr. Mason's very interesting and clever invention of the finger changes from diminished seventh four-note chords an importance even greater than when he invented them fifty years ago. Some witty writer dated the romantic school from the vogue of the chromatic scale and the diminished seventh, and it is a fact that these two elements play a far greater part in modern music than they used to. Now, these arpeggios employ the four fingers over and over, and are therefore better practice material for evening up the fingers than triad arpeggios, which skip one finger in every octave. This exercise is also indispensable to the pianist, but the other affords the fourth finger a better chance. It was one of Mr. B. J. Lang's clever sayings, apropos to the use of scale practice for the general work of finger strengthening, that "a man had five children. One was tall and strong (here he pointed to the third finger); another was not so tall, but very clever (here he pointed to the second finger); a third was underwitted (the fourth finger), and another a fool outright (the fifth). Now, would you believe it? The gentleman kept the fool out of school all the time except Saturday afternoon; the underwitted one went one day a week, while the smart ones went every day." It was a clever saying, a pseudo demonstration, according to which one could prove anything one took care to lay out the lines for.

Seriously, while the Thalbergian running work above a sustained melody in long tones, has been driven out by the superior vibratory qualities of modern pianos, making it impossible to keep this running material free from confusion, it is true, nevertheless, that fluent fingers are still necessary. If you ask me what I think, I will say that I consider these forms elementary in nature, and for the present I see no good way of dispensing with them. But the technique of the future, the advanced technique, is likely to be much more subtle and elusive — perhaps like that in the Chopin-Godowsky studies, where marvelous fluency combines with extreme refinement and subtlety of touch. Meanwhile the young have to work a lot at scales and arpeggios.

L. J. B. — "My first teacher (who studied with Dr. Mason) insisted upon my playing the closing tone of the short phrases of two tones, in the first Intermezzo of the second *Kreisleriana*, with the Mason 'finger elastic' touch; *i.e.*, with an extreme finger elastic staccato. He did the same in the short phrases of the middle part of Dr. Mason's *Danse Rustique*. In both it seemed to me too short. What do you think?"

From your account there is one element missing. If your teacher had reported in full Dr. Mason's directions, he would have remedied the too short, the "stubbid" effect mentioned, by using the pedal briefly upon the second tone.

Personally, I doubt whether a really fine player would now employ the full finger elastic touch in closing any kind of a phrase. It always sounds too abrupt, the final tone is too vital, — a quality inseparable from this kind of finger effort. Therefore I would not use so complete a staccato. I notice that Mr. Joseffy still makes use of this finger elastic in sustained melody, just as he used to do in giving out the melody of the adagio of the Chopin first Concerto, — a proceeding which staggered the technicians at the same moment that the elasticity of the effect pleased their ears. Joseffy covers up the break with the pedal. I do not think that the later pianists would advocate the use of this extreme staccato anywhere but in places where a very short and emphatic effect is wanted. This is a change of the times. Fashions change. Personally, I very much dislike the phrasing rule given by several writers, of always closing a phrase with a staccato tone. There is no such rule. Even in cases like those cited at first, or in the short phrases of the Introduction to Beethoven's *Sonata Pathetique*, the phrases do not close with a jerk, — *i.e.*, with an extreme finger staccato.

Nevertheless, this exercise is an extra good one for the hand, and it is for its gymnastic value that we continue it.

B. O. — "Which form of the Mason Two-Finger exercise do you consider on the whole the best? And which method of practice, with arm touches, finger elastic, or what? I find in several edited copies of Schumann's works that chords are directed to be played with a hand motion. What do you say?"

I say it all depends. Such chord successions as those in the first idea of Schumann's *Grillen* are indeed played by a hand motion, but not by an original hand motion; the principle is that of the fast octaves as illustrated in Mason. Only at the eighth chord a climax occurs which can be produced solely by the use of arm force.

As for the two-finger exercise, it depends upon what one is after. My own method of arriving at vigorous, sensitive, and musical chords is to require six different ways of practice as given in the *Technics* (pages 83 and 84). All heavy chords employ the arm element, but the manner is liable to be either one of the three (triceps, bounding, or falling) according to the connection. Practically they are equivalent.

I consider the four manners of playing the two-finger exercise of equal importance for practice, and in my opinion when the four are invariably practiced in succession the result is a responsive, a strong, and a capable hand. When I am after chord improvement I use thirds, then sixths, and finally the chord exercises. And for developing flexibility and responsiveness in old and "starchy" hands, the two-finger in double sixths is an extremely valuable form (p. 46). For a young hand, after the forms in the scale, give the chromatic forms and those in broken thirds. Later the double thirds.

I strongly advise every young teacher taking up the Mason System newly in teaching, to read the volume through regularly once a month during the first year. You will be surprised at the number of good ideas you will discover at each reading which you will not remember to have observed before. Technique is a pretty large subject, when you are building to make strong and musical players.

It doesn't matter so much *what* the exercise form; it is always the *How*.

L. J. — "In Mr. Tapper's *Graded Studies*, Grade II, p. 10, I find some eighth notes chords repeated, which are marked with staccato dots. How ought these chords to be played? With finger staccato, or how?"

Our edited music is full of this sort of thing, where marks are left in which perhaps the composer put in while thinking of some violin effect. These dots over the repeated chords mean absolutely nothing at all. The speed at which the chords repeat precludes employing anything but the usual hand motion (responsive wrist) and all that is wanted is a clear and crisp repetition. Simply play them so you can hear them, and there you are. If anything were to be added for the sake of these dots, let it be simply a slightly greater motion (rise of hand) between the chords. The Heller studies are full of this sort of thing, in places where nothing really is meant.

MARY. — "I would like to ask how you think the short phrases in the Duvernoy study, p. 11, of Mr. Tapper's Grade II, should be played? Should the final F of the first phrase be staccato?"

I consider the notation of Duvernoy to be elliptical in its nature. While I would remove the finger from the F when it had completed its time, I would also use the pedal for the accent, and continue it perhaps one beat or just a little more (*i.e.*, one eighth note or two). The left hand notes are answers, but not melodic. In this way you hear more melody than the notes show.

A. S. — "I observe that Mr. Tapper directs that the accompaniment to Reinhold's *Fairy Picture* (Graded Pieces, II, p. 9) should be held out its full time; whereas another edition I have advises to release the accompaniment fingers before the melody ceases to sound. Which is right?"

Both are right. Mr. Tapper wrote of the musical effect desired. The other editor wrote with reference to the hand habit of resting (or "riding") upon the melody key and playing the accompaniment with less weight of hand. For elementary practice it is useful to close the chord before the melody tone finishes, in order to observe more carefully its connection to the next melody tone. When this is elegantly done, then the melody tone and its chord do indeed close together; but with a difference, that the melody tone still holds on legato and connects perfectly to the next, while the chord is succeeded by a rest.

LONDON LETTER

ORTON BRADLEY

Of all the items of news that have appeared during these early weeks of the season none have been greeted with more general interest than two announcements which both have to do with the lighter side of operatic music. The first is that the Savoy Theatre will shortly be opened by Mrs. D'Oyly Carte with revivals of the Gilbert and Sullivan operas. The first opera will be the *Yeoman of the Guard*, and will be performed December 8. Each opera will be played for as long a run as possible. It would almost seem as if a better policy would be to play each for a week or two, at most, and revive it again later if it proved a very popular success. François Cellier will be the conductor, and everything is to be done in accordance with Savoy tradition.

The second item is that David Bispham is on the point of producing Liza Lehmann's opera *The Vicar of Wakefield* for a few weeks in the provinces, and then in London. Mr. Bispham, of course, will fill the title-rôle, but there

is no one in the company that is announced to support him who can sing as well as himself, and except Mrs. Theodore Wright (Mrs. Primrose) and Richard Temple, (Dr. Burchell), there is no one in the cast of any great histrionic power. The part of Olivia will be sung by Violette Londa, in the provinces, and in London by Isabel Jay, and Walter Hyde will be Squire Thornhill.

At the Italian opera, which is given at reduced prices some evenings, and has proved most successful, we are shortly to hear Nordica in *Gioconda* and *Don Giovanni* among other operas. It remains to be seen whether the enhanced price for Melba nights will obtain for Nordica. She has not sung at Covent Garden for four years.

The arrangements for the German opera season, which will begin in January, 1906, are now almost complete. Van Dyck, who is the director of the enterprise, has surrounded himself with a remarkably brilliant company, which includes Aino Ackté, Minnie Nast, Litvinne, Marie, Brema, and Agnes Nicholls, Flinhals, the celebrated Munich tenor, Naval, Hinckley, and Dr. Felix von Krause. The only work new to London which is promised is Smetana's *Die Verkaufte Braut*.

Among the forthcoming chamber concerts the prospectus issued by Messrs. Broadwood is most interesting. During the series of twelve concerts, the following quartets will appear, the Capet, Krause, Cathie, Brussels, and Rosé, the latter two quartets being new to London audiences. The London trio, Simonetti and Woodhouse and Amina Goodwin, will give a series of six concerts at the Æolian Hall, during which they will play all the Beethoven trios (with the exception of Op. 11) in chronological order. The Joachim programs are all devoted to Brahms. The other concerts are now in full swing. Sunday concerts are taking place at the Queen's Hall, the Albert Hall, and under the Sunday League at nearly a score of other centres in London. The Pavilion Music Hall is at present being utilized instead of the Alhambra, which will not be ready for Sunday work until after Christmas.

There is little doubt that London music would be greatly benefited by a new concert room to take the place of the late St. James' Hall, and a great deal of discussion is now in evidence as to its possible site. There seems now to be a possibility that the old Hengler's circus may be converted into such a hall. If so, it will be an ideal site.

The first four London Symphony concerts under Richter present programs of such great interest that it is hard to imagine how the standard can be kept up for so long a series. For example, the first concert includes Beethoven's *Pastoral*, Wagner's *Vorspiel* to the *Meistersinger*, Strauss' *Don Juan*, Brahms' D minor Piano Concerto, and Elgar's new *Concert Allegro* (Fanny Davies, soloist).

The London Symphony Orchestra has also been engaged for the German opera season at Covent Garden. The Queen's Hall Orchestra, which has been engaged with Henry J. Wood for the Norwich Festival, 1908, will give a series of eight symphony concerts of an interest in no degree inferior to those of the rival organization. Only three novelties are announced on the prospectus,—Percy Pitt's *Sinfonietta*, Ernst Böhe's *Ausfahrt und Schiffbruch* from his cycle of tone poems illustrating the story of Odysseus, and von Dohnanyi's *Concert-stück* for 'cello and orchestra, with Hugo Becker as soloist. To the rival ballad concerts reference was made last month. The best sign of the times in this connection is that both administrations have seen fit to strengthen the vocal part of their first programs by the addition of a "draw" in the shape of a celebrated violinist. Messrs. Chappell gave their audiences Fritz Kreisler, who, by the way, will play at the seventh Queen's Hall Symphony Concert next February, and the London Ballad Concert was enhanced by the presence of Marie Hall. Among London choral associations the Royal Choral Society still holds the first position. This year's prospectus, however, promises no absolute novelties, but Elgar's *The Kingdom* will be given at the end of the season, March 14. Nor must we neglect the work that many provincial societies have done in past years and still continue to do. Among the rest, no small credit is due to the pioneer work Dan Godfrey is accomplishing with his Bournemouth municipal orchestra, which has recently been enlarged to fifty performers. This season no less than sixty-seven novelties will be performed, and among those who have promised to conduct their own works are Sir Frederick Bridge, Dr. Cowen, Sir Alexander Mackenzie, Sir Villiers Stanford, and Mr. Edward German.

The Liverpool Philharmonic Society, which has been in existence sixty-seven years, is again under the direction of Dr. Cowen. Kreisler is among the soloists at the earlier concerts, and for the third concert, December 4, Dr. Lierhammer will sing and Sarasate will be the violinist. The latter, who is having a very busy season this autumn, is engaged for the first Symphony Concert of the Queen's Hall Orchestra and for Adelina Patti's "farewell" concert, December 1 at the Albert Hall. He is also giving recitals with Carlos Sobrino, who replaces Berthe Marx in the violinist's programs during his tour. Dr. Richter is conducting the Hallé Concerts at Manchester, as he has done for some years. Among other "novelties" at these concerts are two performances of Handel's *Messiah*, December 20 and 21.

Let it be confessed that we are still in a state of prodigy worship. Mischa Elman is still unsurpassed by all the others whose name is legion. The latest is only nine years old and is called Pepito Arriolla. It was Nikisch who discovered him four years ago and sent him to Rekondorff at Leipsic, since which he has also studied with Moritz Mayer-Mahr at Berlin. He played the Beethoven C minor Concerto a few Sundays ago at the Albert Hall. We have also with us Lionel Ovenden, who is equally good (or immature) at both piano and violin, and Vivien Chartres, a violinist; and then there are the three brothers Cherniavski, aged eleven, twelve, and fourteen, who play respectively 'cello, piano, and violin, and are giving a series of recitals. There is very little room left for more of them, yet news comes of a new one with an alien name beginning with a Z, which is not intended to be pronounced, who has been discovered at Westgate playing the violin on the beach. What a pity they cannot all be engaged to play exclusively at the concerts for children which Foxton Ferguson has organized at Steinway Hall! These are a very excellent series of concert-lectures which have been given now for two seasons and are now being resumed. Their object is to train the young listener to proper appreciation of music.

An English pianist in America is not very frequently heard, so it is all the more pleasant to wish a successful début to Katharine Goodson, who will play with the Boston Symphony, Jan. 18 and 19, 1907. Before her departure she has to fill engagements in Scotland, Germany, and Holland. This season is to bring cessation of work to two men, whose names are well known in English musical circles, — Joseph Bennett and Cavaliere Zavertal. The former is resigning his position as principal music critic to the *Daily Telegraph*, and the latter will at Christmas conduct the band of the Royal Regiment of Artillery for the last time. There is no one who will not wish them many happy years to enjoy their well-earned leisure.

English news has taken up so much space that there is little left to devote to continental affairs. Suffice it to say that the autumn opera season has opened at Toulouse, Milan, Venice, Lyons, Besançon, Cologne, Amiens, Bordeaux, Calais, Nantes, Magdebourg, Ghent, and many other centres.

It is curious to note that one of the most popular operas for production this year is Massenet's *Mary Magdalen*, which made so great a success last spring in Paris. Amiens, Bordeaux, Nancy, and Toulouse are all to produce the work. Among other original productions are to be two at Venice, — *Jana*, by B. Virgilio, which will at least be a classic if names mean anything, and *Pane altrui*, by Giacomo Orefice. *Salome*, by Strauss, is the novelty at Milan, and a new work by Cilea, entitled *Gloria*, written especially for the Scala. The season will open the second week of December with Wagner's *Tristan and Isolde*.

The importance of two competitions which are being held in Paris claims for them the distinguished position of a last paragraph. The first competition is reserved for French musicians only. La Ville de Paris offers a prize for a musical work in grand style (*haut style*) in symphonic or dramatic form for solos, chorus, and orchestra. Works to be sent in to the prefecture of the Seine between 1st and 15th of December. The other, which is international and was to have been closed in October, is still open until Jan. 31, 1907, before which date all compositions must be sent to the following address: M. le Secrétaire général du Concours international de musique, 32 rue Louis le Grand, Paris. The prizes offered are 30,000 francs for an opera, 12,000 for an opéra-comique, 8000 for a ballet, 3000 for a trio, and 2000 for a sonata. Apply to the secretary for full information.

ERNEST CILEA

Ernest Cilea is a prominent composer of the modern school, whose opera, *Adrinan Lecouvreur*, is one of the novelties promised by Mr. Conried at the Metropolitan

ERNEST CILEA

Opera House, New York City, this winter. This work met with much success when produced in Milan some four years ago. Mr. Cilea was born in Paris, Sept. 13, 1856.

BOOK AND MUSIC REVIEW

New volumes of the Musicians Library have been published recently by Oliver Ditson Company. *Early Italian Piano Music*, a collection of pieces written for the harpsichord and clavichord, edited by M. Esposito; and *Fifty Shakespeare Songs*, edited by Charles Vincent. Of the latter there are editions for high and low voice.

The piano music is taken from works of Frescobaldi, Rossi, the Pasquinis (Ercole and Bernardo), Alessandro Scarlatti, Pollaroli, Domenico Scarlatti, Durante, Marcello, Porpora, Zipoli, Fr. Martini, Galuppi, Paradies, Turini, Grazioli, and Clementi. The introductory matter consists of pictures of an Italian clavichord of the sixteenth century, a German clavichord of the eighteenth century, an Italian harpsichord of the seventeenth century, and a Flemish one of the seventeenth, with a description of them and of the inherent qualities of the instruments in general, together with very short biographical sketches of the composers represented.

Most of the pieces have been published already in various editions, but the Toccatas of Alessandro Scarlatti, far better known as a writer of operas and songs, are now published for the first time from the original manuscripts in the Verdi Conservatory of Music at Milan. Mr. Esposito says that he has followed strictly the originals in all instances. "I have supplied the marks for expression and speed, for, as every one knows, those old composers only put the mere notes on music I claim no more for my marks of expression than that they were suggested to me by the music, and every one is free to alter them according to his individual feeling." Whenever Mr. Esposito has harmonized a simple aria, as the one from A. Scarlatti's second Toccati, or varied a passage, he has also given the original version.

This volume should interest all pianists, whether they be amateur or professional, although it is not likely that many of the pieces will find their way to the concert room. It is a pity that more public pianists do not seek to vary their programs, and from time to time introduce pieces by the old masters — not in a pedagogic way, not to make up a "historical program" — a peculiarly hideous torture! — but to acquaint an audience with quaint and often charming music.

Dr. Vincent had a wide, an embarrassing choice in the wealth of Shakespeare's songs with the various settings. He has shown a catholic taste in his selection, though one might wish that Verdi's as well as Rossini's *Willow Song* in *Othello* were included. There is first a group of songs mentioned by Shakespeare in his plays, as *Farewell, Dear Love*, and *Peg o' Ramsay*, which were in the mouth of Sir Toby Belch; *Green Sleeves*, *Heart's Ease*, which Peter in *Romeo and Juliet* wished the musicians to play, and a few other of the old songs, with tunes by unknown composers.

A group of songs sung, possibly, in the original performances follows, as: *The Willow Song* and *O Mistress Mine*, by unknown authors, *It was a Lover and His Lass*, by Morley, with songs by Johnson and John Wilson.

The third section includes settings composed since Shakespeare's time to the middle of the nineteenth century, music by Banister and Humfrey, the famous tunes by Purcell and Arne, Bishop and Schubert, and songs by J. C. Smith, Haydn, Vernon, Stevens, Linley, Clifton, Cooke, and Curschmann. This section is followed by the final group of more recent settings by Schumann, Sullivan, Parry, and others, including the American born William A. Fisher, H. W. Loomis, H. Clough-Leighter, and C. F. Manney.

The editor did well in admitting more than one setting of a song. Thus it is interesting to compare the traditional *Willow Song* with the settings by Humfrey and Rossini. Every one knows Schubert's *Who is Sylvia*, but here is the old setting by Leveridge, and the modern one of Monk Gould. We miss Sullivan's *Orpheus with His Lute*, but there are the settings by Messrs. Manney and Busch. There is Schubert's *Hark, Hark, the Lark*, but many will now see Curschmann's for the first time.

Dr. Vincent has written about two pages and a half of introductory matter. He might easily have written a dozen on this entertaining subject, and he is perhaps to be praised for his reticence, for what he has written is neither new nor illuminative, as when he says: "An examination of the music performed in the plays in Shakespeare's time shows us that it must have been simple and melodious, rather than difficult and contrapuntal." Dr. Vincent thinks it probable that the dramatist wrote some of his songs to music which was already in existence and popular at the time, "as many poets have done since, notably Burns and Thomas Moore."

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NEW BOOKS RECEIVED

THE WORLD OF SOUND AND THE WORLD OF SIGHT. Charles Irving Rice. Published by the author at Worcester, Mass. Price, 15 cents.

A pamphlet of sixteen pages on the use and misuse of music terms. The author thrashes out his theory over the back of Mr. Blind and Mr. Deaf. The logic of the situation as presented by Mr. Rice is summed up in these words: —

"I would suggest that we shift our attention from nouns to verbs and seek for a clearer presentation of the subject during the early school years, when we are dealing with its broad aspects, and before we have any call to harvest a crop of 'cancels, chromatics, or accidentals.'"

To which the earnest will add "Amen."

AN APPEAL TO PARENTS. Frank R. White. Published in New York. No price given.

A plea for the proper treatment of the singing voice of the child, and a criticism more or less logically directed to the element of tone production in public schools.

ELEMENTS OF ENGLISH VERSE, CORRELATED TO MUSIC. Alice C. D. Riley. Published by Clayton F. Summy, Chicago. Price not given.

A book of 148 pages, which aims to stimulate self-expression in verse and music. The work abounds in excellent suggestions and is clear in its method of procedure. A most valuable contribution to teachers' text-books.

A MANUAL OF PLAIN CHANT. Rev. Sisbert Burkard, Ph.D. Published by J. Fischer & Bro., New York. Price not given.

A small book of fifty-five pages, the aim of which is to provide those singers that have not had the advantage of a thorough musical training with a text-book that is at once *practical* and *easily intelligible*.

The book is well printed, and its content is admirably set forth.

NOTES

Carlos Hasselbrinck, who is remembered by patrons of opera as a concertmaster of the Metropolitan Opera House under Dr. Leopold Damrosch, Anton Seidl, and Walter Damrosch, has been engaged for the violin department of the institute of Musical Art. Mr. Hasselbrinck is a representative of the French and Belgian schools of violin playing.

* *

There is said to be only one man in Ricordi's publishing office in Milan who has mastered the art of deciphering Puccini's scores. Sometimes the page looks as if a fly had crawled over it; everywhere are weird flourishes and thumbnail sketches and notes, seemingly superfluous, which have overflowed into the margin, and blots innumerable. A specimen of his music writing, taken from the end of *La Bohème*, shows a page covered with illegible notes, and in one corner a large drawing of a skull and crossbones, underneath which is written in large letters, "Mimi."

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NOTES

The People's Choral Union of Boston is to revive Handel's *Samson*, an oratorio that is unfamiliar to music lovers of the present generation.

* *

Wilhelm Gericke, late director of the Boston Symphony Orchestra, is now located permanently at Vienna, his old home before his residence in Boston.

* *

Elsa Ruegger, the Belgian 'cellist, will not begin her American tour this season until January, as she will be filling European engagements until that time.

* *

Theodore Habelmann, for eleven years stage manager at the Metropolitan Opera House, New York, has opened a school for opera in that city.

* *

The Loring Club of San Francisco closed its twenty-ninth season recently with a concert at Calvary Church, in that city. The large musical library of the club was destroyed in the earthquake and conflagration of last spring, but already a new one has been started, many Eastern music publishers having donated music to the club. The assisting soloists were Mackenzie Gordon, tenor, and Wallace A. Sabin, organist.

* *

The *Neue Zeitschrift für Musik*, founded by Robert Schumann, has ceased to exist as an independent organ and has become incorporated with the *Musikalischen Wochenblatt*, published by C. F. Siegel.

* *

The Olive Mead Quartet — Olive Mead, Elizabeth Houghton, Gladys North, and Lillian Littlehales — will give four concerts in Mendelssohn Hall on Thursday evenings, beginning in December.

* *

Alfred Reisenauer, the pianist, whose somewhat erratic performances on the piano last season are recalled, has announced that he is to open a class in piano teaching modeled after the famous Liszt Weimar class. Reisenauer is to locate in Leipsic

* *

According to the latest announcement, Paderewski will not appear in the United States this season, although previous statements promised his coming as a "sure thing." His decision not to come this year is perhaps not a matter for surprise, taking all things into consideration.

* *

Mark Hambourg, the strenuous young pianist, is evidently contemplating matrimony, according to report that publishes his engagement to a daughter of Sir Kenneth Muir-Mackenzie of London.

* *

The Boston Singing Society will give two concerts as usual this season, the dates being December 12 and February 27. The society is under the direction of H. G. Tucker, its founder.

* *

The manuscript of Berlioz's symphony, *L'Incendie de Sardanapale*, which was considered lost, has been recently discovered in the Paris National Library by Julien Tiersot. Until now it was believed that Berlioz had destroyed the original score. Its discovery is of especial interest by reason of the fact that Berlioz used a number of themes from this composition in his later and larger works, among others *Romeo and Juliet* and the *Trojans*.

* *

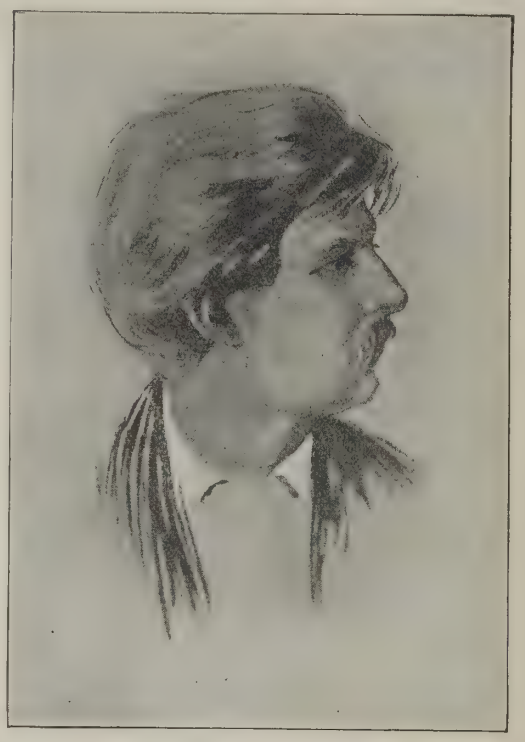
The Arion Club of Providence is giving several fine concerts this season. On November 27 Sir Edward Elgar's *King Olaf* was given, Louise Ormsby being one of the soloists. February 5 a program of part songs will be presented with Ossip Gabrilowitsch as one of the soloists. At other concerts *Elijah*, with Gwilym Miles in the principal rôle, and the *Messiah* will be given with the following soloists: Corinne Rider-Kelsey, Gertrude Edmands, Kelley Cole, and Frederic Martin.

* *

The Cecilia Society of Boston will give its usual three concerts on Dec. 11, 1906, Feb. 26, and April 9, 1907, directed by B. J. Lang. One of the concerts will be a Mozart memorial, and the program will include that composer's *Coronation Mass*, *Te Deum*, and *Ave Verum*, also Michael Haydn's *Tenebræ Factæ Sunt*, Bach's *Magnificat*, and Verdi's *Hymn to the Virgin*. Other works to be given during the season will be *The Children's Crusade* by Pierné, and the late Prof. J. K. Paine's opera, *Azara*, in concert version.

ALEXANDER PETSCHNIKOFF

Alexander Petschnikoff, the Russian violinist, accompanied by Mme. Petschnikoff, have arrived from Europe. Petschnikoff comes fresh from Berlin triumphs with



ALEXANDER PETSCHNIKOFF

the Berlin Philharmonic Orchestra for a tour under the management of Henry Wolfsohn. He last visited this country in 1898, when he played in more than one hundred concerts. Petschnikoff comes from Moscow and is the son of a serf. He is a protégé of the Princess Oursoroff, of the Russian nobility, and through her was given the opportunities which have made him famous. His tour opened in Pittsburg on November 9, when he played with the Pittsburg Orchestra.

On November 15 he made his reappearance in New York with the Russian Symphony Orchestra in Carnegie Hall, playing the Tschaikowski Concerto.

A feature of Petschnikoff's tour will be a series of recitals for two violins, in which he will be assisted by Mme. Petschnikoff. They will give a recital in Mendelssohn Hall in December. Petschnikoff will also introduce while here several new concertos. He will play with the Boston Symphony, the New York Symphony, the Theodore Thomas Orchestra in Chicago, the Pittsburg, St. Louis, Cincinnati, and four times with the Philadelphia Orchestra. Petschnikoff will remain until April.

MADAME SCHUMANN-HEINK

When the announcement was made some months ago by Henry Wolfsohn that Madame Schumann-Heink had decided to return to the concert and operatic stage, the scenes of her great triumphs, it was hailed with genuine delight by her great number of friends throughout the country. With her decision to reenter the field where for so many years she had been a commanding figure, Madame Schumann-Heink left immediately for Europe, where numerous concert engagements had been arranged for her and also to sing in Bayreuth and Munich in the great Wagner Festivals. Her triumphs abroad this past summer are now matters of musical history, especially in Bayreuth, where the interpretation of her favorite rôles predominated the performances. She also sang in Paris in two concerts with the Colonne Orchestra, also in the Maine State Festivals. Her tour in America embraces one hundred concerts in addition to twenty-five appearances which she will make with the Metropolitan Opera Company.

Pianist Felix Fox of Boston gave the first of a series of chamber recitals in that city November 20th, assisted by the Hoffmann Quartet. The program included the Brahms' piano quintet, d'Indy's piano quartet, Op. 7, and these piano numbers: First movement from second sonata by Glazounoff, Fauré's fourth impromptu and romance, and Saint-Saëns' toccata.

INSTRUCTION BOOKS

The following works have made a place for themselves. Their success entitles them to further urging on the part of the publishers, in order to bring them to the attention of those who may not know them.

The Very First Lessons at the Piano

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The title gives the stage of work for which the book is intended. Unquestionably the interest which the contents of the book constantly awakens in the child is the secret of the great success the book has enjoyed. If you are doing work with children and are unacquainted with this book you are certainly missing one of the best things for beginners in piano playing.

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This work deals solely with the technic of piano playing, and presents the subject in a manner at once novel and unusually attractive. The seriousness of the system is none the less marked because of the "play" features on which the work is based, in fact, seriousness is its vital claim, and the attractiveness of presentation dispels the drudgery. It is a splendid book to use for young children.

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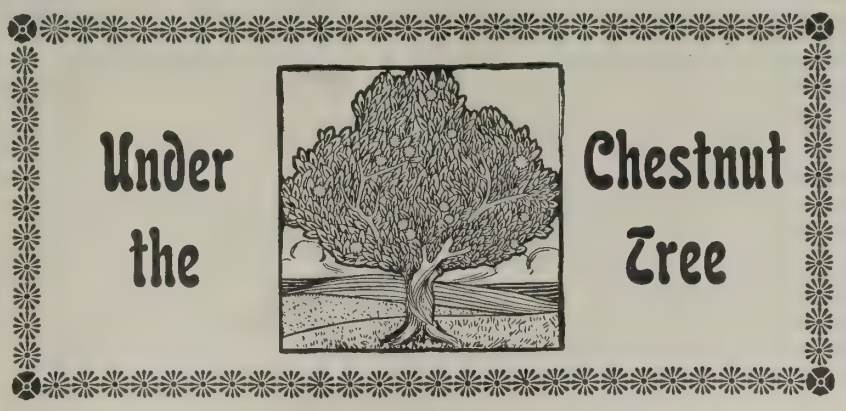

To the organist in search of an appointment no requirement as to qualifications should be prohibitive after the glorious example of the Australian candidate who wrote: "Gentlemen, I notice your advertisement for a music teacher and organist — either lady or gentleman. Having been both for several years I offer you my service." —*London Telegraph.*

* *

"I saw you at the concert last night," said Mrs. Oldcastle.

"Yes," replied her hostess; "me and Josiah are both so fond of music, you know."

"What do you think of Sawmore's technique?"

"Well, to tell the truth, I didn't notice it; but I thought his fiddlin' was just grand."—*Chicago Record-Herald.*

* *

GUILTY

"My daughter tried a new song yesterday."

"And found it guilty?"

"Guilty? What do you mean?"

"I supposed she found it guilty; I heard her punishing it." —*Exchange.*

* *

THE WAY IT SOUNDS

Mrs. Ascum.—"Does that Miss Drumm next door own her piano or does she rent it?"

Mrs. Knox.—"Usually she rends it."—*Exchange.*

* *

The "burden of a song" does not properly mean its sentiment or intent. "Bourdon" is the drone of a bag-pipe; hence a running accompaniment or repetition of musical sounds or words came to be called its "bourdon," and then, by an easy transition, its "burden."—*New York Sun.*

* *

A little girl in Cleveland was playing with her trinkets on the parlor floor while an older sister was drumming with much persistency on the piano.

"Play louder, Eloria," spoke up the child.

The girl at the keys felt flattered, and, with an elated smile, asked: "So you like to hear me play, do you, darling?"

"No, I don't," came the unexpected and emphatic reply. "I wanted you to play louder so papa would tell you to stop."—*Exchange.*

* *

AND THE CONTRACT ISN'T ALWAYS BINDING

The booking of a singer's tour doesn't always depend on the volume of his voice.—*Philadelphia Bulletin.*

* *

TIME TO DRAW THE LINE

Tenor (singing). — "Oh, 'appy, 'appy, 'appy be thy dreams."

Professor. — "Stop! Stop! Why don't you sound the 'h'?"

Tenor. — "It don't go no higher than 'g'"—*Modern Society.*

* *

"I notice you've got new paper in your hall," said Mrs. Nexdore.

"Yes," replied Mrs. Pepprey. "How do you like the style of it?"

"It seems to me it's rather loud."

"Yes, that's why we selected it. We thought it might drown the sound of your daughter's piano playing." —*Philadelphia Press.*

* *

CAN'T HIDE GENIUS

"It is pretty hard to hide your light under a bushel in New York," said a well-known musician to-day. "Not long ago I dropped into a newly opened French restaurant, just off Long Acre Square, and there I heard one of the finest violinists in the city.

"Naturally, I visited the place often, and just as naturally I mentioned my find to numerous friends. And as the cooking was better than the average, the violinist drew quite a number of musical people to the place.

"To-day, however, when I dropped in for lunch, I discovered that my violinist was gone. Where he went I don't know, but I'm certain I'll find him again in some first-class musical organization, making a name for himself."

* *

"I can't understand why Mildred has so many admirers. She neither plays nor sings."

"That's the answer." —*Chicago News.*

* *

DEFECTIVE

Poet. — "Why did you return my patriotic song?"

Publisher. — "Didn't like it at all."

Poet. — "What was the trouble?"

Publisher.—"You didn't rhyme soldier boy and mother's joy in it anywhere.—*Exchange.*

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The site of the new Ditson building is at Nos. 8, 10, and 12 East Thirty-fourth Street. This is only a few doors away from Fifth Avenue, and is in the heart of the fashionable new shopping district. The Waldorf-Astoria Hotel is a few feet away, as are two of the largest dry goods stores in the city, Aeolian Hall, and other structures visited each day by hundreds of persons.

The building, which will have a front of Indiana limestone, will be 53 by 100 feet. It will be ten stories high, and fire-proof. C. H. Ditson & Co. will occupy four floors and the basement.

The basement will be devoted to the music book department. The main floor will be the retail department, confined principally to music publications, sheet music, etc. The retail and wholesale small goods department will be on the second floor and the third floor will be devoted to talking-machines and general offices. The piano department of the company will be greatly enlarged, and will occupy the fourth floor. At the present time the Briggs and Poole are represented. Other lines will probably be taken on.

The floors above will be lofts and for offices. The company will vacate their building at No. 867 Broadway, where they have been for years, in May, 1907, having subrented it already.

The announcement that the Ditson house will again move uptown had long been suspected by those familiar with the history of the house in New York, and who know the real estate situation. The Ditson business has grown with the town, and when the retail centers of the city were moved uptown the Ditson house went along with the popular business flow.

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The main Ditson house, the Oliver Ditson Company, is one of the oldest musical establishments in the country. The business was founded in Boston by the late Oliver Ditson, in conjunction with the late Col. Samuel H. Parker. The firm was then styled Parker & Ditson. They had a store in Washington Street, Boston, near School Street. It was then moved to a portion of what was, until lately, the famous Old Corner Bookstore.

In 1840 Mr. Ditson purchased the interest of Colonel Parker, the firm name being changed to Oliver Ditson. Mr. Ditson was then twenty-nine years old. The business showed a remarkable growth. John C. Haynes, the present head of the Ditson house, started with the concern when a boy of fifteen. He became a co-partner in 1857, and the firm was changed to Oliver Ditson & Co. In 1857 Oliver Ditson & Co. moved to a commodious building at No. 451 Washington Street, owned by Mr. Ditson. In 1903 a superb building was built at No. 150 Tremont Street, and is now the Ditson home.

Oliver Ditson died in 1888 at the age of seventy-seven. For more than half a century his name was a household word throughout the country. The Oliver Ditson Company was formed in 1890. The present officers are John C. Haynes, president, Charles H. Ditson, treasurer, and Edward S. Cragin and Charles F. Smith, directors.

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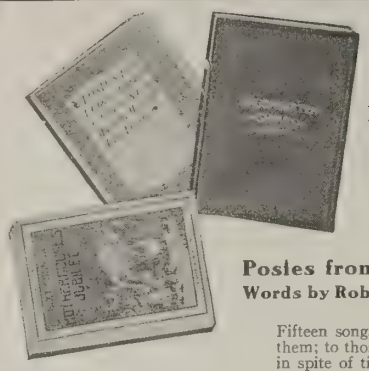

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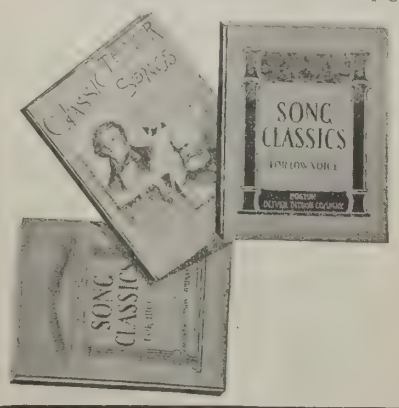

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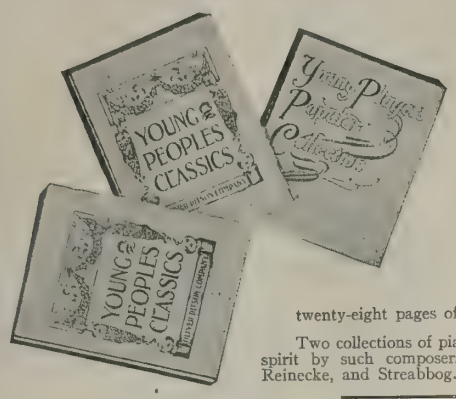

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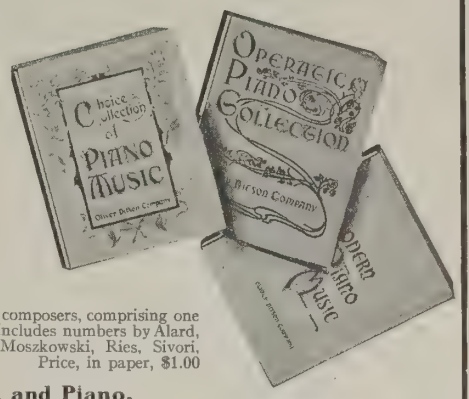
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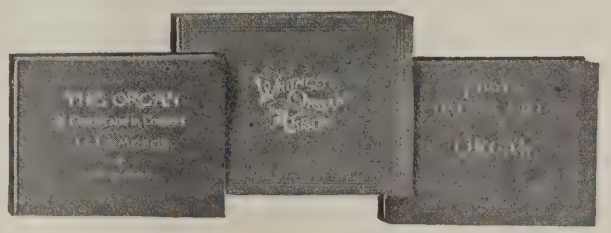

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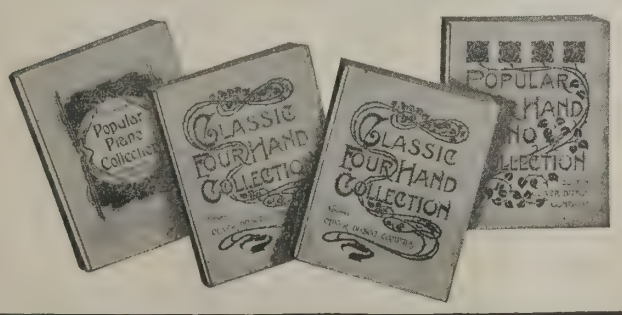

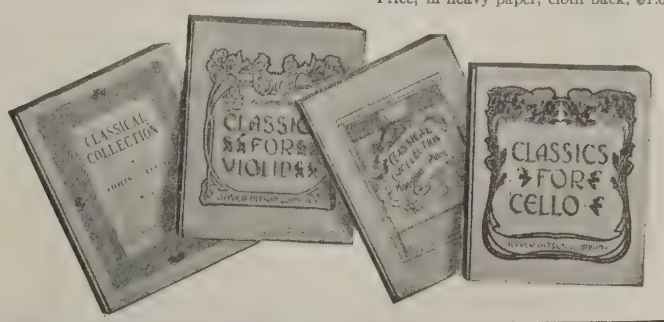

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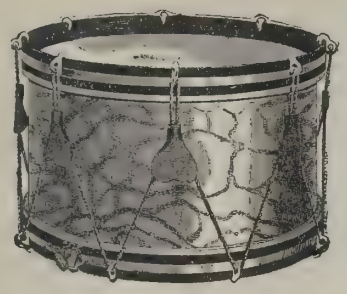

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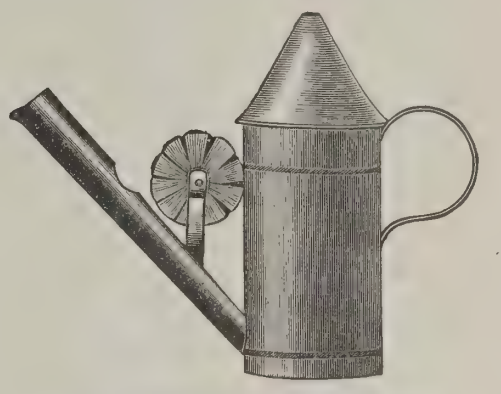

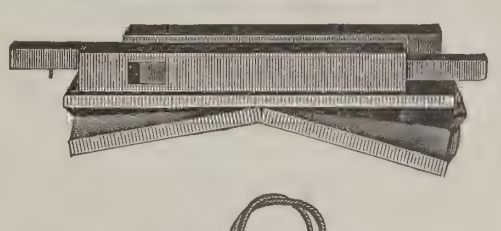

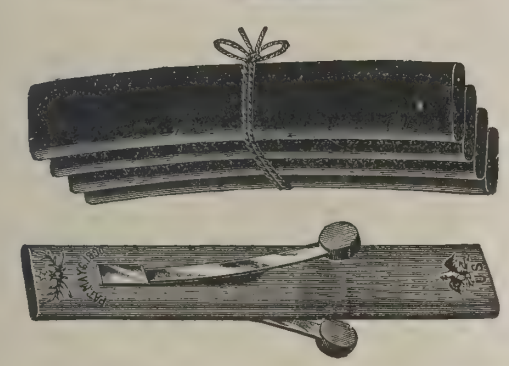

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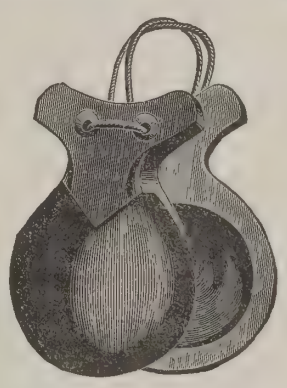

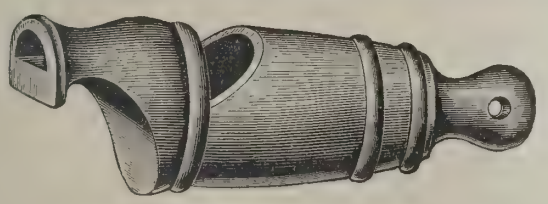

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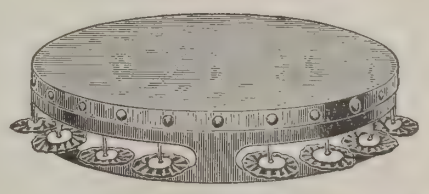

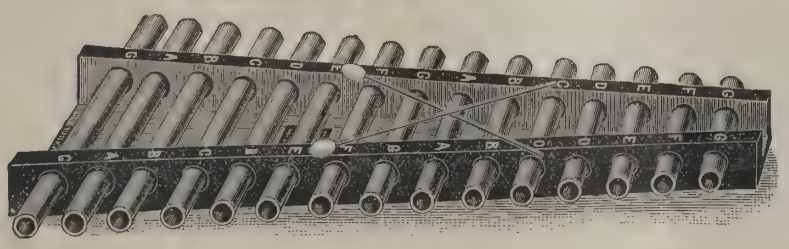

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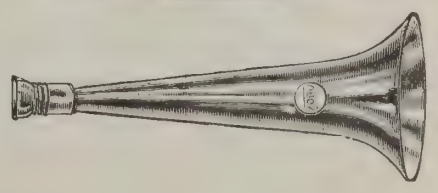

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A series of articles on Music in France, the Chanson, and many other interesting phases by the Librarian of the Paris Conservatory,	*Julien Tiersot* Paris Conservatory
Music in Europe, a comprehensive monthly letter, which keeps the reader *au courant* with the leading music activities of Europe,	*Orton Bradley* London
Music Theory, a varied series of articles by eminent specialists under the general editorship of	*Dr. Percy Goetschius* New York
Community Music, what music is doing in American towns and cities as a distinct social factor,	*Thomas Tapper* New York
A Repertoire of Songs with practical lessons,	*Karlton Hackett* Chicago
The best Piano Music; lists of the best teaching pieces in the various grades,	*Thomas Tapper* New York
Lessons in German / Lessons in French — This series is especially devoted to the vocabulary of music.	*F. C. Burkart and A. Rheingauer* Boston
The Music Portraits of the Crosby-Brown collection (Metropolitan Art Museum),	*Frank H. Marling* New York
Lessons in American Musical History, being interesting chapters in various phases of American music,	*Henry E. Krehbiel* New York
A series of Letters, of Robert Franz (hitherto unpublished),	*Carl Armbruster* London
A series of articles on the Art of Piano Pedagogics,	*F. H. Morton* Auckland, N. Z.
Modern Piano Composers and their Works,	*E. B. Hill* Boston

Each issue will contain at least 24 and many issues 32 pages of standard and recent vocal and instrumental music.

A Beethoven Number

The January number will present, besides the varied contents from regular contributors, a number of illustrated articles on Beethoven. Among the special contributors to this issue are Mr. H. E. Krehbiel of New York, Mr. Philip Goepp of Philadelphia, Mr. W. S. B. Mathews of Chicago, Mr. Frank H. Marling of New York.

A Grand Opera Number

The February issue of *The Musician* will be a Grand Opera number with many illustrations and articles on the more recent works in this form.

Choir and Choral Music

Beginning with the January issue of *The Musician*, the Organ Department will be enlarged and will be devoted to the Organ, the Choir, and all matters pertaining to Church Music. This Department will be in charge of Mr. H. C. MacDougall, Professor of Music at Wellesley College, Mass.

A Paris Letter

M. Isidor Philipp, at the head of the piano faculty of the Paris Conservatory, will contribute a monthly letter to *The Musician* on the more important music performances in Paris. This contribution of M. Philipp will be one of the most interesting features of *The Musician* for the year.

These are but a few of the leading features for the year. Every issue of *The Musician* will teem with articles of prime importance to the teacher, student, and music lover.

If there is any query you wish to direct to any one of its many departments, the editorial staff is at your disposal. Questions arising in study, and in teaching, may be referred to authorities of the first rank.

To be without *The Musician* is to miss one of the greatest helps in music life that can be procured.

To have *The Musician* is to be in touch with all that is of prime importance.

Price, 15 cents per copy.
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PHOTO BY L. O. MAAS

DR. FRANK DAMROSCH AND FRANZ KNEISEL (JR.)

PHOTO BY L. O. MAAS

HOW TO LISTEN TO NATURE

HENRY E. KREHBIEL IN HIS BLUE HILL POPPY FIELD

MOZART AT FIVE YEARS OF AGE

MOZART AT SIX YEARS OF AGE

A MEDALLION OF MOZART

STATUETTE BY GUSTAV LANDGREBE

SPINNING SONG

From the German
By Elizabeth M. Traquair

CARL REINECKE

Allegretto

VOICE

PIANO

1. Spin, las-sie, spin! The thread goes out and
2. Sing, las-sie, sing; A mer-ry heart to
3. Learn, las-sie, learn; Your dai-ly bread to

in. Grow-ing like your yel-low hair, Sense will grow from
bring! As your spin-ning you be-gin Keep a cheer-ful
earn! Learn to work and learn to pray, Spin-ning on from

year to year. Spin, las-sie, spin, Spin, las-sie, spin.
heart with-in. Sing, las-sie, sing, Sing, las-sie, sing.
day to day. Learn, las-sie, learn, Learn, las-sie, learn.

A CARRIAGE TO RIDE IN

From the German
By Elizabeth M. Traquair

CARL REINECKE

Allegretto *(Merry and lively, but not too fast)*

VOICE

PIANO

A car-riage to ride in, A horse for be-strid-ing, A pot full of hon-ey, A box for my mon-ey, A doll's house and kit-chen, What things we'll be rich in! A book, too, to read, What else can we need? Oh, a flute and a fid-dle, Hey did-dle did-dle, A bell, too, for ring-ing Kind Christmas is bring-ing.

ritard. *a tempo* *Più lento*

LADYBIRD

ROBERT SCHUMANN
Op. 79, No. 14

Allegretto

VOICE

PIANO

1. Come La - dy - bird, and seat your-self Up - on my hand, up -
2. Go, La - dy - bird, fly home, fly home, 'Tis all on fire, Your
3. Fly, La - dy - bird, now fly a - way A - cross the hedge, a -

on my hand; Be sure I will not harm you, No, I'll not
chil - dren cry, So sore - ly, Oh, so sore - ly, cry, cry so
cross the hedge The neighbors will not harm you, No, they'll not

harm you! I will not harm you, pret - ty dear, Show your ti - ny wings and
sore - ly! The cun - ning spi - der spins them in, Go, La - dy-bird, fly
harm you! They will not harm you, pret - ty dear, Then show your ti - ny wings and

nev - er fear, Ti - ny wings so gay and pret - ty.
in, fly in, To your chil - dren cry - ing sore - ly.
nev - er fear, And greet them all so pret - ty.

GUARDIAN ANGELS

ROBERT SCHUMANN
Op. 79, No. 21

Semplice

VOICE

PIANO

1. When chil_dren lay them down to sleep, Two
2. But when they wake at dawn of day, The

an_gels come their watch to keep;
two bright an_gels go a_way;

Cov'ring them up safe_ly and warm,
Rest_ing them from their work of love,

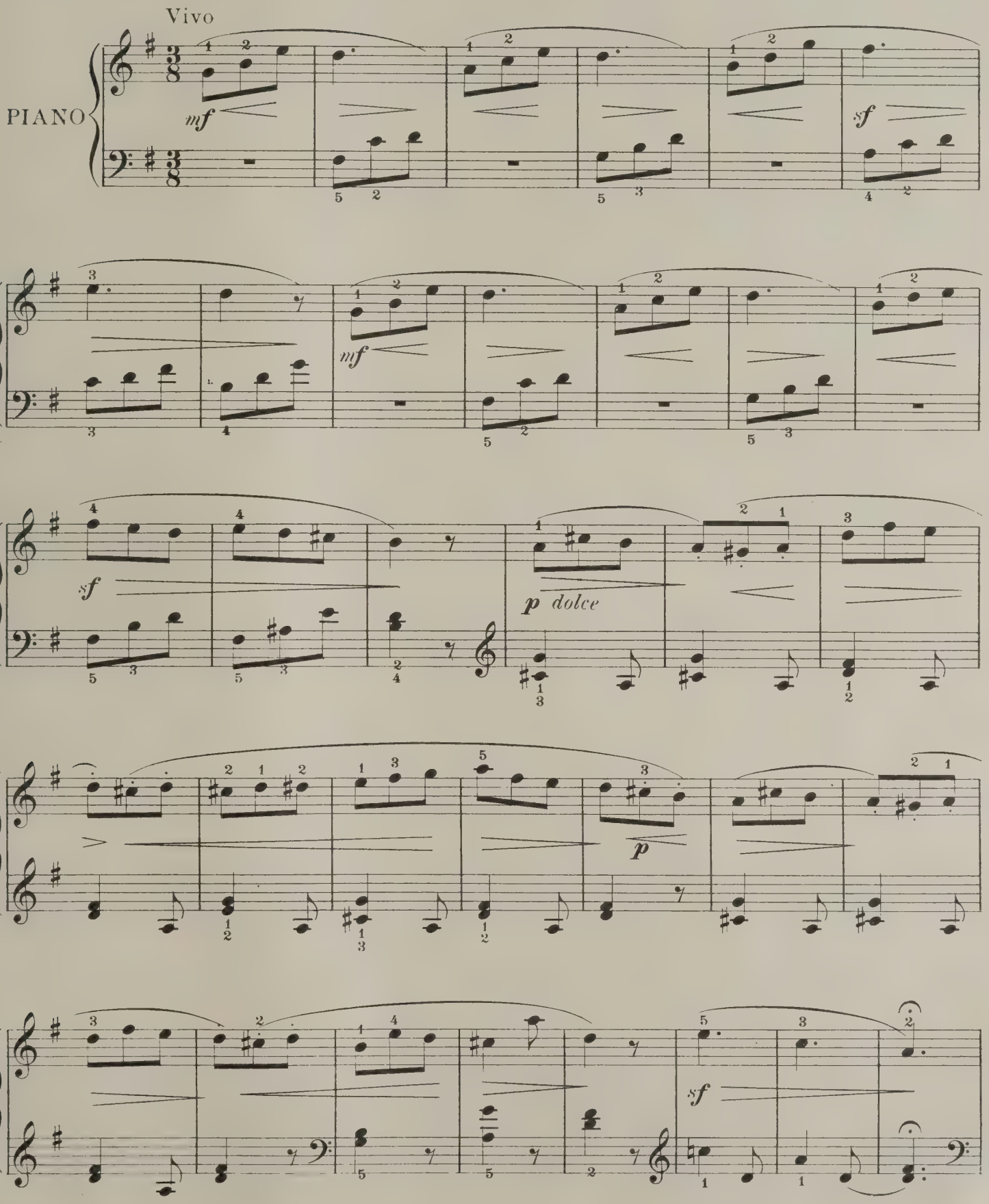
Ten_der_ly shielding them safe from harm.
For God Him-self keeps watch a_bove.

UNDER THE CHRISTMAS TREE

(UNTER'M WEIHNACHTSBAUM)

Edited and fingered by
HEINRICH KIEHL

PAUL HILLER, Op. 66, No 5



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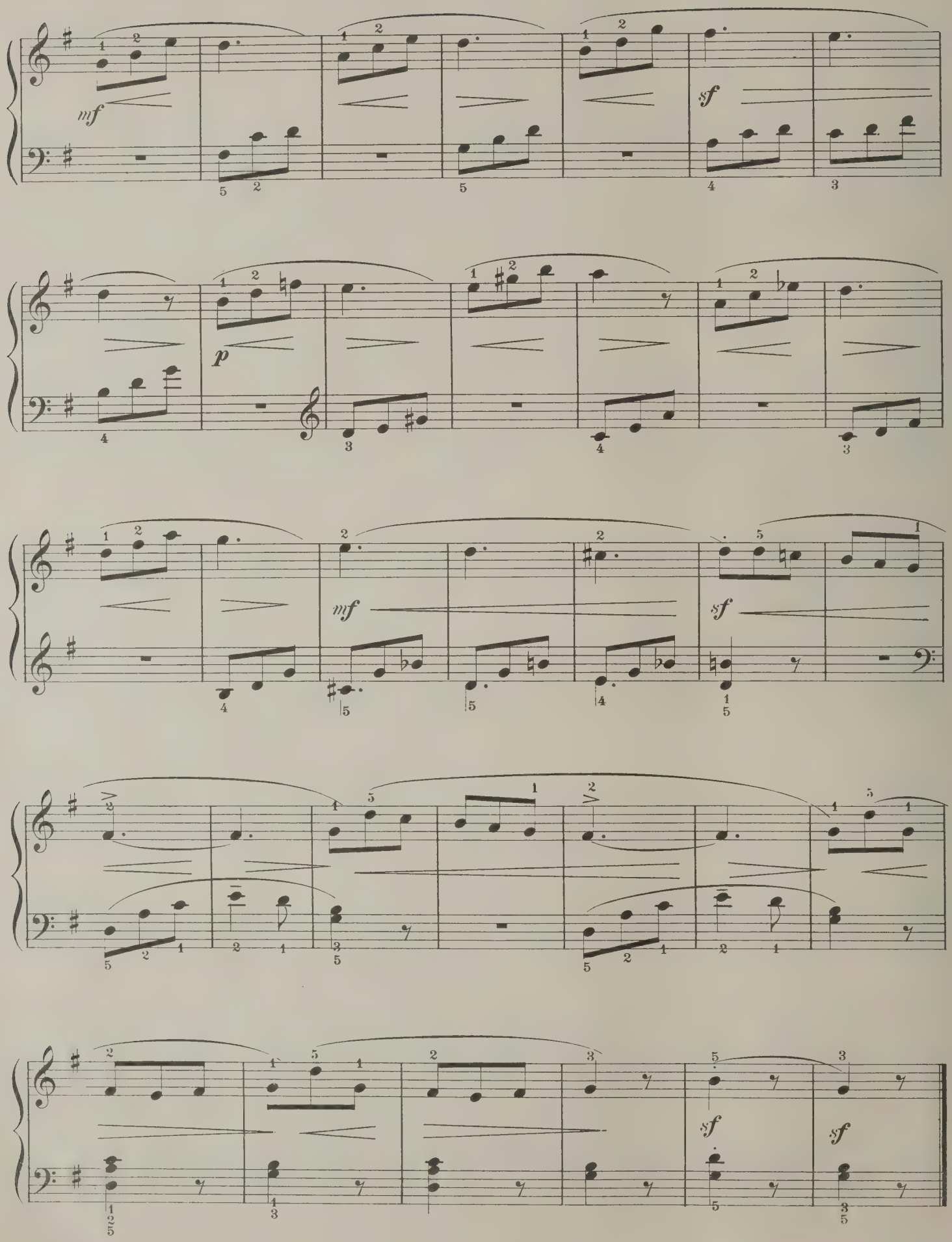
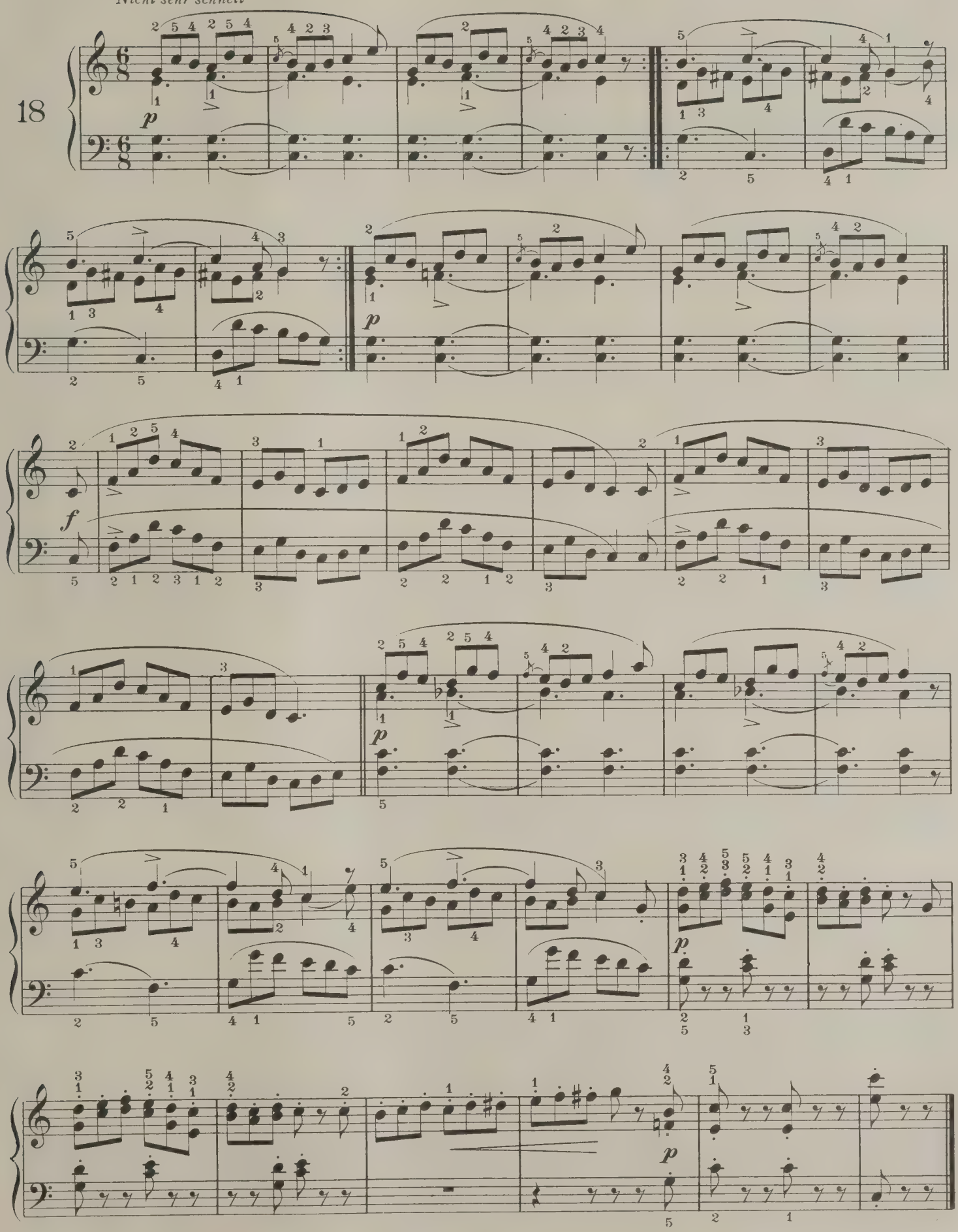

mf
sf
p
mf
sf
sf
sf

LITTLE REAPERS' SONG

(SCHNITTERLIEDCHEN)

Not very fast

Nicht sehr schnell



"Under the Mistletoe."

Waltz.

For four hands Arr. by
Rolly King.

Introd.
Tempo di Valse.

SECONDO.

T. H. Rollinson.

ff

Primo.

Waltz.

p

cres.

f

p

1.

2.

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"Under the Mistletoe."

Waltz.

For four hands Arr. by
Rolly King.

T. H. Rollinson.

PRIMO.

Introd.
Tempo di Valse.

Waltz.

p

Sec.

cres.

f

1.

2.

p

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SECONDO.

f

1. 2.

marcato

p

marcato

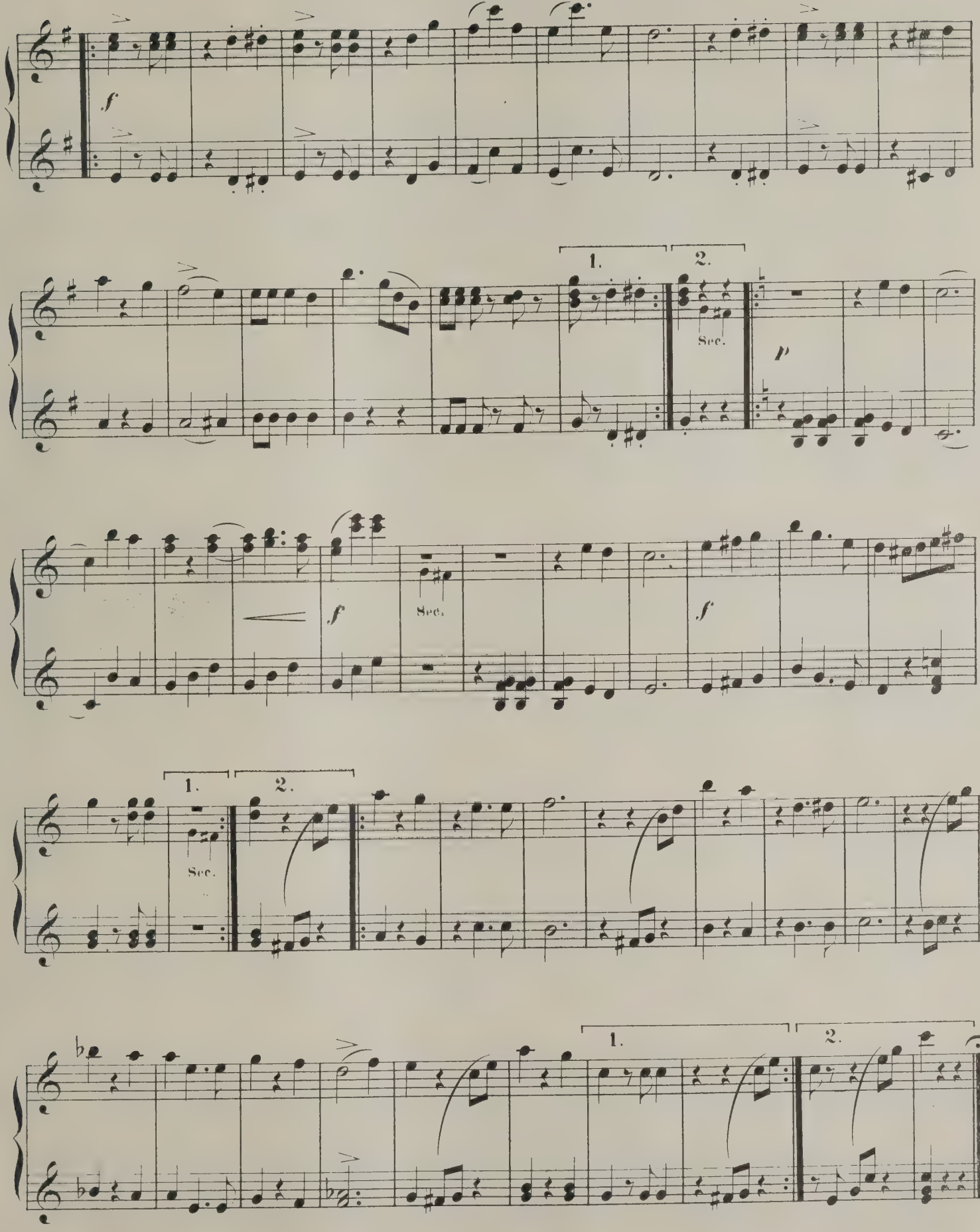
f

1. 2.

f

1. 2.

PRIMO.



Edited and fingered by
HEINRICH KIEHL

DANCE OF THE TOYS
(POLKA)

FRANZ BEHR

Allegretto

SECONDO

f marcato

p dolce

con Ped.

p

cresc.

Ped. ✻ Ped. ✻ Ped. ✻

To Trio after D.S.

mf

con Ped.

1.

2.

D.S. al Trio

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DANCE OF THE TOYS

(POLKA)

Edited and fingered by
HEINRICH KIEHL

FRANZ BEHR

Allegretto

PRIMO

f marcato

p dolce

cresc.

To Trio after D.S.

mf

1. 2.

D.S. al Trio

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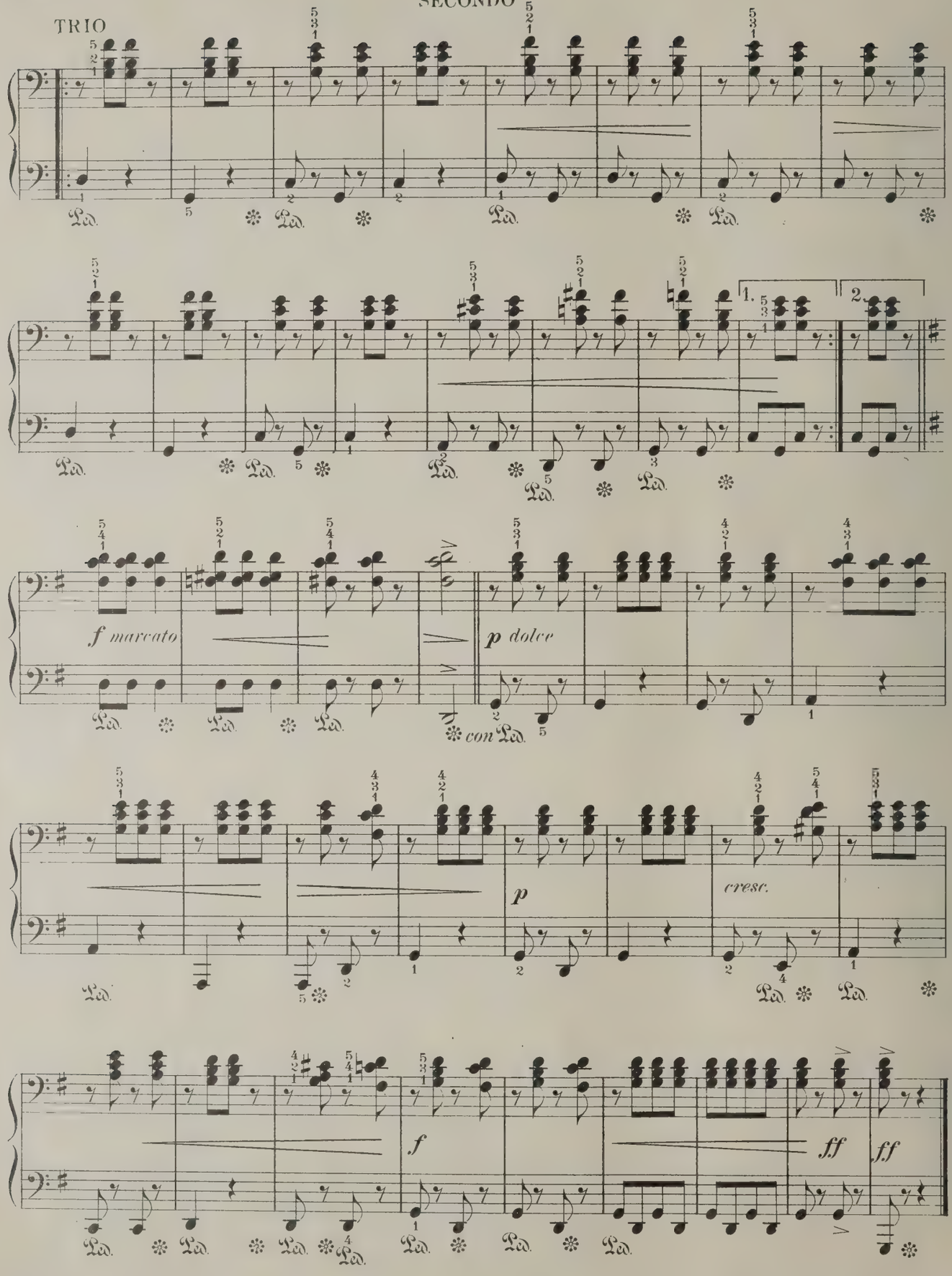
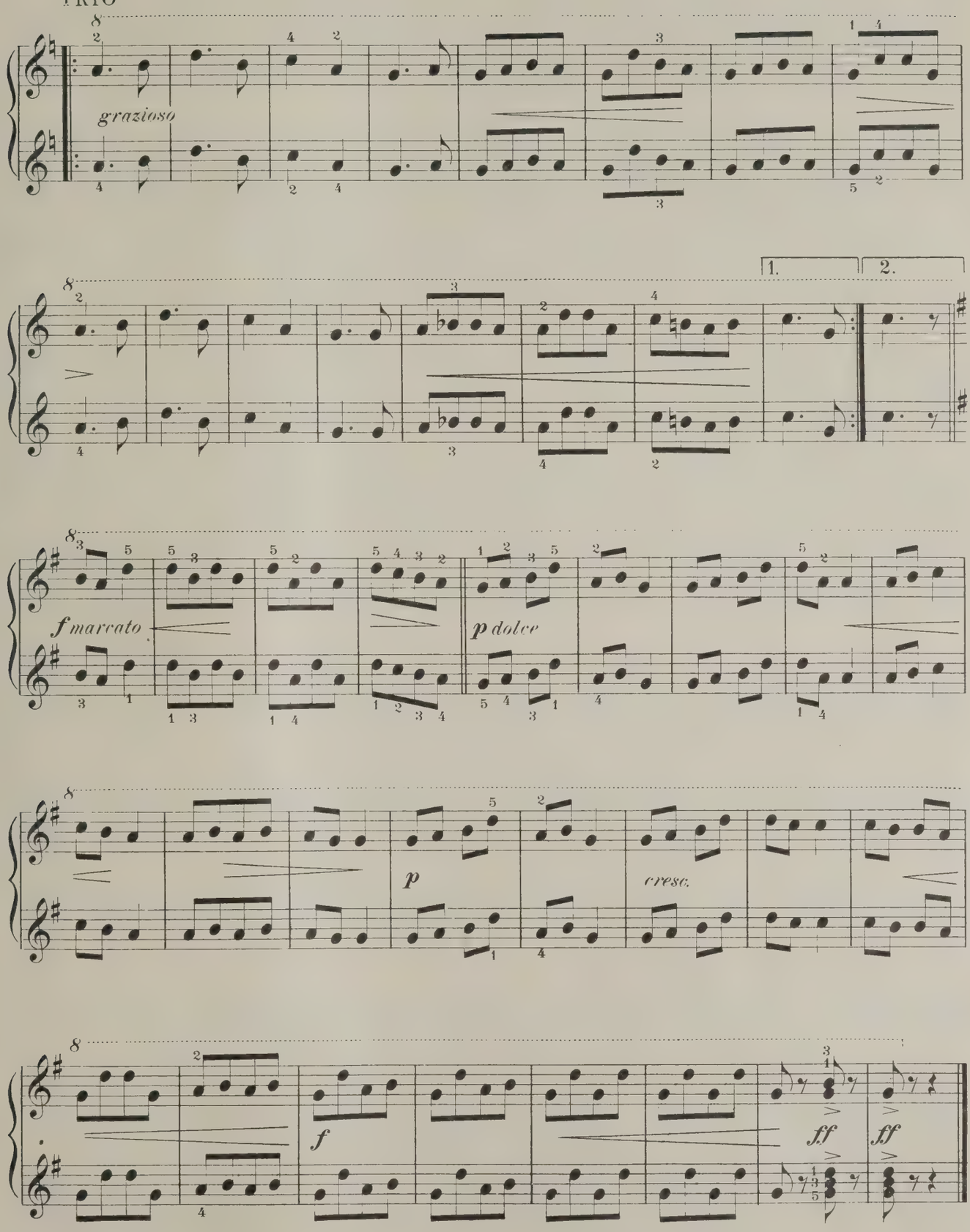
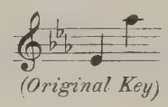
SECONDO

TRIO



TRIO



THE KING OF LOVE, MY SHEPHERD IS

Con moto

WILLIAM R. SPENCE

ACCOMP.

mp legato

dim.

mf dolce e espressivo

The King of love my Shep - herd is, Whose good - ness fail - eth

p *legato*

nev - er; I noth - ing lack if I am His, And He is mine for

ev - er. Where streams of liv - ing wa - ter flow, My ran-somed soul He

cresc.

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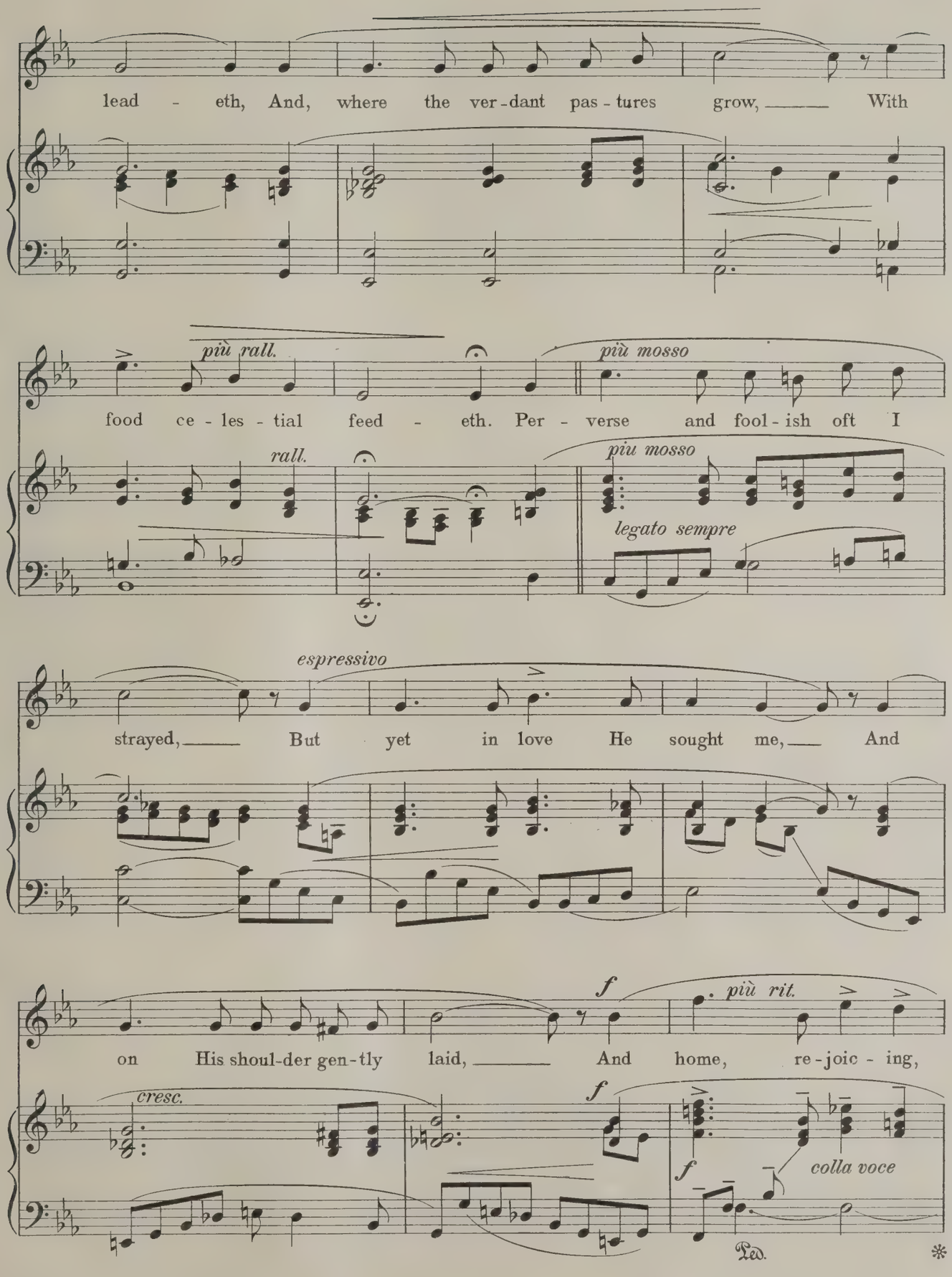
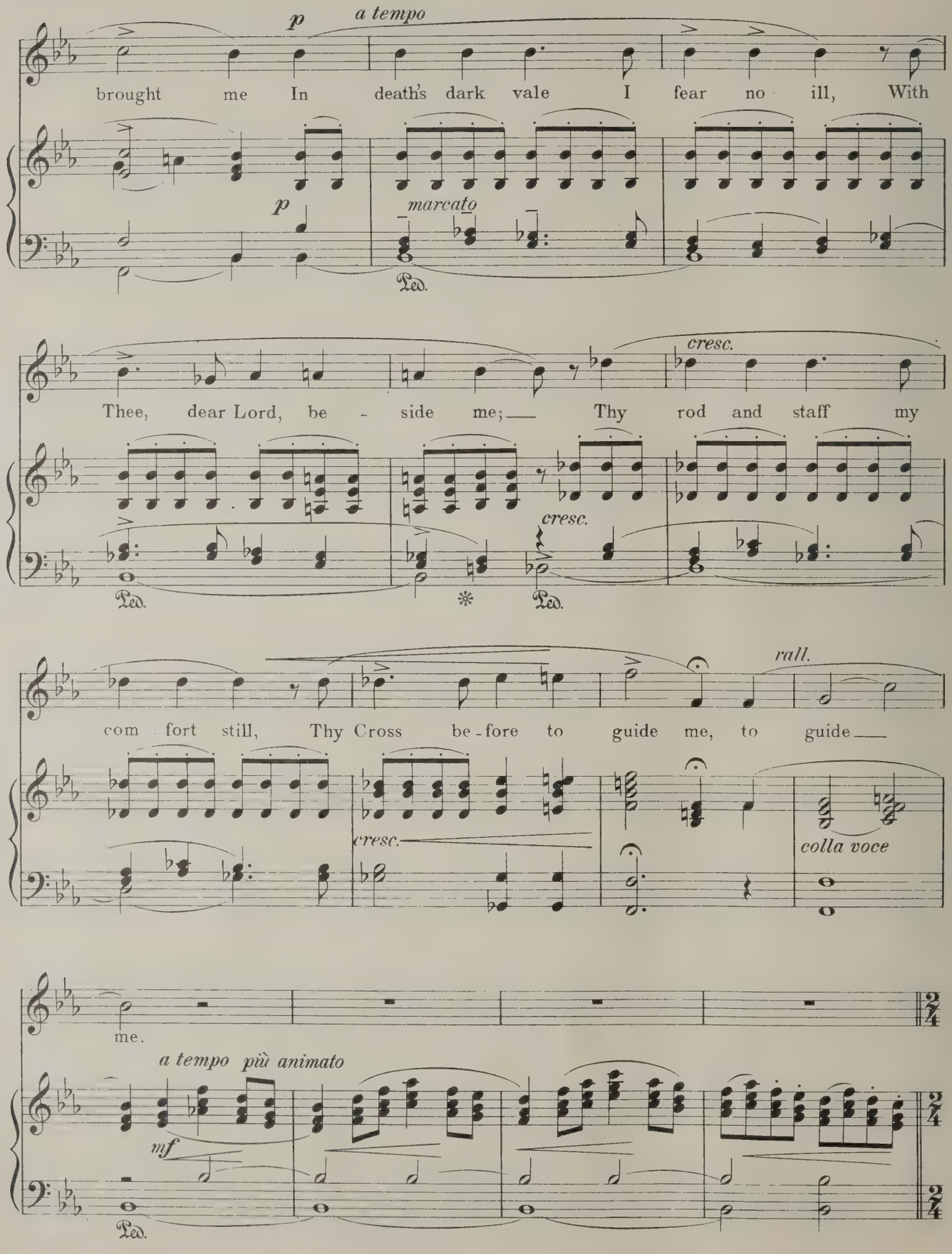
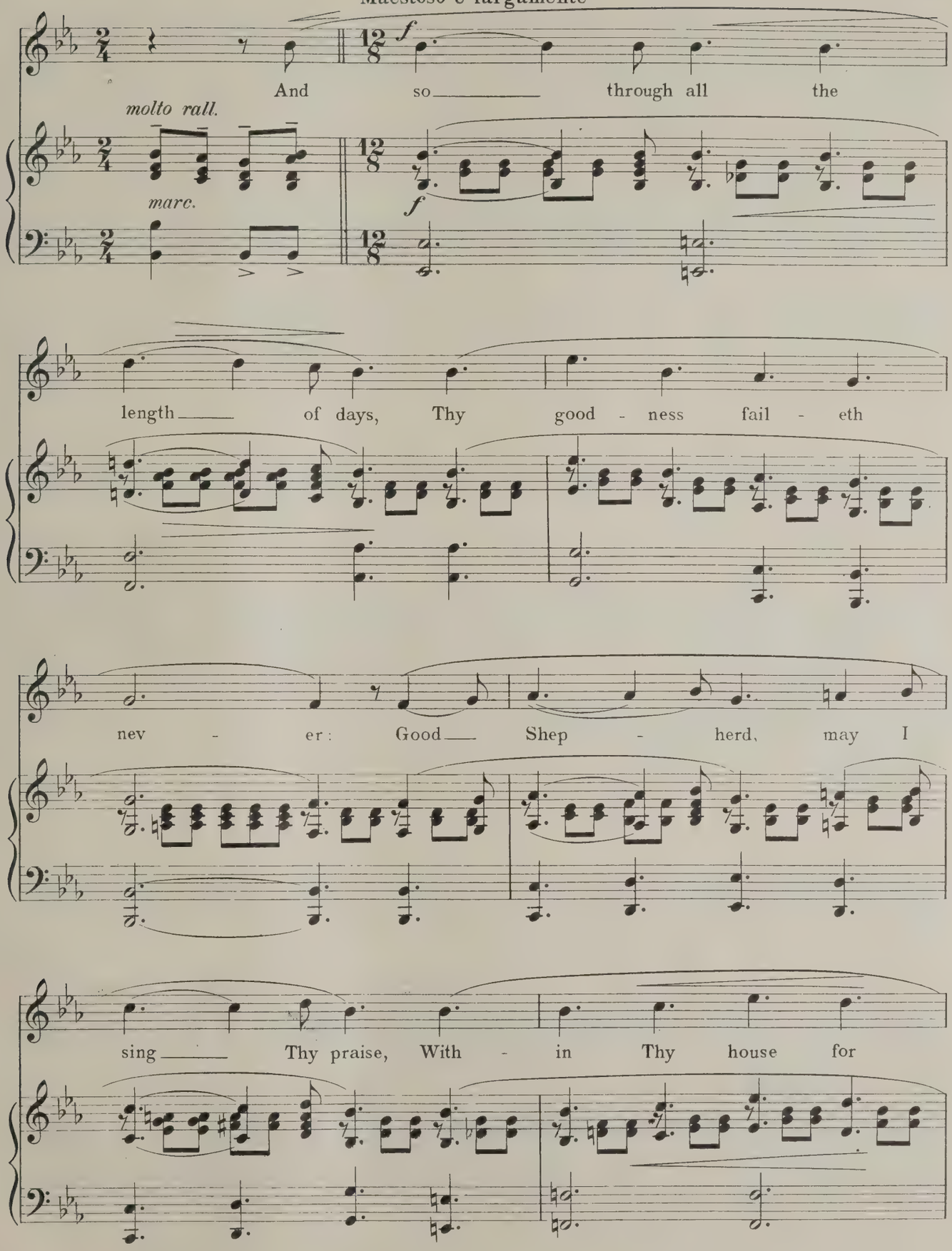
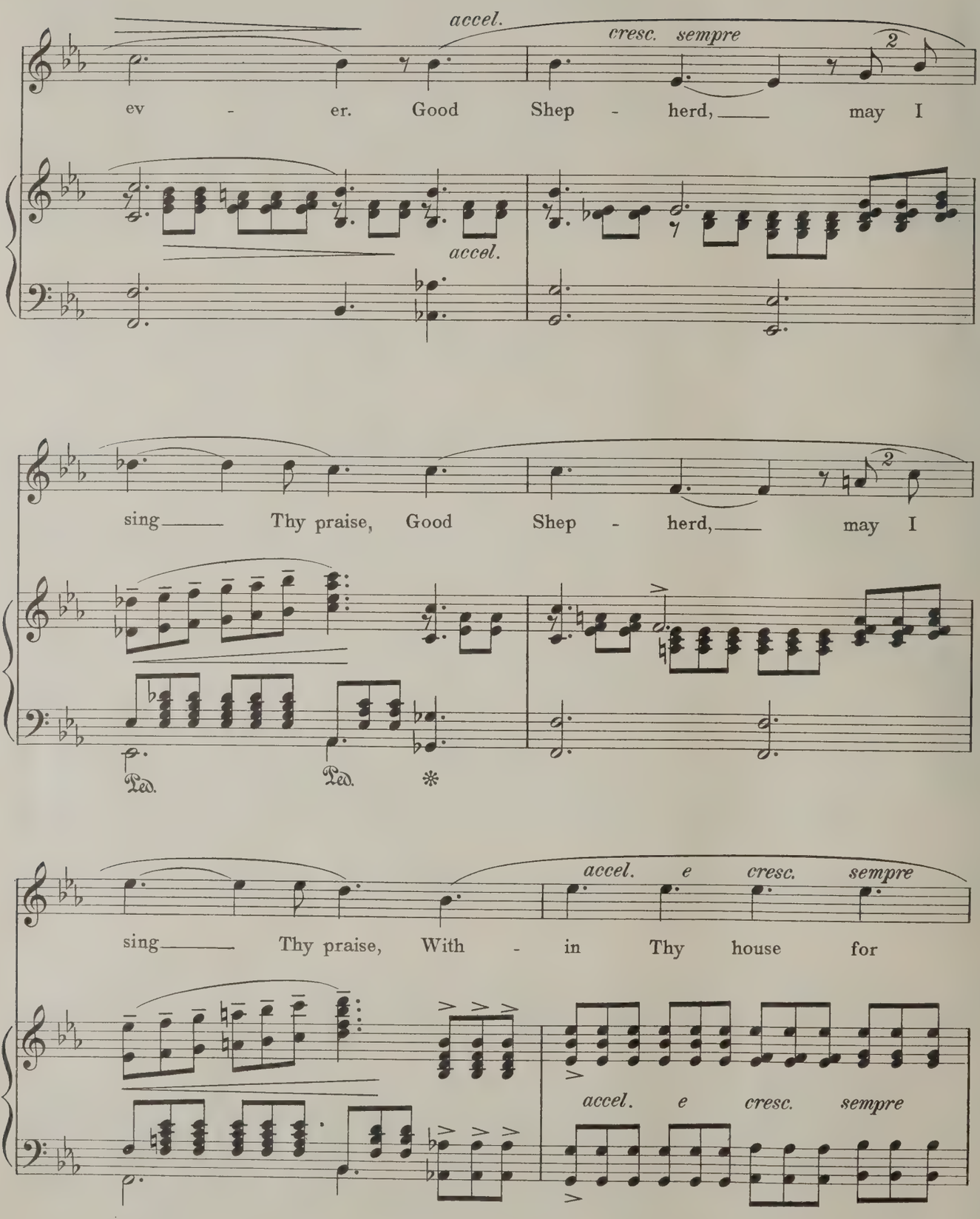
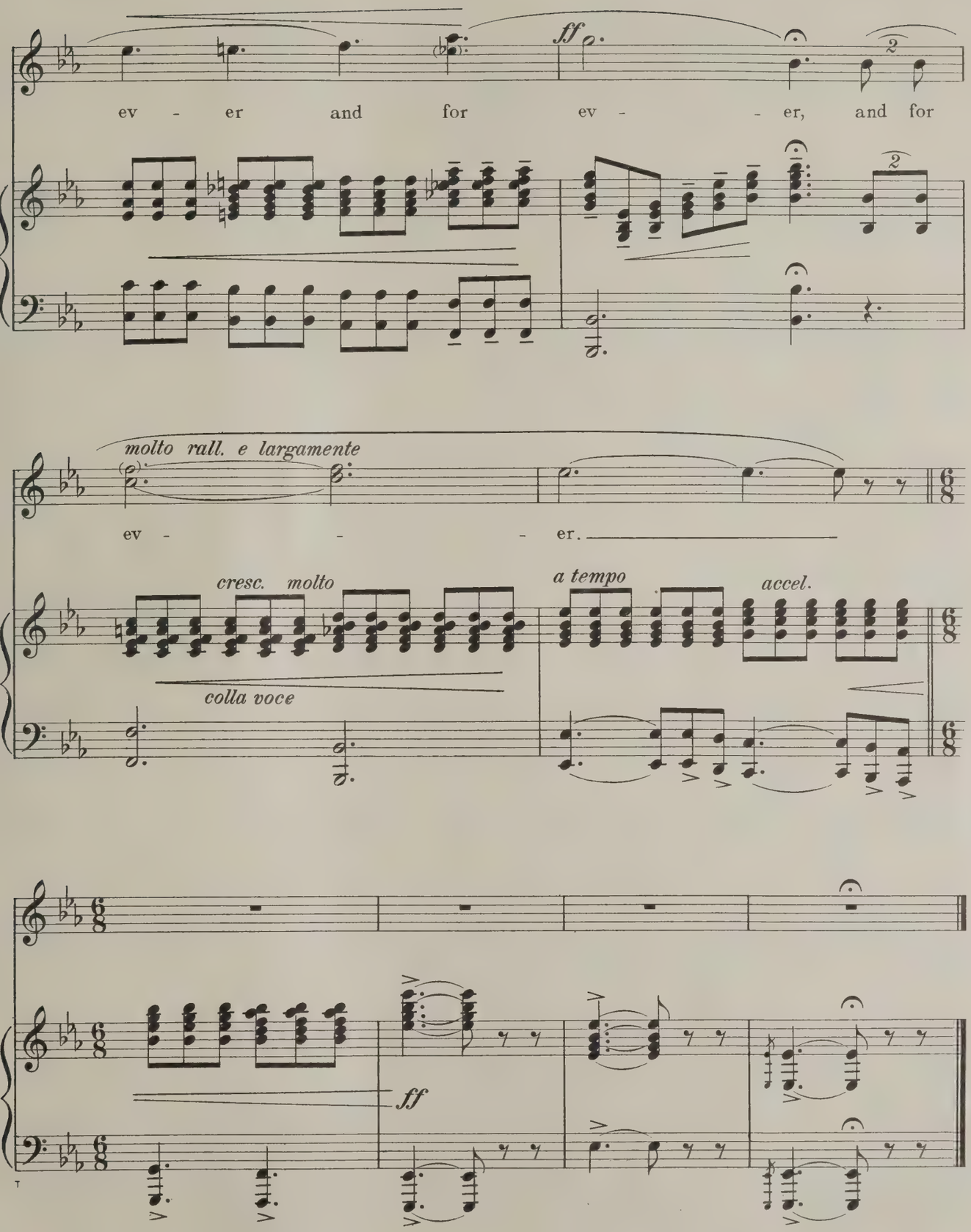
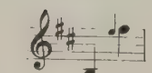

lead - eth, And, where the ver-dant pas-tures grow, With
più rall.
più mosso
food ce - les - tial feed - eth. Per - verse and fool - ish oft I
rall.
più mosso
legato sempre
espressivo
strayed, But yet in love He sought me, And
f
più rit.
on His shoul-der gen-tly laid, And home, re-joic - ing,
cresc.
f
f
colla voce
Ped.
*

p
a tempo
brought me In death's dark vale I fear no ill, With
p
marcato
Ped.
cresc.
Thee, dear Lord, be - side me; Thy rod and staff my
cresc.
Ped.
Ped.
com fort still, Thy Cross be - fore to guide me, to guide
rall.
cresc.
colla voce
me.
a tempo più animato
mf
Ped.


Maestoso e largamente
f
And so through all the
molto rall.
marc.
f
length of days, Thy good - ness fail - eth
nev - er: Good Shep - herd, may I
sing Thy praise, With - in Thy house for


accel.
cresc. sempre
ev - er. Good Shep - herd, may I
accel.
sing Thy praise, Good Shep - herd, may I
Ped. Ped. *
accel. e cresc. sempre
sing Thy praise, With - in Thy house for
accel. e cresc. sempre


ff
ev - er and for ev - - er, and for
molto rall. e largamente
ev - - - er.
cresc. molto
colla voce
a tempo
accel.
ff

MY ROSE OF YESTER-E'EN



(Original Key)

Words and Music by
MARIE RICH

Slowly, with expression

VOICE

PIANO

mf

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻

Very expressively

mp

1 O the rose is dead, you gave me yes - ter -
2 O the hours are dead, are dead, of yes - ter -

p

Ped. ✻ Ped. ✻

e'en, It was with - er'd in the blast of yes - ter - e'en; O my
e'en, They have fa - ded in the joys of yes - ter - e'en; O mine

pp *mp*

Ped. ✻ Ped. ✻

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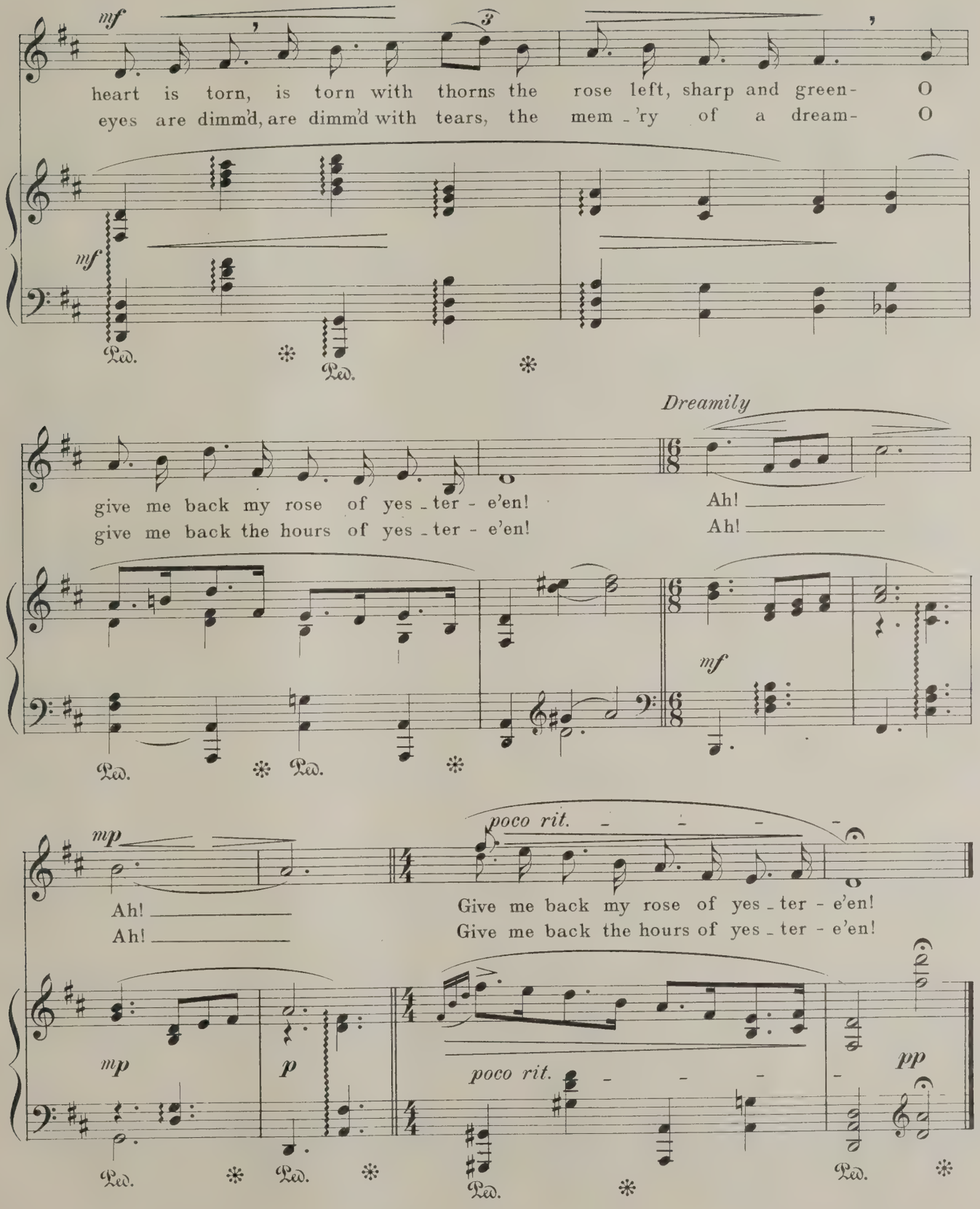

mf
heart is torn, is torn with thorns the rose left, sharp and green- O
eyes are dimm'd, are dimm'd with tears, the mem - 'ry of a dream- O
Ped.
Dreamily
give me back my rose of yes - ter - e'en!
give me back the hours of yes - ter - e'en!
Ah!
Ah!
mf
mp
poco rit.
Ah!
Ah!
Give me back my rose of yes - ter - e'en!
Give me back the hours of yes - ter - e'en!
p
pp

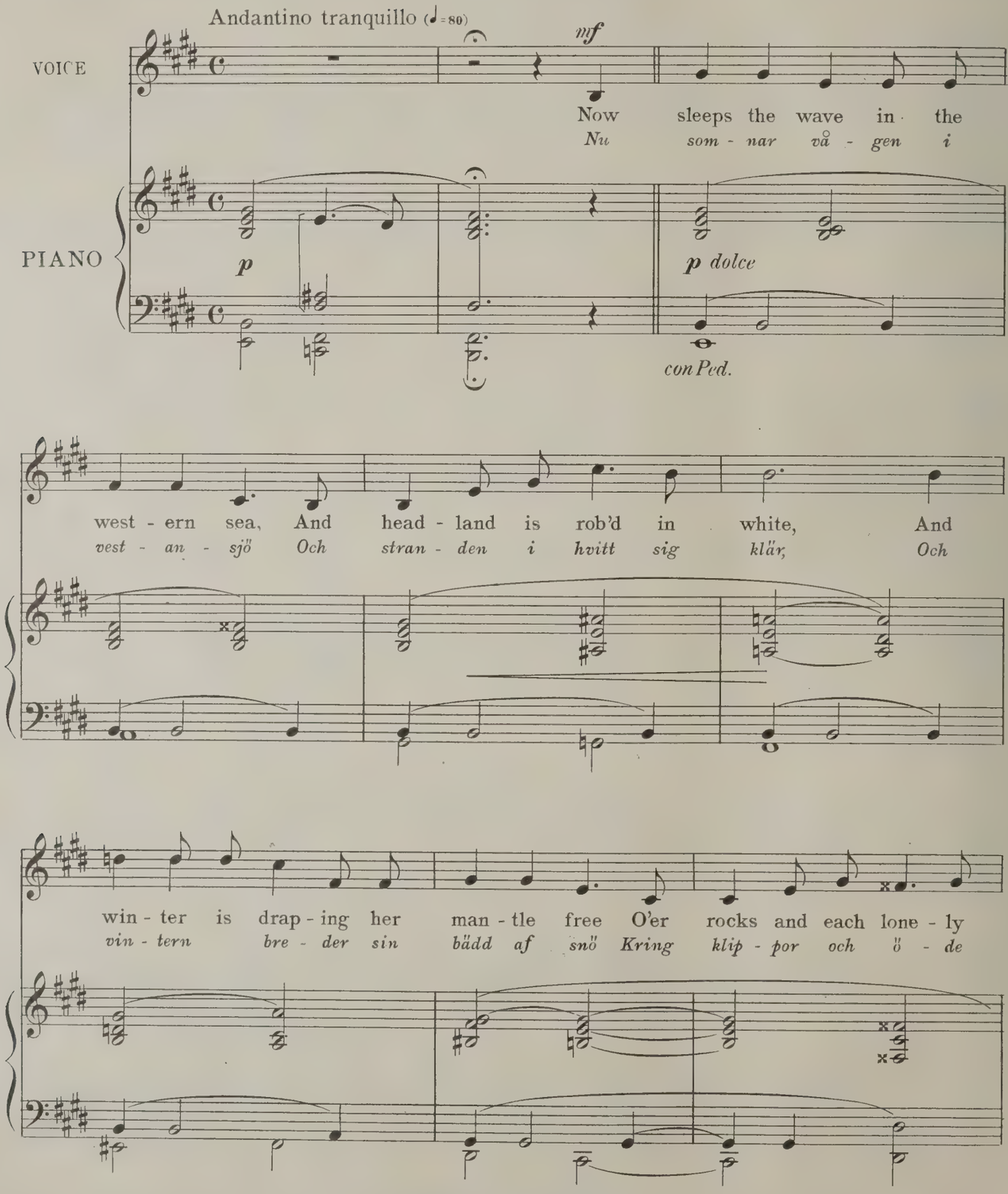
NOW SLEEPS THE WAVE

(NU SOMNAR VÅGEN)

(Original Key)

ZACHRIS TOPELIUS (1818-1898)
Translated by John Koren

AGATHE BACKER GRÖNDAHL



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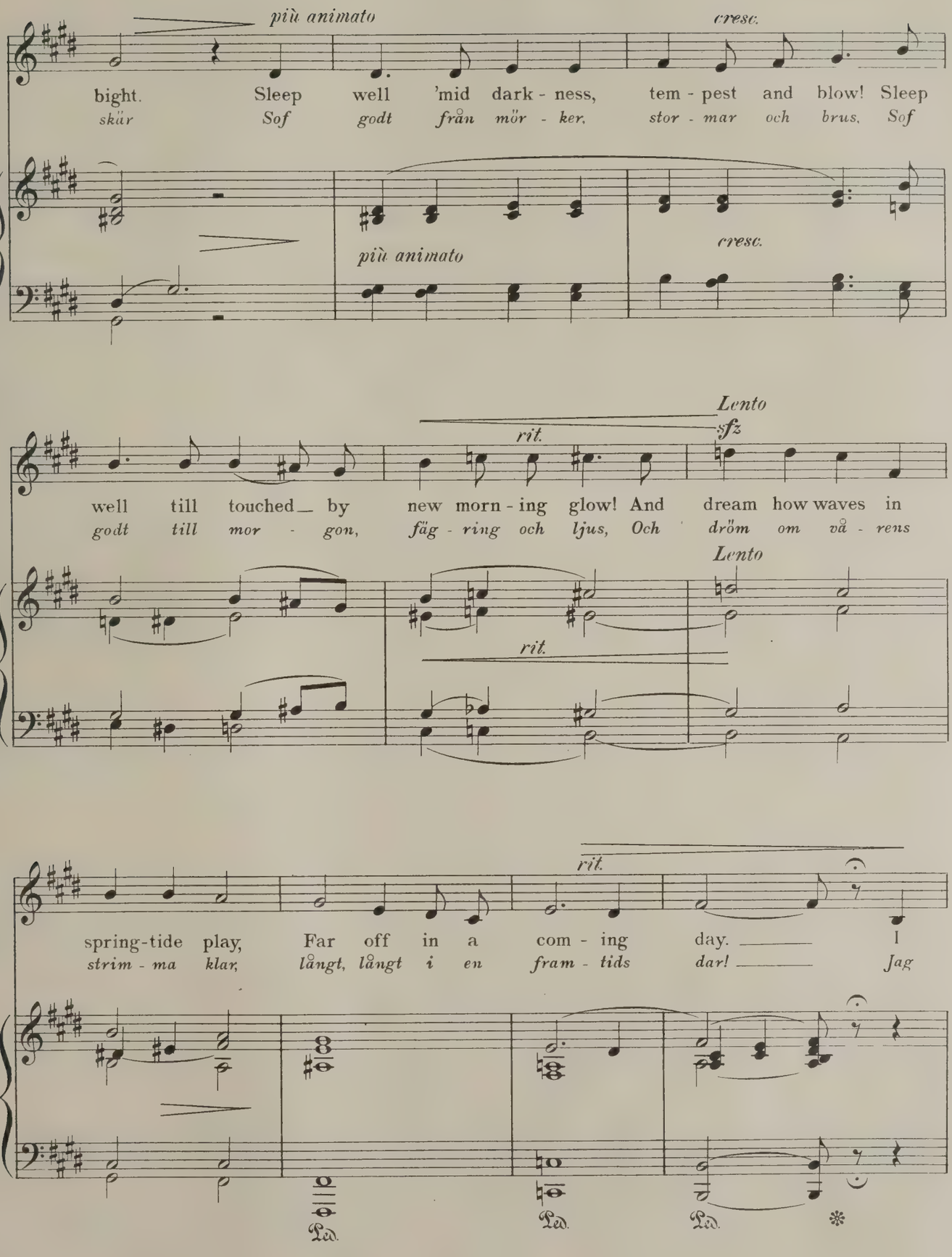
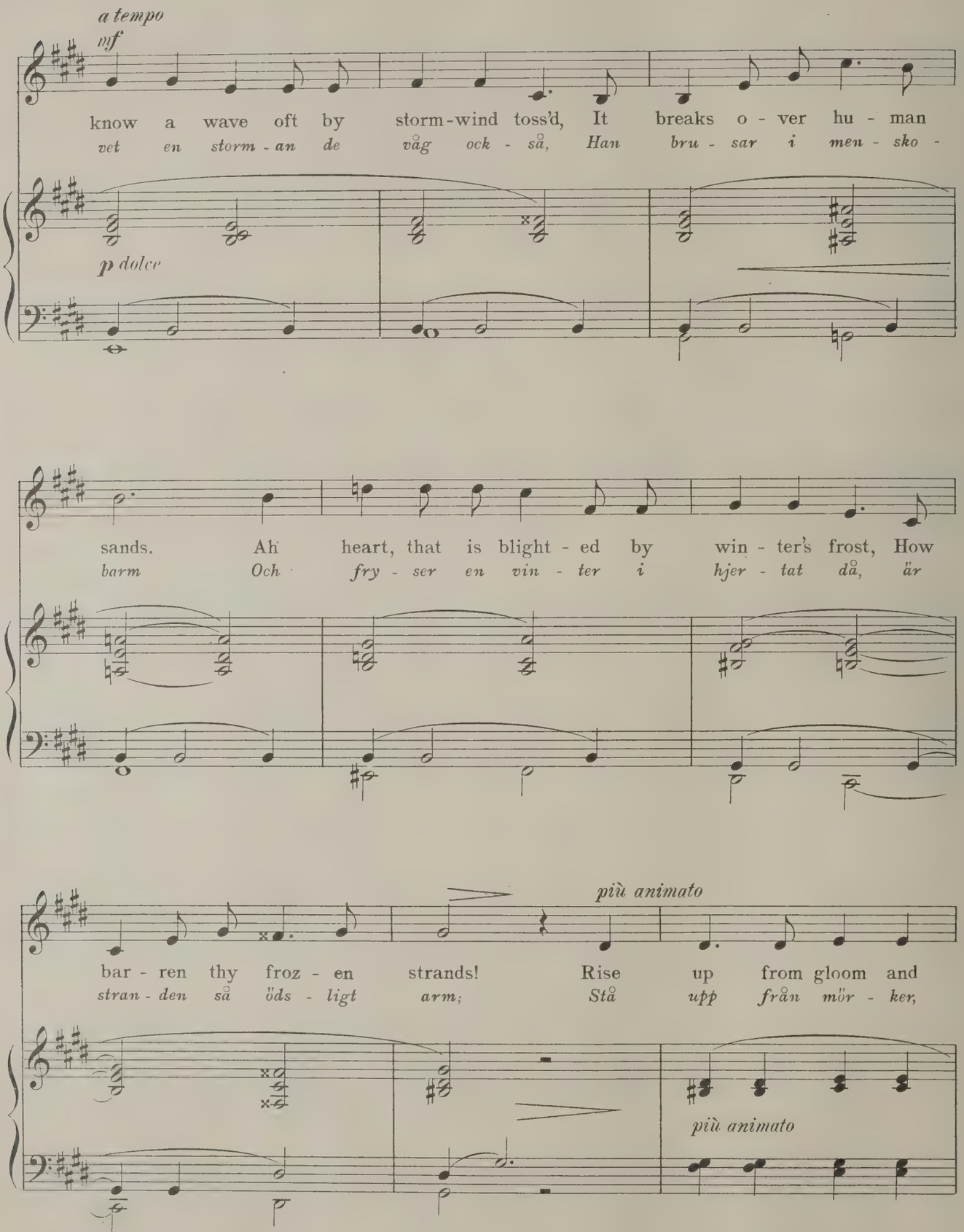
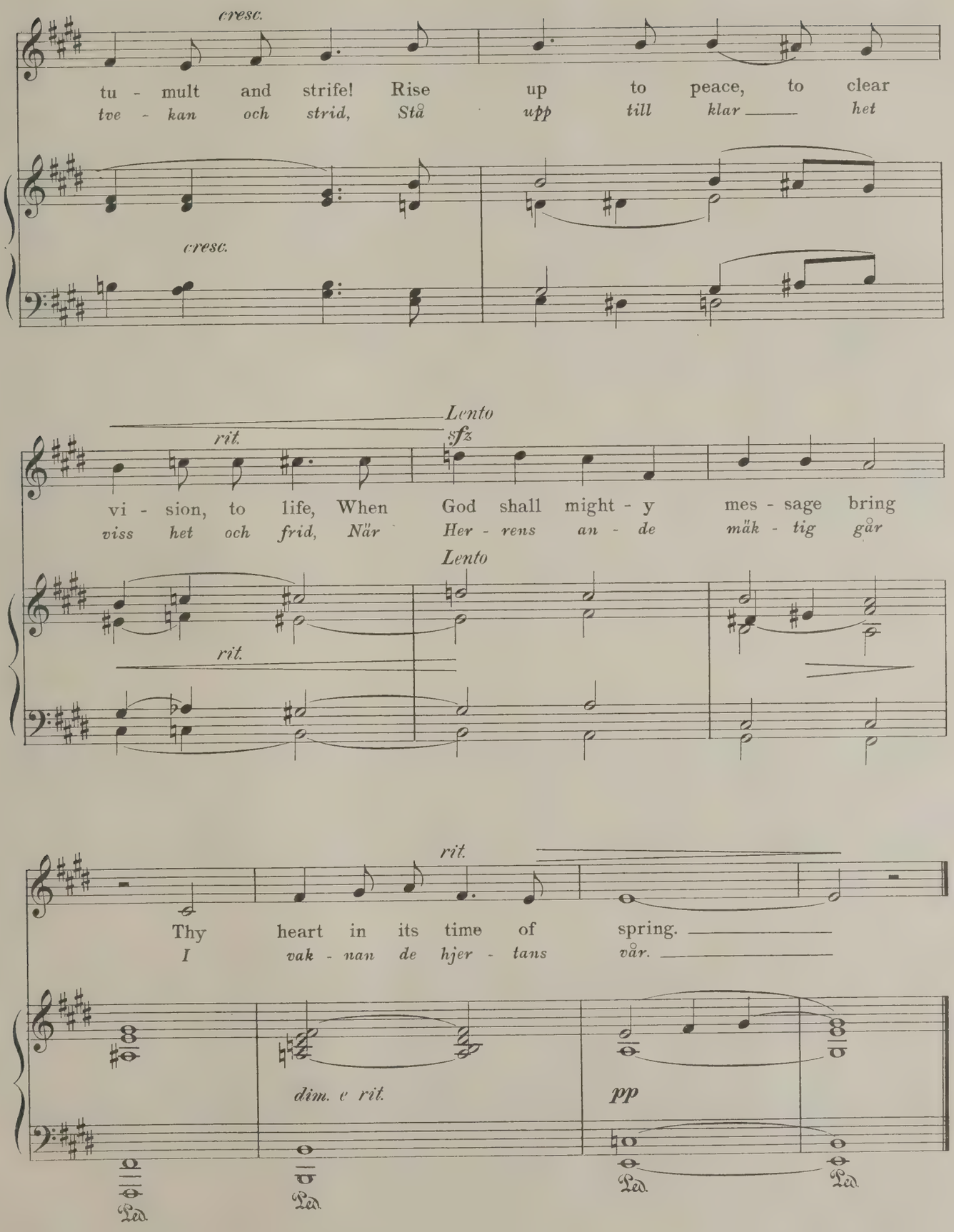

più animato
cresc.
bight. Sleep well 'mid dark - ness, tem - pest and blow! Sleep
skär Sof godt från mör - ker, stor - mar och brus, Sof
più animato
cresc.
Lento
sfz
rit.
well till touched by new morn - ing glow! And dream how waves in
godt till mor - gon, fäg - ring och ljus, Och drömm om vå - rens
Lento
rit.
rit.
spring-tide play, Far off in a com - ing day. I
strim - ma klar, långt, långt i en fram - tids dar! Jag
Ped.
Ped.
Ped.
*


a tempo
mf
know a wave oft by storm-wind toss'd, It breaks o - ver hu - man
vet en storm - an de våg ock - så, Han bru - sar i men - sko -
p dolce
sands. Ah heart, that is blight - ed by win - ter's frost, How
barm Och fry - ser en vin - ter i hjer - tat då, är
più animato
bar - ren thy froz - en strands! Rise up from gloom and
stran - den så öds - ligt arm; Stå upp från mör - ker,
più animato


cresc.
tu - mult and strife! Rise up to peace, to clear
tve - kan och strid, Stå upp till klar het
cresc.
Lento
rit.
sfz
vi - sion, to life, When God shall might - y mes - sage bring
viss het och frid, När Her - rens an - de mäk - tig går
Lento
rit.
rit.
Thy heart in its time of spring.
I vak - nan de hjer - tans vår.
dim. e rit.
pp
Ped.
Ped.
Ped.
Ped.

To Emil Sauer

Intermezzo

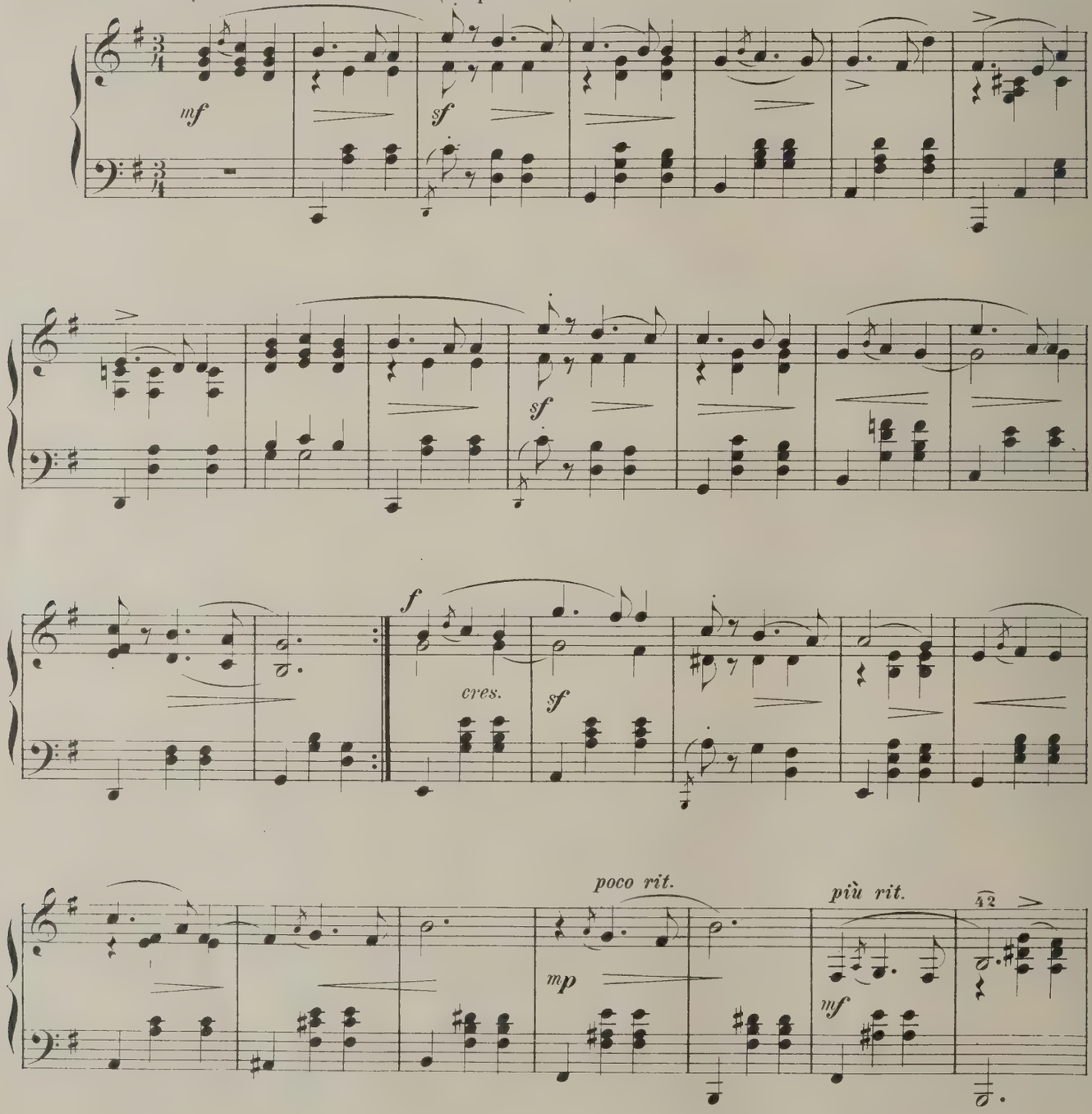
(From the Norwegian Suite)

A Farewell

"But oh, for the touch of a vanished hand!"

RUDOLPH von LIEBICH

Tempo ben moderato di Valse (sempre rubato)



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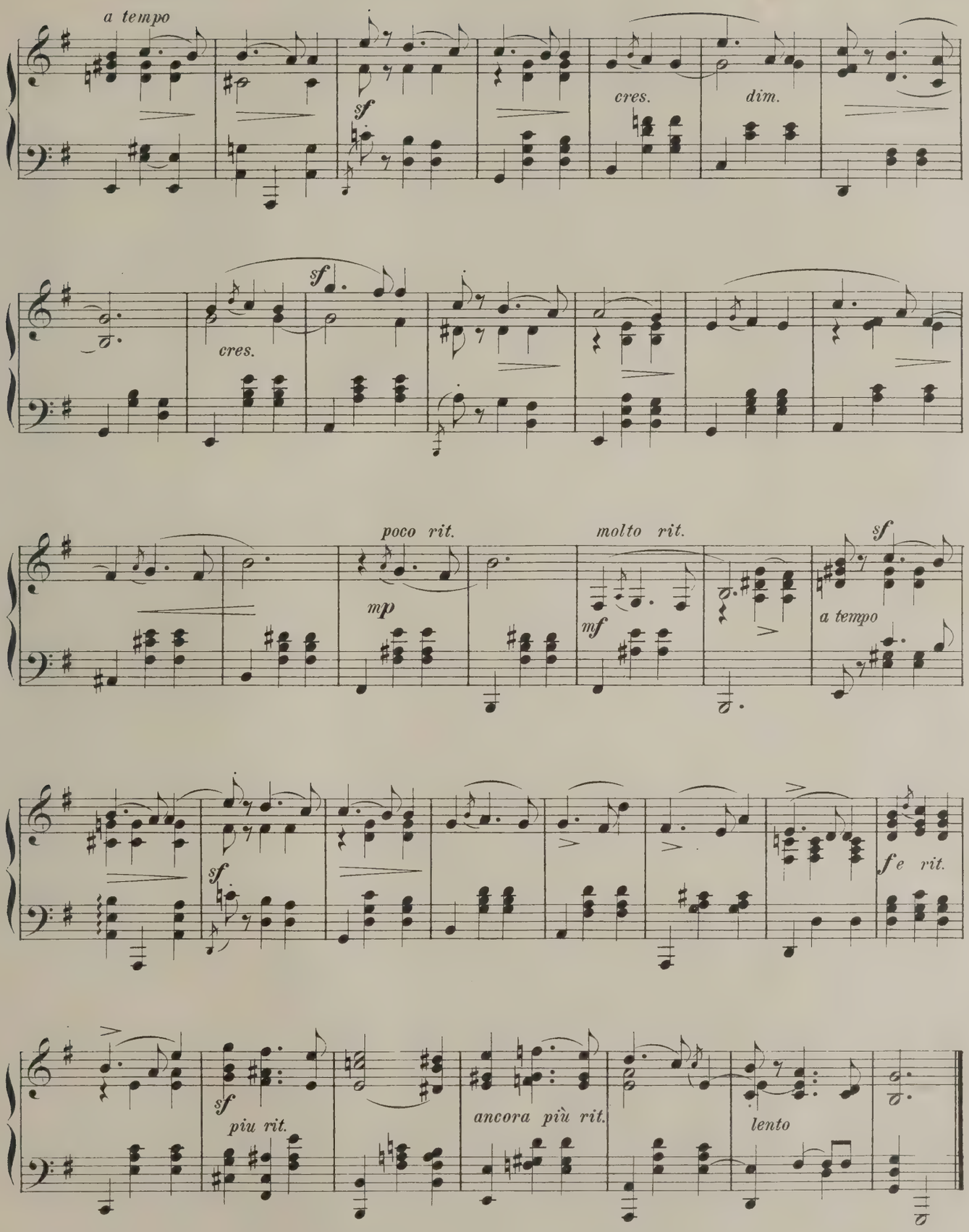
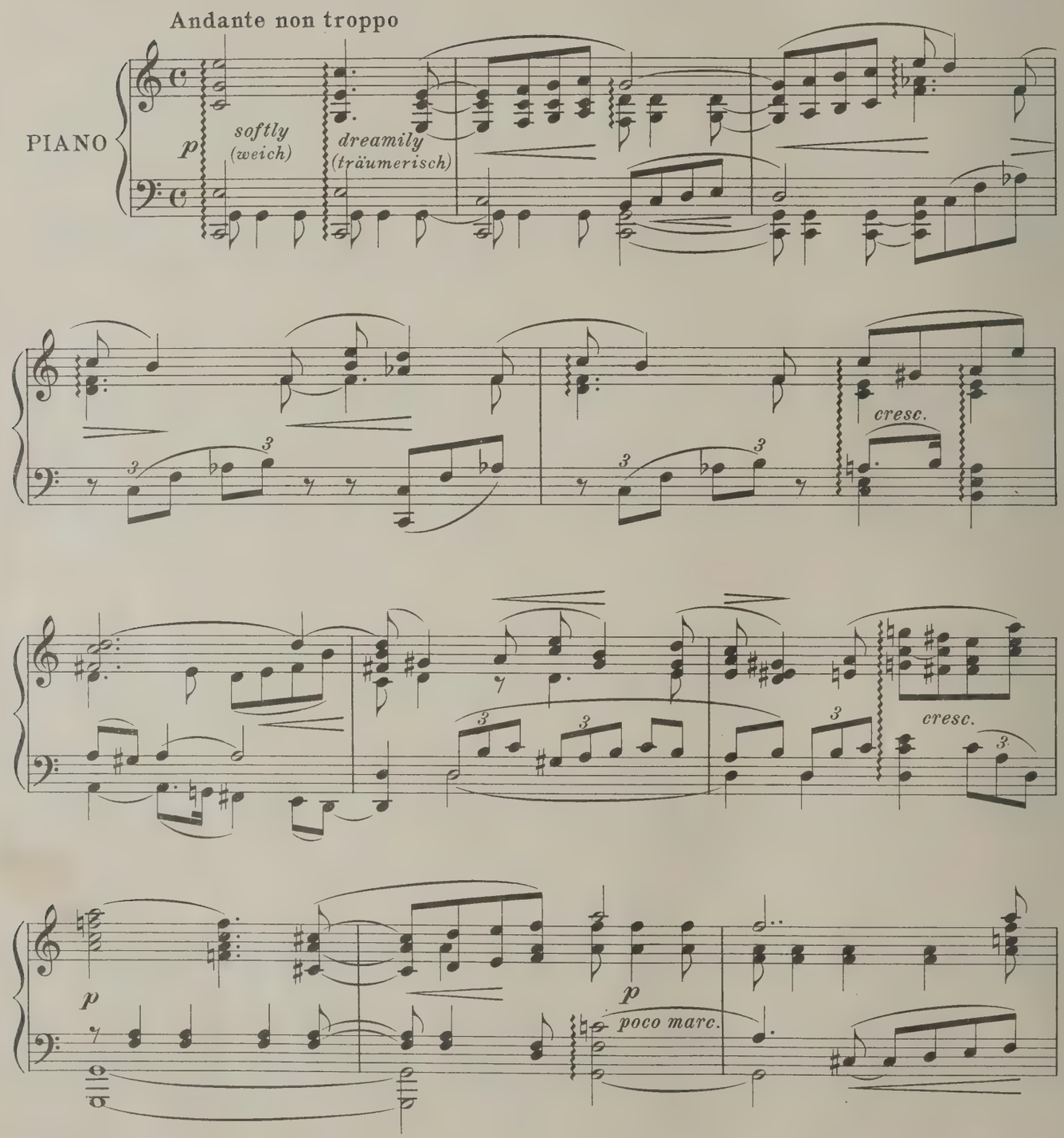

a tempo
sf
cres.
dim.
sf
cres.
poco rit.
mp
molto rit.
mf
sf
a tempo
sf
fe rit.
sf
piu rit.
ancora più rit.
lento

To Mr. Alfred von Livonius

TWILIGHT
(ZWIELICHT)

RUBIN GOLDMARK, Op. 7, No. 1

Grade IV

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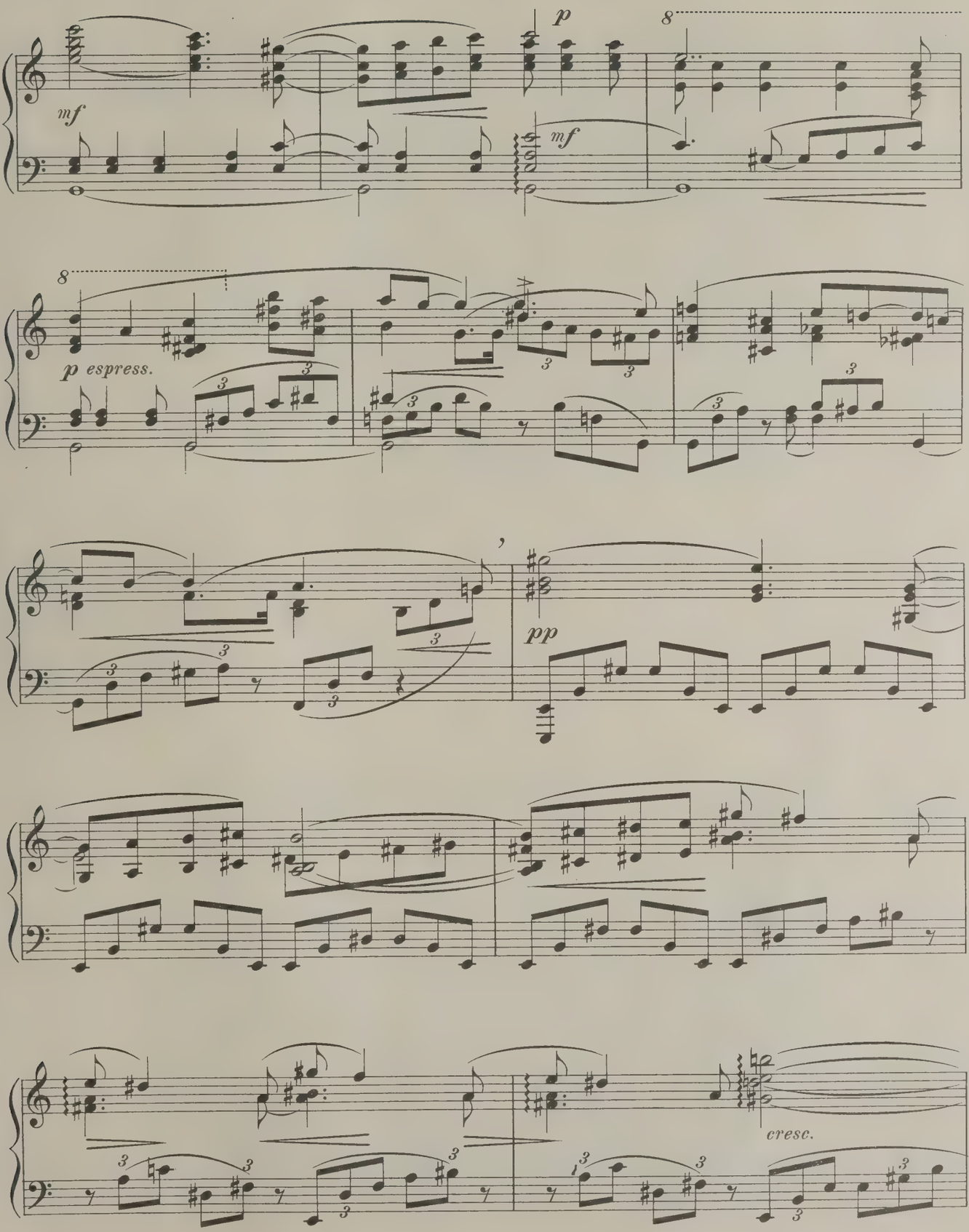
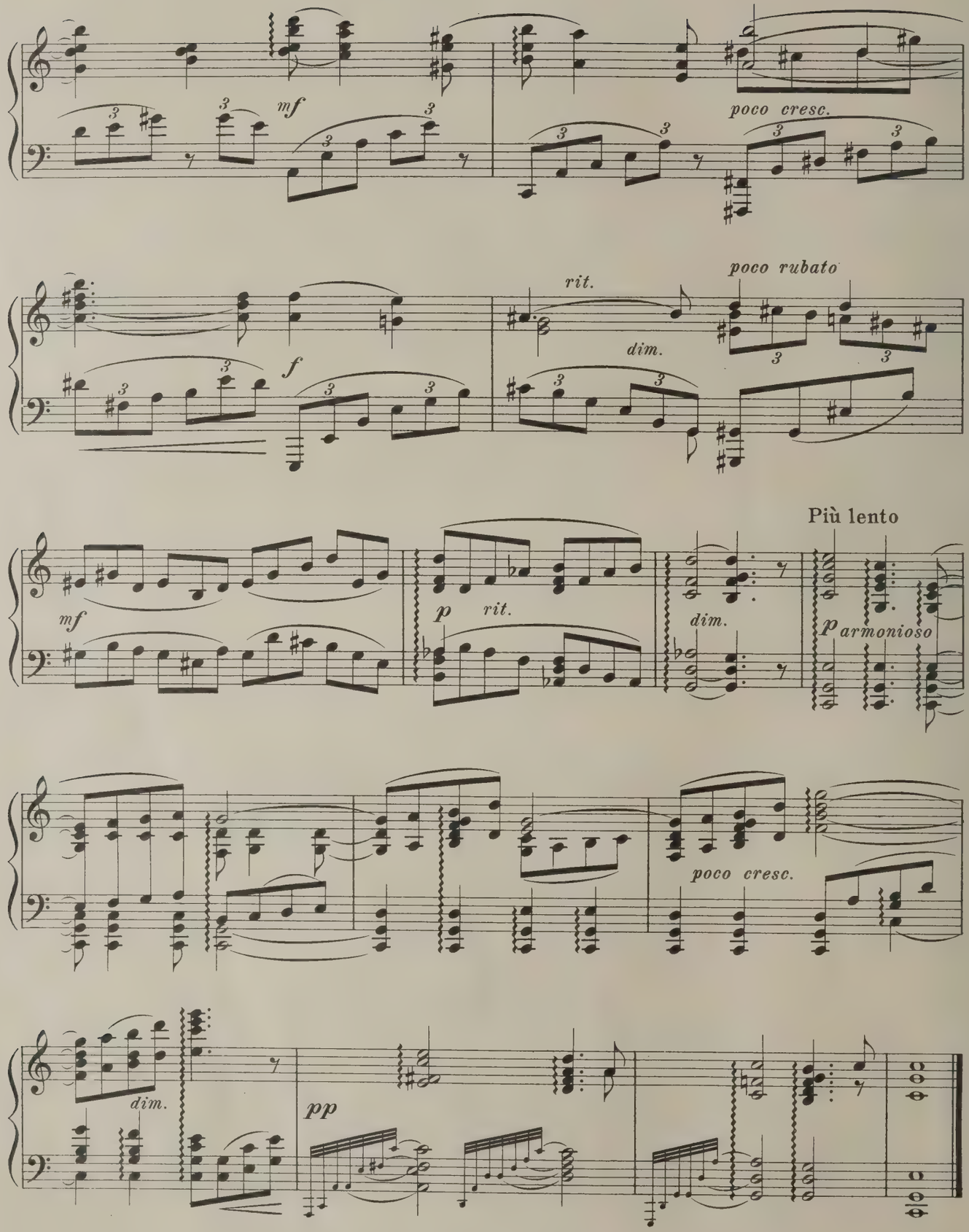

mf
p
mf
8
8
p espress.
pp
cresc.


mf
poco cresc.
f
rit.
poco rubato
dim.
mf
p
rit.
dim.
Più lento
p armonioso
poco cresc.
dim.
pp

ITALIAN CHILDREN AT CARNIVAL TIME

Photo by L O. Maas

STANDING (left to right)
Thomas Tapper, Alwin Schröder, Arthur Whiting, Richard Aldrich, Louis Svecenski, F. de Coppet, Mr. Steele, Gustav Schirmer, J. von Theodor w c .

SITTING (left to right)
C. M. Loeffler, Franz Kneisel, Vincent d'Indy, Rudolph Schirmer, Frank Damrosch

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3 0112 039794380